BFE-RMA Research Students' Conference

University of Plymouth

6th – 8th January 2022

UNIVERSITY OF PLYMOUTH

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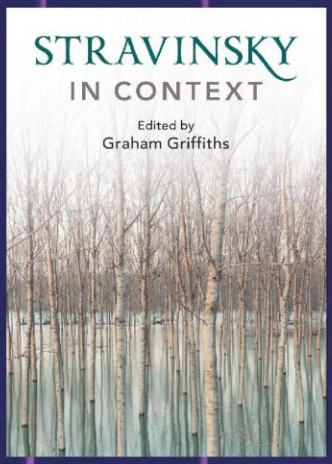

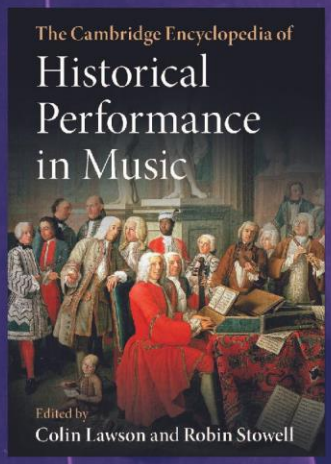

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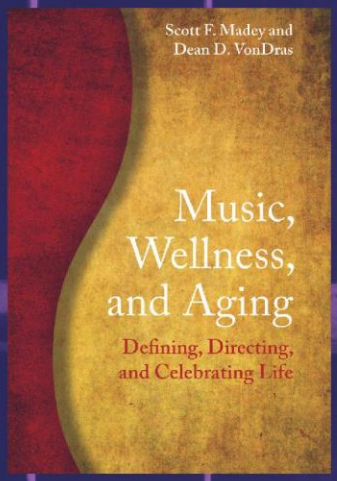

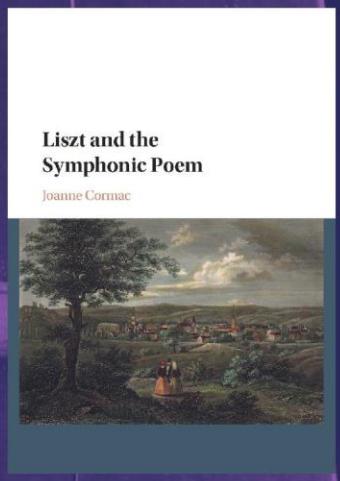

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Cambridge University Press are proud to publish the 'Journal of the Royal Musical Association' and the 'Royal Musical Association Research Chronical' in association with the Royal Musical Association since 2020.

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WELCOME TO PLYMOUTH

It is with great pleasure that we welcome you to Plymouth on behalf of the conference committee, the British Forum for Ethnomusicology and the Royal Musical Association. These are unusual times which require unusual arrangements, so we will be welcoming delegates both in-person and virtually. Despite the challenges that such a format might pose, we hope that you will benefit from the many activities on offer. The BFE/RMA Research Students' Conference is a fantastic opportunity for research students in any area of Music to gather, share, discuss and network. Having benefitted from it during my own days as a PhD student, I am delighted to give back by facilitating the 2022 edition. We encourage you to engage with the research and the people through any means possible.

The programme is exciting and diverse. It includes papers and lecture-recitals in areas including musicology, ethnomusicology, composition, performance, wellbeing, music technology, music psychology, and more. Exciting additions include poster presentations and a poster competition in which you are all invited to vote. There will be two composition workshops: one on electroacoustic compositions and one with the Hermes Experiment. Four training sessions will cover a range of topics relevant to researchers: Mental Health for Research Students, Parenting and Caring Working Group Meeting, Articulating Practice Research and a Q&A with the keynote speakers. Finally, the Jerome Roche Keynote Lecture will be given by Dr Amanda Hsieh (The Chinese University of Hong Kong) and the BFE Keynote Lecture will be given by Dr Lyndsey Copeland (University of Toronto).

We wish you an enjoyable and productive conference. If you'd like to tweet your questions, reflections or thoughts, please use #BFERMARSC2022 and check out @BFERMARSC. Use these to find tweets about the conference and join the conversation.

Dr Núria Bonet

University of Plymouth

ABOUT THE BFE

The British Forum for Ethnomusicology (BFE) aims to advance the study of musical life in its full richness and diversity. We provide a forum for engaging in debate and sharing the findings of research through our many conferences and study days and through the publication of our journal Ethnomusicology Forum, in association with Routledge. We offer awards to recognise outstanding scholarship, including the BFE Book Prize and grants and prizes for student members.

If you would like to keep in touch with BFE news, activities and events please join our email list and follow our social media site. Membership is open to anyone interested in the study of music and dance from all parts of the world.

https://bfe.org.uk/

Facebook: BFEadmin

Twitter: @bfeadmin

ABOUT THE RMA

The Royal Musical Association (RMA) was founded in 1874 'for the investigation and discussion of subjects connected with the art and science of music', and its activities have evolved to embrace every conceivable aspect of music research, whether expressed in words, notation or sounds. The Association aims to sustain and enhance musical culture in the United Kingdom, while liaising with other subject organisations at home and abroad where appropriate and recognising outstanding scholarly and creative achievement by individuals worldwide. It further aims to support the education and training of emerging scholars and practitioners.

The Association's chief activities in pursuit of these aims are the promotion of conferences, symposia, study days, workshops and other public meetings; the publication and dissemination of books, journals, and other outlets for research of international standing; the sponsorship of awards and prizes; the advocacy of musical studies with public and private policy-making bodies, and with repositories of musical resources; and engagement with the student body in the United Kingdom.

https://www.rma.ac.uk/

Facebook: RoyalMusicalAssociation

Twitter: @RoyalMusical

BFE/RMA CONFERENCE CODE OF CONDUCT

The BFE/RMA are committed to delivering harassment-free conferences for everyone, regardless of sex, gender identity and expression, sexual orientation, disability, physical appearance, race, age, disciplinary affiliation, or religion or belief. We do not tolerate harassment of conference participants in any form. Conference participants violating these rules may be sanctioned or expelled from the conference at the discretion of conference organisers, and in accordance with the relevant policies of the host institution (with additional consequences for BFE/RMA membership at the discretion of the BFE Committee or RMA Council).

Harassment includes offensive verbal comments related to sex, gender identity and expression, sexual orientation, disability, physical appearance, body size, race, age, disciplinary affiliation, or religion or belief. It also includes intimidation, stalking, following, harassing photography or recording, sustained disruption of talks or other events, inappropriate physical contact, and unwelcome sexual attention. Note that what is said online (for example on social media and blogs) is just as real as what is said and done in person at the conference. Note also that we expect participants to follow these rules at all conference venues and conference-related social events. Participants asked to stop any harassing behaviour are expected to comply immediately. If a participant engages in harassing behaviour, conference organisers may take any action they deem appropriate, including warning the offender or asking them to leave.

If you are being harassed, notice that someone else is being harassed, or have other concerns, please contact a conference organiser or a designated assistant, who will be happy to contact university security or police, to arrange for an escort, or otherwise help participants feel safe for the duration of the event.

RMA SMALL RESEARCH GRANTS

Research grants of up to £400 each are available annually for student members of the RMA (or members of RMA student groups) and member scholars with no access to institutional support.

The RMA provides support towards the costs of expenses associated with travel for research, and the presentation of work (including the performance of compositions) at conferences, festivals, and workshops; reproduction and translation costs for publications; costs associated with performance, recording, and production; and the purchase of equipment or materials for a specific piece of research (student members must confirm in the case of such requests that the equipment is not available for use via their institution).

In line with the RMA's commitment to equality, diversity and inclusion, we encourage applications from across the full spectrum of music studies, including individuals from currently underrepresented groups.

https://www.rma.ac.uk/grants-awards/small-research-grants/

BFE FIELDWORK RESEARCH GRANTS

The BFE Fieldwork Grants are intended to support doctoral candidates conducting ethnomusicological field research in the UK and abroad through making a contribution towards the costs of travel and subsistence. Up to 3 grants collectively totalling up to £1500 will be awarded for the 2022 scheme.

The BFE Fieldwork Grants scheme is open to all students enrolled on a PhD programme at a university in the UK who are conducting ethnomusicological research. The criteria of evaluation are: the quality, originality and significance of the research and its potential contribution to ethnomusicological knowledge, theory and debate; the feasibility and importance of the fieldwork for achieving the stated research aims and outcomes; the need of the applicant, i.e. the likelihood of the applicant being unable to obtain fieldwork funding from other sources. There is no preference for particular geographical areas or topics.

https://bfe.org.uk/bfe-fieldwork-grants-scheme

RMA MENTORING SCHEME

The RMA Mentoring Scheme aims to support musicologists (especially early-career), music practitioners and independent researchers with a background in music interested in developing their profile towards an academic career (see eligibility criteria below), and to support career development for researchers from diverse backgrounds and with a wide range of research interests in Music.

Mentoring relationships are one year in duration in the first instance, with flexible start throughout the academic year. It is welcomed if mentor-mentee pairings develop beyond this time frame. There are usually 3 one-hour meetings during the scheme (mentor can offer more time at their discretion). The mentee is to request a meeting within a reasonable time frame and supply detailed agenda with goals and questions ahead of each meeting. Meetings are to be held virtually.

Eligibility criteria: mentees

- Early Career Researcher = will normally have received their final academic degree no more than five years before the beginning of their mentoring (the RMA recognizes career interruptions)

  and/or

- No permanent (current or prior) position in Music including research as part of the contract at a UK Higher Education institution
- Mentee not to work at the same institution as mentor (e.g. as hourly paid lecturer)
- Mentees should be, or become, RMA members at the discounted rate

Eligibility criteria: mentors

- Will normally have more than 5 years' experience in UK academia, (the RMA recognizes career interruptions)
- Current or emerita/emeritus holder of a permanent position in Music, of 0.5 FTE or more, at a UK HE Music institution
- High-quality published research in a music-related field, and/or practice-based research activity in musical performance or composition
- Not to work in same institution as mentee
- Ideally experience of interviewing panels and funding applications
- Can have research interests in the same area as mentee

Avoiding conflict of interest

- Mentor should be transparent about mentoring relationship with the mentee in any future peer reviewing, interview panel work etc.
- Mentoring constitutes a confidential and safe space.

Excluded types of activity:

- Detailed proofreading (as opposed to commenting on CVs, grant applications, or publication plans)
- Sponsorship (the direct promotion of the mentee through sharing of networks or opportunities, personal investment in the mentee's career, or financial support)
- Any responsibility on the part of the mentor for any part of the mentee's career decisions
- References can be offered by the mentor, but should not be an expectation within the standard agreement

The Mentoring Scheme is maintained by Dr Annika Forkert (Royal Northern College of Music).

https://www.rma.ac.uk/rma-mentoring-scheme/

EQUALITY, DIVERSITY AND INCLUSION IN MUSIC STUDIES (EDIMS)

https://www.edimusicstudies.com/

EDIMS is a cross-organisational network that aims to promote, support and share good practice in relation to Equality Diversity and Inclusion (EDI) in Music Higher Education in the UK.

The Network has a number of affiliated academic and industry organisations and supports and promotes work seeking to redress historical exclusion and under-representation in relation to a range of areas in Music HE, including but not limited to class, disability, ethnicity, gender, neurodiversity and sexuality. We hope that raising awareness and facilitating change will lead to a re-envisioning and fostering of educational and research environments that are welcoming to all and in which everyone feels enfranchised. This includes listening to voices that have been historically excluded as a result of structural inequalities. We believe that music should be a means of celebrating human diversity, and understanding ourselves from multiple perspectives in ways that are fundamentally enriching.

We recognise that this is long-term work, and is not confined to one group but takes place alongside other initiatives, including national projects such as Athena Swan and the Race Equality Charter. We seek to offer a subject-specific space for discussion, reflection and action as a way of moving towards longer-term structural changes to address inequality and under-representation. We recognise also that we need to listen and learn, and be adaptable to changing and emerging needs in our community.

We have a Steering Group and a number of Working Groups, including one for students and early career researchers, led by Chamari Wiedmulla. There is also an undergraduate group led by Edoardo Chidichimo.

Our activities include regular Open Forum events and an undergraduate reading group; we have commissioned a report on EDI in Music Higher Education in the UK; and our Parenting and Carers Working Group has produced a guide for conference organisers. Our next Open Forum event is on Monday 7th February 2022, 4-6pm (online) and will include speakers from the University of Sheffield and Newcastle University.

For further information and to get more involved in the Network, email: edims.hello@gmail.com

You can join the EDIMS Jiscmail listserv here: https://www.jiscmail.ac.uk/cgi-bin/webadmin?SUBED1=EDIMS&A=1

RMA EQUALITY, DIVERSITY AND INCLUSION WORKING GROUP

In line with its commitment to equality, diversity and inclusion in all aspects of its work, the RMA established an EDI Working Group in the autumn of 2020.

The remit of the Working Group is to raise awareness within the organisation and to recommend actions to Council, in order to embed EDI thinking and practices into all RMA committees and activities. The WG meets 4 times per year and reports directly to Council. The WG regards its work as a temporary intervention and works towards its own obsolescence (hence 'Working Group' rather than a standing 'Committee').

Since Autumn 2020, the WG has made recommendations to Council for strategic action in the following areas:

1. Promoting a more diverse Council membership, both in areas of specialism and demographics.
2. All RMA committees to have a person designated in relation to EDI issues and to ensure an 'EDI first' approach rather than an afterthought.
3. EDI awareness training for Council members and Officers.
4. Review of process for appointment of Officers to ensure best EDI practice.
5. Promoting a more inclusive organisation that embraces a diverse membership.
6. Survey of membership on EDI matters
7. Scrutiny of text and images on the website to better reflect and encourage the diversity of the organisation, including building up a stock of photographs at RMA events.
8. EDI protocol added to conference organisers' handbook to ensure that EDI considerations are embedded.

We are keen to engage in discussion with the wider membership on EDI matters and welcome any suggestions as to issues we should be addressing or specific actions. Please contact the Chair: l.nooshin@city.ac.uk

BFE EQUALITY, DIVERSITY AND INCLUSION WORKING GROUP

In April 2021, the British Forum for Ethnomusicology initiated the Equality, Diversity and Inclusion Working Group, which leads conversations about how to make ethnomusicology an equitable and anti-racist discipline. The group is chaired by Alexander Douglas and includes Christina Homer, Romy Martinez and Thomas Spurgin. Matthew Machin-Autenrieth is the representative for the BFE Executive Committee on the group. The EDI Working Group welcomes questions and concerns from scholars of music and can be contacted at edi@bfe.org.uk.

FUTURE BFE AND RMA EVENTS

BFE/RMA RESEARCH STUDENTS' CONFERENCE 2023, 10TH-12TH JANUARY 2023

'Borderlands'

BFE/RMA Research Students' Conference 2023

The BFE and RMA Research Students Conference will be hosted at Northumbria University, Newcastle upon Tyne, on 10–12 January 2023. Proposals will be invited from research students in any area of Music and may take the form of

- a twenty-minute individual paper
- a thirty-minute lecture recital
- a panel consisting of three linked twenty-minute papers (with additional time for discussion)
- a poster
- a score of a musical composition lasting no more than 5 minutes in performance, or a section from a more extended piece
- an electroacoustic composition lasting no more than 10 minutes

The conference theme is 'Borderlands'. Inspired by Northumbria's geographical location and Northumbria Music's interdisciplinary setting within a wider humanities department, we hope to encourage performance, compositions and papers that reflect on physical and conceptual border spaces of time, place, genre, and community in the broadest sense. The theme is intended only as a stimulus: there is no requirement to make research fit into the theme, and all submissions will be treated equally on their merit whether or not they address it.

Performance-related sessions will take place in the Great Hall where there will be a Steinway B available. It is anticipated that our conference ensemble will be Trio Northumbria (no connection to the University, despite its name). Northumbria University is home to an IKO icosahedral loudspeaker (the only one in the UK), and will shortly be taking possession of Jeremy Montagu's personal collection of instruments from around the world.

The Call for Proposals will be published and distributed in May 2022.

Northumbria University
NEWCASTLE

VENUES AND FACILITIES

The conference hub is the University of Plymouth's **Roland Levinsky Building** (Drake Circus **PL4 8AA**). The ground floor of the building (also called **Crosspoint**) is where the registration desk will be, and where tea and coffee will be served. Lunch will not be served, but there is a café in the building (Container Café), as well as numerous cafes and shops in near proximity (see 'Food and Drink').

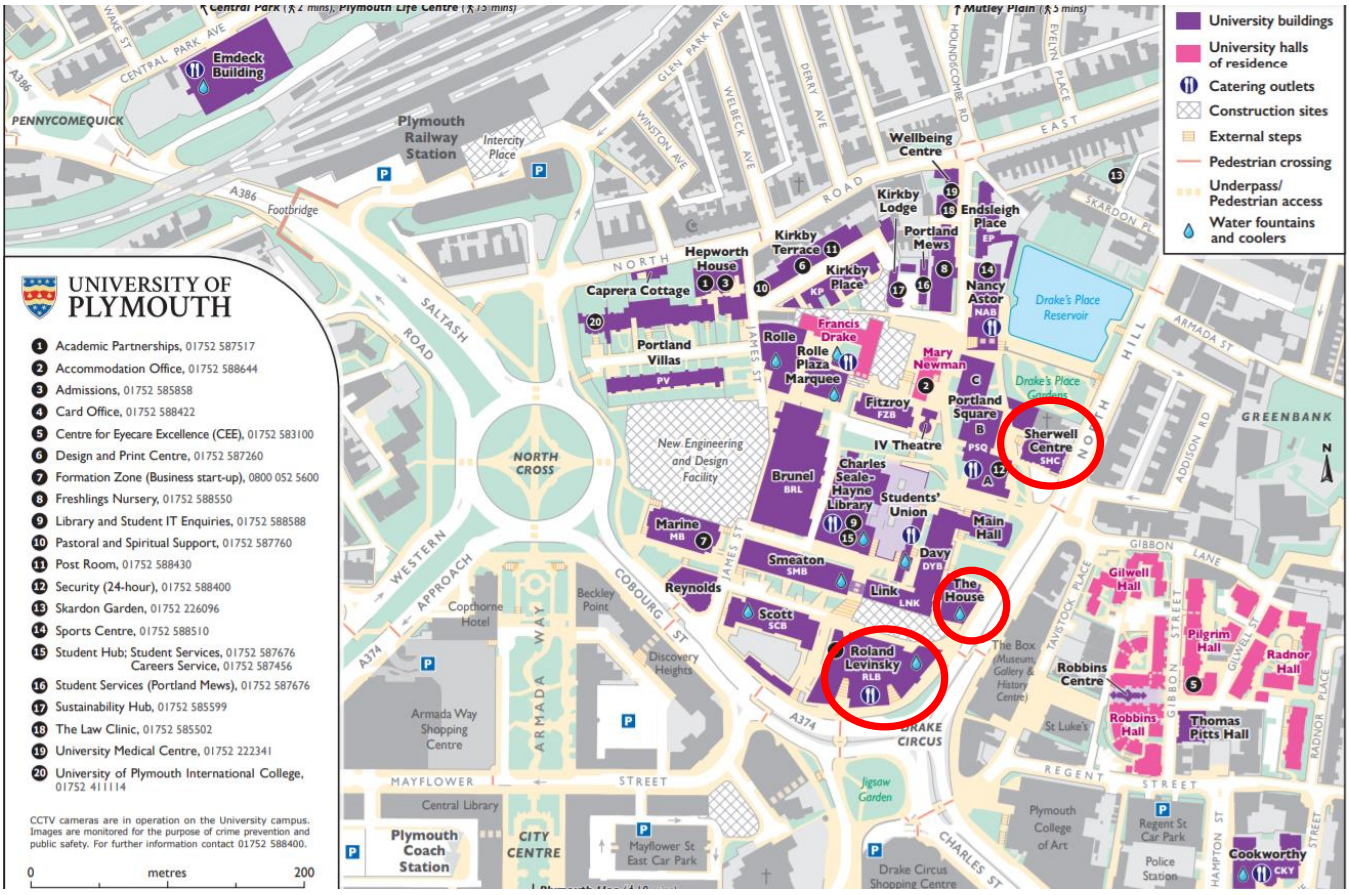
- The **Lecture Theatre 2 (LT2)** in on the ground floor of the **Roland Levinsky Building**, the door is near the Container Café.
- The **Jill Craigie Cinema** is on the ground floor of the **Roland Levinsky Building**, the door is near the Container Café.
- Room **206-207** is on the second floor of the **Roland Levinsky Building**. Take the lift (directly opposite the Container café) and go to the second floor. The room is directly opposite the lift, across the bridge.
- The **Sherwell Upper Theatre** is on the second floor of the **Sherwell Building**. From the Roland Levinsky Building, walk up the hill along North Hill (the road between campus and the Box) towards the Sherwell church. The entry to the building is not on the roadside, but on the campus-facing side of the building. Take a sharp left when entering the building, walk through the door, and take lift or stairs to the second floor. The door is directly opposite the lift.
- The **House Stage** is on the ground floor of the **House**. The building is directly opposite the Roland Levinsky building, next to the North Hill road. It is a 'rusty' building with a giant screen on the front.
- Room **303** is on the third floor of the **Roland Levinsky Building**.

All the conference rooms have fully networked PC, data projector, integrated sound, USB dock, camera and microphones to relay live content to Zoom.

All parts of the conference are being delivered in a hybrid format, in-person and also 'live' on Zoom. Zoom joining details can be found in the registration email. Further information regarding online participation in the conference can be found in the 'Guidance for Speakers and Chairs' section.

There is **24-hour security** on campus (01752 588400). They can be contacted for any issues relating to buildings and personal safety.

There is very limited **parking** on campus (pay-and-display on Kirkby Place). There is a multi-storey car park on Regent Street.



COVID-19 INFORMATION

This is the guidance issued by the University of Plymouth in response to the Covid-19 response. A risk assessment is available from the conference organisers.

- It is recommended that **face coverings** are worn in public and communal areas, as well as teaching spaces (unless medically exempt). The person speaking to the room can remove their mask while they do so.
- It is recommended that you test negative (**Lateral Flow Test**) before accessing the University facilities.

Additionally, the following measures are in place during the conference to facilitate a safe experience.

- **Face masks and hand sanitiser** are freely available in University buildings.
- All sessions will take place in rooms with large capacity allowing for **social distancing**.

IMPORTANT LINKS

Conference Zoom Session: https://plymouth.zoom.us/j/93304648220?pwd=dXlZNkxiVDZjdEtZR2RRSnNJSy9xdz09

Meeting ID: 933 0464 8220

Passcode: 486195

There is a **single** Zoom link for the conference. Within it, there will be breakout rooms for each physical location: RLB Lecture Theatre 2, RLB 206-207, RLB Jill Craigie Cinema, Sherwell Upper Theatre and the House Stage.

Conference Website: https://bfe-rma-conference-2022.github.io/

You can find the programme and conference handbook on here.

Posters and poster competition: https://drive.google.com/drive/folders/1IGlEmVn1SGZGF7mfy9PTDlWLgrVIazT-?usp=sharing

FOOD AND DRINK

COFFEE, TEA, AND SMALLER MEALS

Container Café – Roland Levinsky Building Ground Floor (shut Saturday)

Loafers Deli – Opposite the Library (shut Saturday)
Deli Sandwiches

Mrs Browns – 12 Gibbon Lane PL4 8BR
Sandwiches and (giant) cakes

The Discovery Café – Plymouth Methodist Central Hall, Eastlake Street PL1 1BA
Traditional café fare

The Box Kitchen & Bar – Inside the Box, Tavistock Place PL4 8AX
Upmarket lunch options

LARGER MEALS

Positano – 36-38 Mayflower Street PL1 1QX
Authentic Italian cuisine

Samphire Brasserie – 111 Mayflower Street PL1 1SD
Vegan meals

Mr Wok's – 10 Drake Circus PL4 8AQ
Delicious Thai meals, also for takeaway

Turtle Bay – 5 St Andrews Cross PL1 1AB

Zizzi - The Barcode, Bretonside PL4 0FE

The Chancel – 2 St Andrew Street PL1 2AH
British Bistro food

The Eastern Eye – 57 Notte Street PL1 2AG
Traditional Curry House

Perillas Fish & Chips – 1A Ford Park Road PL4 6QY
Family-run fish & chips with daily specials

Koishii Restaurant – 101 Mayflower Street PL1 1SD
Japanese cuisine

Toot Restaurant – 46 Mayflower Street PL1 1QX
Persian hospitality

Caffeine Club – 46 Tavistock Place PL4 8AX
24-hour diner

Cosy Club – The Barcode, Bretonside PL4 0FE

Nando's - The Barcode, Bretonside PL4 0FE

Perilla's Fish & Chips – 1A Ford Park Road PL4 6QY
Family-run fish & chips shop with daily specials

Cosmic Kitchen – Palace Street PL1 2AY
Award-winning vegan food

The Barbican Kitchen – 60 Southside Street PL1 2LQ
Brasserie food in the historic Plymouth Gin Distillery

Harbourside Fish & Chips – 35 Southside Street PL1 2LE
Award-winning fish & chips on the historic harbourside

PUBS AND BARS

The Roundabout – 2-4 Drake Circus PL4 8AQ
Student pub with decent food menu

The Bread and Roses – 62 Ebrington Street PL4 9AF
Independent pub with craft beer and regular music

Brewdog - The Barcode, Bretonside PL4 0FE
Craft beer and burgers

The Fishermans Arms – 31 Lambhay Street PL1 2NN
Cosy pub with excellent food nestled in the Barbican

The Nowhere Inn – 21 Gilwell Street PL4 8BU
Plymouth's punk pub, allegedly best jukebox in town

James Street Vaults – 24 James Street PL4 6EQ
Only pub on campus

The Gog and Magog – 57-59 Southside Street PL1 2LA
JD Wetherspoons

Dolphin Hotel – 14 The Barbican PL1 2LS
Legendary Barbican pub with hand-pulled ales

AMENITIES

The University of Plymouth campus sits in the city centre and is close to many shops, hotels and restaurants. The following local amenities may be particularly useful:

Tesco Metro – Discovery Heights Building, Cobourg Street PL1 1UH

Boots Chemist – Drake Circus Shopping Centre, Charles Street PL1 1EA

Marks & Spencer's (inc. food hall) – Drake Circus Shopping Centre, Charles Street PL1 1EA

Waterstones Bookshop – Drake Circus Shopping Centre, Charles Street PL1 1EA

Post Box – In front of Switch Night Club, 4 North Hill PL4 8LH

Royal Mail Post Office – Inside WHSmith, 73-85 New George Street PL1 1RP

Accident And Emergency Department – Derriford Hospital, Derriford Road PL6 8DH

Minor Injuries Unit – Cumberland Centre, Damerel Close PL1 4JZ

CONFERENCE TEAM

PROGRAMME COMMITTEE

Núria Bonet

Ryan Green

Clive Mead

David Moffat

Satvik Venkatesh

Ryan Wilce (University of Plymouth)

Michelle Assay (University of Toronto)

David Dewar (University of Bristol)

Ellen Falconer (Royal College of Music)

Dunya Habash (University of Cambridge)

Matthew Machin-Authenrieth (BFE)

Elsa Marshall (University of Sheffield)

Madison Miller (University of Wolverhampton)

Barbora Vacková (University of Huddersfield)

TECHNICAL TEAM

Melaine Le Bars

Paul Dent

Rebecca Perkins

ADMINISTRATORS

Sally Smerdon

CONFERENCE ASSISTANTS

Valerie Erivwode

Rachel Horrell

Halimat Jimoh

Michaela Moclair

Conference Programme

Dr Amanda Hsieh

Amanda Hsieh is Research Assistant Professor in Musicology at the Chinese University of Hong Kong and, from 10 January 2022, Assistant Professor in Musicology at Durham University. She is the winner of the 2020 Jerome Roche Prize. Her writings appear in or are forthcoming from the *Journal of the Royal Musical Association*, the *Cambridge Opera Journal*, *Music & Letters*, and *Twentieth-Century Music*. She is currently working on a new monograph project, which treats opera as a transnational and even a globalist phenomenon between imperial Germany and imperial Japan.

From Hasegawa's *Terakoya* to Weingartner's *Die Dorfschule*

The Japanese publisher Hasegawa Takejirō produced exquisitely string-tied, crepe-paper books for the European and US markets at the turn of the twentieth century. These books were popular. The German-language version of the *Terakoya* ('Village School'), for example, went through at least eight editions and was picked up by composers such as Carl Orff and Felix Weingartner. This talk takes Weingartner's opera *Die Dorfschule* as a case study to examine Meiji- and Taishō-era Japan's control of its representation to the outside world. Through it, I ask questions about the global production and circulation of culture, ideology, and power.

Indeed, *Fin-de-siècle* Japan might appear as merely 'modernity's power child' (Harding, 2018), functioning as a site on which Western powers could observe the replication and apparent validation of their modernising strategies of industrialisation, militarisation, and empire-building (Ferguson, 2011). Yet, the shifting flows of power—and culture—have never been straightforward. Unusual between a European and an Asian nation, Germany and Japan held a close (albeit sometimes uneasy) bilateral relationship.

Weingartner's *Die Dorfschule*, written in 1918, was premiered in 1920, in the aftermath of the First World War, when Germany and Japan's political fortunes reversed and when Japan gained authority over Germany's Pacific colonies. I situate the samurai story of Weingartner's *Die Dorfschule* against this post-war political backdrop, contextualising the opera within the broader cultural history of Germany's absorption of Japanese literature and music (including the samurai ideals of self-sacrifice). Ultimately, by examining an opera intertwined within Germany and Japan's parallel emergence onto the world stage, I identify opera as a site on which the two nations processed their state-making in the global context.

Dr Lyndsey Copeland

Lyndsey Hoh Copeland (DPhil, Oxford) is Assistant Professor of Ethnomusicology at the University of Toronto. Her research areas include African popular music, racialized listening and aesthetics, music and climate change, and sound studies. She is completing a book manuscript about amateur brass band performance in the Republic of Benin, and her articles on that topic are published in the journals Ethnomusicology Forum and Africa. Copeland is the recipient of the British Forum of Ethnomusicology's 2020 Early Career Prize, awarded for her article "The Anxiety of Blowing" (2019). Copeland's recent writing focuses on essentialist tropes in discourse on African music and dance, including an article on the metaphor of hotness and a co-authored chapter on the topic of sweat. Her current projects concern sound and simulation. Prior to joining the University of Toronto, Copeland was a lecturer in Stanford University's Department of Music and postdoctoral fellow at the Stanford Humanities Center. She has received grants and fellowships from University of Toronto's Connaught Fund, the Andrew W. Mellon Foundation, the U.S. Fulbright Program, the Wenner-Gren Foundation for Anthropological Research, and Oxford's Clarendon Fund, among others. Copeland is a trained tubist, and enjoys performing in orchestral and popular ensembles.

On Touching: Techniques of the ear in online genres

In January 2018, amid concern for social isolation and mental illness, Theresa May created the UK's first Minister of Loneliness. In March 2020, Boris Johnson announced a programme of social distancing to stem the spread of COVID-19. In this moment marked by physical separation, people in Britain and elsewhere increasingly seek connection and closeness online. In this talk, I consider how performers of contemporary virtual genres create experiences of physical intimacy. I examine genres intended for distanced and private listening—including ASMR, mukbang, and audio porn—and identify several "techniques of the ear" used to simulate proximity and the sense of touch. My discussion elaborates on the relation of the auditory to the haptic, as well as foregrounds the outer ear; more than fleshy appendage, it is interface, metonym, and fetish.

SCHEDULE AT A GLANCE

THURSDAY 6TH JANUARY

TIME	ACTIVITY	VENUE
10:45-16:00	The Hermes Experiment	The House Stage
11:00-13:00	Registration	RLB Crosspoint
12:15-12:30	Chairing Workshop	RLB Lecture Theatre 2
12:30-12:45	Welcome Talk	RLB Lecture Theatre 2
13:00-14:30	1A: Female Musicians and their Audiences	RLB Lecture Theatre 2
	1B: Music and Religion	RLB 206-207
	1C: Music and Modern Consumerism	RLB Jill Craigie Cinema
	1D: Lecture-recitals - Innovation: Expanding Repertoires, Developing Instruments	Sherwell Upper Theatre
14:30-14:45	Refreshments	RLB Crosspoint
14:45-15:45	Training Session A: EDIMS Parenting and Caring Working Group	Lecture Theatre 2
	Training Session B: Mental Health for research students	Jill Craigie Cinema
16:00-17:30	2A: Themed Panel - Transnationalism: Theory and Practice	RLB Lecture Theatre 2
	2B: Olivier Messiaen	RLB 206-207
	2C: Contemporary Popular Music Scenes and Practices	RLB Jill Craigie Cinema
	2D: Lecture-recitals	Sherwell Upper Theatre
17.30-18.30	Wine reception	RLB Crosspoint

FRIDAY 7TH JANUARY

TIME	ACTIVITY	VENUE
9:30-11:00	3A: Music and Nationalism	RLB Lecture Theatre 2
	3B: Women in Male Words	RLB 206-207
	3C: Analysing Music	RLB Jill Craigie Cinema
	3D: Musical Ethnography	Sherwell Upper Theatre
09:30-11:00	Electroacoustic Workshop 1	The House Stage
11:00-11:30	Refreshments	RLB Crosspoint
11:30-12:30	Jerome Roche Keynote Lecture: Amanda Hsieh	RLB Lecture Theatre 2
12:30-13:30	Lunch	
13:30-15:00	4A: Themed Panel - Country to Country: Building an Inclusive UK Country Music Community	RLB Lecture Theatre 2
	4B: Sound and Space	RLB 206-207
	4C: Music and Authorship	RLB Jill Craigie Cinema
	4D: Western Art Music in the 21st Century	Sherwell Upper Theatre
15:00-15:30	Refreshments	RLB Crosspoint
15:30-17:00	5A: Popular Culture and Gender	RLB Lecture Theatre 2
	5B: Music and Education	RLB 206-207
	5C: Western Art Music in 1920's and 1930's	RLB Jill Craigie Cinema
	5D: Lecture-recitals: Performer's Experience	Sherwell Upper Theatre
17:15-18:15	BFE Keynote Lecture: Lyndsey Copeland	Lecture Theatre 2
18:15-19:30	Wine Reception	RLB Crosspoint

SATURDAY 8TH JANUARY

9:30-11:00	6A: Music and Health	RLB Lecture Theatre 2
	6B: Music and Temporality	RLB 206-207
	6C: Instrumental Performance	RLB Jill Craigie Cinema
	6D: Lecture-recitals - Arrangements and Adaptations	Sherwell Upper Theatre
11:00-11:30	Refreshments	RLB Crosspoint
11:30-12:30	Training Session C: Q&A with the keynote speakers	Lecture Theatre 2
11:15-12:45	Training Session D: Articulating Practice Research	RLB206-207
	6E: Music in the 21st Century	Jill Craigie Cinema
12.30-13.30	Lunch	
13.30-15.00	7A: Race, Gender and Opera	RLB Lecture Theatre 2
	7B: Compositional Approaches and Processes	RLB 206-207
	7C: Music, Experiment and Technology	RLB Jill Craigie Cinema
	7D: Music and Empathy	Sherwell Upper Theatre
15:00-16:00	8A: 18th Century Manuscripts	RLB Lecture Theatre 2
	8B: Performance and the Body	RLB 206-207
	8C: Music and War	RLB Jill Craigie Cinema
	8D: Lecture-recital	Sherwell Upper Theatre
16:00-16:15	Poster Competition Announcement and Closing Talk	RLB Lecture Theatre 2

ASYNCHRONOUS CONTENT

Posters and Poster Competition

Visit this folder to **view** the posters and **vote** in the competition.

DAY-BY-DAY SCHEDULE

THURSDAY 6TH JANUARY 10:45-16:00

THE HERMES EXPERIMENT (COMPOSITION WORKSHOP)

Session 1 (10:45-12.15):

Michael Hughes (Royal College of Music): One Page How to Guide

Hangrui Zhang (Royal College of Music): Unstable Meditation

Matthew Burke (University of Liverpool): Sewage Jam

Session 2 (13.00-14.30):

Timothy Johnston (Cardiff University): The Bat, the Cormorant, & the Bramble Bush

James Thomas (University of Sheffield): La Mouche

Jorge Ramos (Royal College of Music): Cache

Session 3 (14.45-15.45)

Grant Gover (Canterbury Christ Church University): Searching for Vger

Nino Russell (Royal College of Music): Lynceus

THURSDAY 6TH JANUARY 12:15-12:45

CHAIRING WORKSHOP 12:15-12:30

Useful information and tips on chairing conference sessions and dealing with hybrid presentations.

WELCOME TALK 12:30-12:45

Welcome to Plymouth and useful information about the conference.

THURSDAY 6TH JANUARY 13:00-14:30

1A: FEMALE MUSICIANS AND THEIR AUDIENCES (Chair: Nyle Bevan-Clark)

Ning Hui See (Royal College of Music): Concert Programming Strategies: Clara Wieck-Schumann's Piano Sonata in G minor

Rachel Watson (King's College London): Imitating Vienna? The Baden-Baden Lady Orchestra at the Royal Aquarium

Shib Shankar Chowdhury (Techno India University): Ethnographic study on Expression and Affect: "21st Century Anglo-American Women and Their Pop songs"

1B: MUSIC AND RELIGION (Chair: James Anderson)

Rachel Beale (Bath Spa University): Singing Praises: Choral Music from Truro Cathedral

Kerry Bunkhall (Cardiff University): The presence of Nouvelle théologie at Le Bœuf sur le toit

Calum Carswell (University of Aberdeen): Inviting choirs back into the fray: composing choral music that benefits UK Charismatic Evangelical worship

1C: MUSIC AND MODERN CONSUMERISM (Chair: Ben Atkinson)

Matthew Stefanyszyn (SOAS, University of London): 'I have disappeared' – The online afterlife of Kankyō Ongaku (Environmental Music)

John Moore (University of Liverpool): "We are all slaves to the algorithm": methodoljorgeogies for the collection and analysis of metadata from YouTube Music Theorists and Educators

1D: LECTURE-RECITALS – EXPANDING REPERTOIRES, DEVELOPING INSTRUMENTS (Chair: Zachary Diaz)

Katalin Koltai (University of Surrey): New soundscapes on the 'Ligeti guitar': Chopin, Kurtág and Saariaho

Eduards Grieznis (London College of Music, University of West London): Transforming Musical Rituals In The Digital Era: National Identity And Cultural Globalization

THURSDAY 6TH JANUARY 14:30-14:45

REFRESHMENTS

THURSDAY 6TH JANUARY 14:45-15:45

TRAINING SESSION A: EDIMS PARENTING AND CARING WORKING GROUP

Run by the EDIMS Parenting and Caring Working Group, with Natasha Loges, Laura Hamer and Stephen Wilford.

TRAINING SESSION B: MENTAL HEALTH FOR RESEARCH STUDENTS

Including the Music & Mental Health Group.

THURSDAY 6TH JANUARY 16:00-17:30

2A: THEMED PANEL - TRANSNATIONALISM: THEORY AND PRACTICE (Chair: Dylan Price)

Simeon Smith (Royal Holloway, University of London): 'Decolonization and the Musical Work: Modernism, Otherness, and Identity'

Ekaterina Pavlova (University of Cambridge): 'When Music and Global Politics Collide: How East German Composers Tried to Prevent the Third World War'

Dylan Price (University of Oxford): 'Distance, Semiosis, Race: Transatlantic Affect in Coleridge-Taylor's 'The Song of Hiawatha'

2B: OLIVIER MESSIAEN (Chair: Marián Štún)

Bruce Forman (Royal Birmingham Conservatoire, Birmingham City University): 'I want to yield a living music': Olivier Messiaen and liturgical improvisation

Megan Rowlands (University of Liverpool): Olivier Messiaen's 'Technique of My Musical Language' and its impact on performance perception

2C: CONTEMPORARY POPULAR MUSIC SCENES AND PRACTICES (Chair: Nyle Bevan-Clark)

Zachary Diaz (University of Bristol): Type Beats and The Commodification of "Signature Sounds" in Contemporary Hip-Hop Production

Jonathan Weatherill-Hunt (Technical University Berlin): Tracing the analogue aesthetic in 21st century electronic dance music: An uneasy reconciliation of tradition and technology

Mark Higgins (University of Bristol, University of Southampton): Web 2.0 and Music Genres: The Shaping of Dubstep in a Digital Ecosystem

2D: LECTURE-RECITALS (Chair: Ellen Falconer)

Nina Kümin (University of York): Realising fantasy: Improvising fantasias in the style of Telemann

Elizabeth French (University of Leeds): 'I wish to have everything perfect': The Three Impromptus for piano by Francis Edward Bache

THURSDAY 6TH SEPTEMBER 17:30-18:30

17:30 – RECEPTION

Sponsored by Cambridge University Press

FRIDAY 7TH JANUARY 9:30-11:00

ELECTROACOUSTIC WORKSHOP 1 (Chair: Archer Endrich)

Jorge Ramos (Royal College of Music): Paysage

Grant Gover (Canterbury Christ Church University): Space Machine Combines_6_abridged

3A: MUSIC AND NATIONALISM (Chair: Dunya Habash)

Daniel Collins (University of Aberdeen): Gerhard Schjelderups opera Austanfyre sol og vestanfyre måne and the New Norway American Dream

Israel Lai (University of Manchester): Beyond a protest song: Glory to Hong Kong, a weapon or a symbol?

3B: WOMEN IN MALE WORDS (Chair: Shib Shankar Chowdhury)

Anastasia Zaponidou (Bangor University): A Life in Paper: Exploring the Activities of the Female Cellist in the Society of Women Musicians

Barbora Vacková (University of Huddersfield): „Now That All Prejudice Has Broken Down...” Media Representations of Women Composers in Socialist Czechoslovakia

Wendy Smith (The Open University): Homage in electronic music: honoring the pioneering work and music of Janet Beat and Elżbieta Sikora

3C: ANALYSING MUSIC (Chair: Elsa Marshall)

Chia-Ling Peng (Newcastle University): Alteration of Rationality: From Conventional to Avant-garde

Martin Elek (University of Cambridge): Intensity Curves: A Technique to Analyse Performances

3D: MUSICAL ETHNOGRAPHY (Chair: TBC)

Luigi Monteanni (SOAS, University of London): The cable is not the music: learning to listen to the material world

Natalie Mason (University of Birmingham): Participant-led practice and research: intercultural musicking in the West Midlands

Nyle Bevan-Clark (University of Southampton): ‘It’s absolutely crazy, and it’s just so Welsh!’: An ethnographic case study of the Porthcawl Elvis Festival 2021

FRIDAY 7TH JANUARY 11:00-12:30

REFRESHMENTS

FRIDAY 7TH JANUARY 11:30-12:30

JEROME ROCHE KEYNOTE LECTURE (Chair: Ellen Falconer)

Dr Amanda Hsieh: From Hasegawa’s *Terakoya* to Weingartner’s *Die Dorfschule*

FRIDAY 7TH JANUARY 12:30-13:30

LUNCH

FRIDAY 7TH JANUARY 13:30-15:00

ELECTROACOUSTIC WORKSHOP 2 (Chair: Archer Endrich)

Lou Chandler (University of Manchester): PACE

Sarah Keirle (University of Manchester): Our Ancient Woods

Irving Kinnersley (University of Manchester): METRO FACES PETALS

Julia Schauerman (University of Sheffield): Buzzing City

4A: THEMED PANEL - COUNTRY TO COUNTRY: BUILDING AN INCLUSIVE UK COUNTRY MUSIC COMMUNITY (Chair: James Barker)

James Barker (Newcastle University): In the Shadow of the US Country Music Industry

Katie Beekman (University of Cambridge): 'Horses in the back': Country-rap and its Place on US Country Radio

Ben Atkinson (University of Lincoln): Turn Your Radio On: Comparisons of Country Radio in the UK and USA

Robyn Shooter (King's College London): "Alternative-country music (whatever that is)": An Introduction to Americana Music

4B: SOUND AND SPACE (Chair: Madison Miller)

Isabel Benito Gutierrez (Royal Northern College of Music and University of Liverpool): Towards the hybrid concert hall: a search for a contemporary performance space

Lara Weaver (Queen's University Belfast): Composing Place: Sonic Location and/vs Sonic Displacement

Chrysi Kyratsou (Queen's University Belfast): How does a 'silenced' place sound? Resonances of contested relations in a reception centre of asylum seekers

4C: MUSIC AND AUTHORSHIP (Chair: Ellen Stokes)

Céleste Pagniello (Princeton University): Ontology and Authorship in Ballet: What Makes a Ballet, and Who Decides?

Clive Mead (University of Plymouth): Relinquishing Credit: Composing Without Ownership

Eirini Diamantouli (University of Cambridge): 'If the Russians come, our bellies will be full': Russia and the Soviet Union in songs of the Greek resistance

4D: WESTERN ART MUSIC IN THE 21ST CENTURY (Chair: Daniel Boucher)

Ryan Thomas Green (University of Plymouth): Towards the Elucidation of the Psychological Impact of Orchestration Aesthetics in Music Theatre

Billy Price (University of Liverpool): Toward a Revitalisation of the 21st century Western classical tradition

Sureshkumar Pasupula Sekar (Royal College of Music): Moving on from Liveness to aLiveness: Applying Intermedial Theory to Orchestral Music

FRIDAY 7TH JANUARY 15:00-15:30

REFRESHMENTS

FRIDAY 7TH JANUARY 15:30-17:00

5A: POPULAR CULTURE AND GENDER (Chair: Elsa Marshall)

Kate Ferguson (University of Plymouth): The Witch and the Singer-Songwriter

Lilian Holland (University of Bristol): "There was a boy named Camille": Prince, Foucault, and Negotiations of the Ferox

Emma Payne (Cardiff University): “Am I Your Bitch Now?”: The Sound of Subversive Fighting in Atomic Blonde

5B: MUSIC AND EDUCATION (Chair: Natasha Loges)

Sarah Cox (Royal Birmingham Conservatoire): Training the ‘Natural’ Voice: Bassini’s Art of Singing (1857) and the Historical Use of Register-Switching

Darren Taggart (Canterbury Christ Church University): A Study into Student Experience and Graduate Outcome of Higher-Level Commercial Music Education

Kristen Horner (University of Nottingham): “We’re thrown in the deep end but we find ways to swim:” Local Music Service Responses to the Covid-19 Pandemic

5C: WESTERN ART MUSIC IN 1920S AND 1930S (Chair: Mark Berry)

Daniel Boucher (University of Birmingham): Expressionism, communication, mobility: the case of Kurt Weill

Matthew McCullough (Durham University): A Sodality of Dionysus: The Elizabethan Legacy of the Eynsford Cottage Period in Ernest Moeran’s Large-Scale Works

Marinu Leccia (University of Oxford): Britten and sport: tennis, swimming and cricket gestures as analyses of Britten’s music

5D: LECTURE-RECITALS – PERFORMER’S EXPERIENCE (Chair: Megan Rowlands)

Ellen Falconer (Royal College of Music): The grain of the voice, the touch of the hands: how pianists experience style through playing

FRIDAY 7TH SEPTEMBER 17:15-18:15

BFE KEYNOTE LECTURE (Chair: Dunya Habash)

Dr Lyndsey Copeland: On Touching: Techniques of the ear in online genres

FRIDAY 7TH SEPTEMBER 18:30-19:30

RECEPTION

Sponsored by Cambridge University Press

SATURDAY 8TH JANUARY 09:30-11:00

6A: MUSIC AND HEALTH (Chair: Ed Cooper)

Esther Visser (Canterbury Christ Church University): Violin / Viola Support in the 18th and 19th Century

Frederick Lam (Royal College of Music): OccuPain: Rethinking occupational pain for performing artists

Berenice Beverley Zammit (Royal College of Music): Optimising Performance: Pre-Performance Routines in Professional Classical Instrumentalists

6B: MUSIC AND TEMPORALITY (Chair: Matthew McCullough)

Leah Biebert (Albert-Ludwigs-University Freiburg): Avant-garde music in science fiction film. On the narrative potential of György Ligeti's compositions in '2001: A Space Odyssey'

Eva Van Daele (Ghent University): Interchangeability in Ben Frost's The Murder of Halit Yozgat

William Kearney (Maynooth University): It had a great lift to it: Embodied perception of groove in Irish traditional dance music

6C: INSTRUMENTAL PERFORMANCE (Chair: Natasha Loges)

Ignasi Sole Pinas (University of Aberdeen): The evolution of Portamento and Performance Time of the first movement of the Sonatas for Piano and Cello by L. V. Beethoven, from Pau Casals (1930), to Steven Isserlis (2012)

Hui Han Lui (Maynooth University): Period techniques, playing approaches, movements and sound: Hummel and Czerny

Qianyu Zhang (Guildhall School of Music & Drama): Piazzolla's improvisation: his performances and his compositions

6D: LECTURE-RECITALS – ARRANGEMENT AND ADAPTATION (Chair: Eva van Daele)

Xinyi Liang (University of Sheffield): Culturally Informed Performance in the Chinese Piano Transcription, Music at Sunset (夕阳箫鼓) Arranged by Li Yinghai

SATURDAY 8TH JANUARY 11:00-11:30

REFRESHMENTS

SATURDAY 8TH JANUARY 11:30-12:30

TRAINING SESSION C (Chair: Núria Bonet)

Q&A with the keynote speakers: Dr Amanda Hsieh and Dr Lyndsey Copeland

TRAINING SESSION D **(11:15-12:45)**

Articulating Practice Research: Dr Scott McLaughlin

6E: MUSIC IN THE 21ST CENTURY (Chair: Lee Cheng)

Alice Borrett (University of Hull): The Effectiveness Of Blind Auditions On Gender Imbalance In Instrumental Music

Morgan Hale (University of Manchester): Video game music best-of lists: The beginnings of a canon?

SATURDAY 8TH JANUARY 12:30-13:30

LUNCH

SATURDAY 8TH JANUARY 13:30-15:00

7A: RACE, GENDER AND OPERA (Chair: Eva van Daele)

Tomos Watkins (University College Dublin): White Self-Fashioning in Les Indes galantes

Emily Bennett (Cardiff University): Le nozze di Lammermoor (1829): the first operatic Lucia and Ophelia

Ali McGowan (Edinburgh Napier University): Queering Carmen - Telling trans and nonbinary stories in the current operatic canon

7B: COMPOSITIONAL APPROACHES AND PROCESSES (Chair: Matthew Machin-Autenrieth)

Charlotte Price (University of Salford): "All the worlds' a stage": the history and development of the soliloquy in music

Jonathan Mortimer (Liverpool Hope University): Unconscious intent in the creative process of composition

Matthew Burke (University of Liverpool): 'There's something about jamming': Collaborative working practises as compositional methodology

7C: MUSIC, EXPERIMENT AND TECHNOLOGY (Chair: Julia Schauerman)

Lorenzo Prati (University of Sheffield): The Situationist Polytope: mapping buildings through sound and light

Jessica T.L. Hui (University of Cambridge): 'The Misora Hibari Revival Project': Reconstructing Nostalgia Through NHK and Vocaloid: AI

Eric Lemmon (Stony Brook University): Dissensus, Refusal and Participatory Music: Negation and Rupture in Crowd in C

7D: MUSIC AND EMPATHY (Chair: Grant Gover)

Florence Brady (Royal College of Music): "All Their Squonk and Trauma": Thinking Through the Politics of Voice in the UK Natural Voice Singing Movement

Daisy Henson (Royal Holloway, University of London): Creating and Using a Binaural Horse Head for Composition and Sound Art

Marián Štúň (Slovak Academy of Sciences): Atonality as a result of tertian structure harmony in music of Eugen Suchoň

SATURDAY 8TH JANUARY 15:00-16:00

8A: 18TH CENTURY MANUSCRIPTS (Chair: Rachel Beale)

James M Anderson (University of Sheffield): The Mozarts' Copies of Church Music by Eberlin and Michael Haydn: Newly Identified Dates and Contexts

Ellen Stokes (University of Huddersfield): 'Ballettmusik bzw. Serenata': Assessing issues of musical genre in the light of Antonio Salieri's instrumental manuscripts

8B: PERFORMANCE AND THE BODY (Chair: Esther Visser)

Louis De Nil (Royal College of Music): Performing 'Erlkönig' in St James Hall - London Ballad Concerts 1867-1933¨

Ed Cooper (University of Leeds): Bodies In-Between Themselves: Rethinking Musical Liminality for the Clarinet

8C: MUSIC AND WAR (Chair: Eva Moreda Rodriguez)

Mizuki Somura (Tokyo University of the Arts): The Process Leading to the Revival of Satsumabiwa in the Postwar Era: Focusing on Releases of LP Records from the 1960s to the 1970s

Owen Hansen (University of Kansas): The 'New' Englishmen: The 1918 Queen's Hall Concerts with Sir Adrian Boult and his connection with Ralph Vaughan Williams and George Butterworth

8D: LECTURE-RECITAL (Chair: Billy Price)

Davide Sciacca (Royal Northern College of Music): Sicilian Contemporary Composers reflect on Vincenzo Bellini

SATURDAY 8TH JANUARY 16:00-16:15

CONFERENCE CLOSE

Poster competition announcement, closing talk

ASYNCHRONOUS ONLINE CONTENT

POSTER PRESENTATIONS

Persefoni Tzanaki (University of Sheffield): The feedback loop of empathy and interpersonal synchronisation: discussing a theoretical model and its implications for musical and social development

Noemi Silvestri (University of Music and Performing Arts Graz): The representation of alternative identities in ex-Yugoslav Narodnjaci

Yanyi Lu (University of Hull): Second language singing curriculum design: learning Mandarin through singing

Valeria Giudici (Catholic University of Milan): The Arts in 'Not Possessed Places': the Factory in Nono and Sereni

Charlotte Schuitenmaker (SOAS, University of London): Activism and Urbanism in Contemporary Indigenous Music-Making in Australia

Frederick Lam (Royal College of Music): Coping and Resilience in Musicians: An exploration of the use of coping strategies and the development of psychological resilience among musicians

Kate Adams (SOAS, University of London): Ending the (sm)othering: Musicking with young people with Special Educational Needs (SEN)

Visit this folder to **view** the posters and **vote** in the competition.

Abstracts

THE HERMES EXPERIMENT (COMPOSITION WORKSHOP)

One Page How to Guide

My work for the Hermes Experiment workshop is a setting of the first two sections of the Norwich league Bar Billiards rules. Bar Billiards is an antiquated cue sport that was popular in pubs in the UK during the first half of the 20th century due to its more convenient use of space (players cue from one side of the table meaning the table can be put against walls or in corners and still be operational, as opposed to pool). Although rare, the game is still played throughout the UK yet mostly concentrated along the east coast where an active league is still popular. It has distinctly convoluted rules to anyone unfamiliar, but once understood it is absurdly entrancing and tense, with a bizarre end-game process.

I have used traditional Anglican psalm chant as an inspiration for the musical material in the piece, essentially composing my own chant tune for soprano with double bass and clarinet accompaniment. Simultaneously an exploration of harp glissandi obscures this material, which is also interjected with terse arrangements of chant tunes by Percy Buck, a late 19th century composer and organist.

The piece draws from the absurdity, obsession and elation of Bar Billiards itself and its relationship to somewhat morbid forgotten corners of colonial British culture.

Michael Hughes (Royal College of Music)

Unstable Meditation

Unstable Meditation explores the subject of meditation through a fragmented music texture. The vocal and instruments actively interact with each other through fragments of materials. Together, the ensemble weaves a soundscape that has streaming musical movement and moments of reflection. This composition also explores various timbre on the instruments. The sound world blends a wide range of colour and sets a mysterious atmosphere for the journey of meditation.

Hangrui Zhang (Royal College of Music)

Sewage Jam

Sewage Jam was designed as an exercise in collaborative composition and strives to provide a musical space in which performers of varied musical backgrounds may participate; similar in nature to that of a jamming session. As such, the score is comprised of a mixture of traditional music notation, aleatoric notation, jazz 'changes,' graphics, and text; these may be interpreted and warped via improvisation and performer decision making.

Additionally, the six structures which may be used to navigate this score were developed during an exploratory workshop between myself, pianist John Moore, and clarinettist William Curran.

The musical material contained within the score was intended to imply a sense nervous energy, as if one was suffering from writers' block; not quite anxiety and not quite excitement but rather an intense desire to just 'get on with it'.

Matthew Burke (University of Liverpool)

The Bat, the Cormorant, & the Bramble Bush

Aetiologies - mythical or satirical explanations for the origin of everyday things - have long held an affectionate place in my mind, and one of the pleasures of studying folk culture is the opportunity to revisit favourite narrative forms from childhood with a fresh perspective. This story, taken from Aesop's fables, has appeared in various oral traditions including at least one variant from rural North Wales which was my initial point of inspiration for writing this piece.

The music is gently modal in its harmonic construction, combining an Aeolian/Dorian E-minor harmonic space with a Lydian-inflected G scale. E-minor sections are associated with purely instrumental material offering musical 'scene setting', while the G-centred passages are reserved for narrative characterisations. Each of the three characters has their own distinct recurring

motif which interweave with, and evolve into, the singer's material as it moves between rhythmified spoken narration and more traditional pitched material. Across both modal spaces, quartal/quintal harmonies and melodic shapes appear as the structural impetus of the music, throughout which I have endeavoured to combine colourful impressionistic gestures with more playful dramatic cues.

Timothy Johnston (Cardiff University)

La Mouche

La Mouche' translates as 'the fly', and Beckett's short poem (written in the late 1930s, exact date unknown) explores contrasts of temporal and spatial scale through focusing on the crushing of a fly under the narrator's thumb against the bottom of a glass. These differing scales result from Beckett's juxtaposition of perspectives and subjects within the poem, switching between the human narrator and fly seemlessly before extrapolating the local, magnified image of the crushed fly to a universal scale - 'the sea and the serene sky'. These three 'characters' of narrator, fly, and universe encode different scales of time and space through their differing temporal experience and size. This piece explores this multiplicity of temporal perspectives through the fluctuating rhythmic relationship between the voice and ensemble, tempo change, and a gradual transition from pitched to noise-based sounds at the end of the piece. Resultantly, the texture and material change as the perspective does, and so the way in which the materials relate to each other on a temporal and spatial level is constantly shifting.

James Thomas (University of Sheffield)

Cache

"Often, we notate very carefully and play to the orchestra some crazy patches. I sit with the orchestra and say, 'Okay, how can you guys 'synthesize' this out of woodwinds, basses, and cellos – imitating the electronics and come up with a sound that nobody's heard before?' It's sort of intellectual patching within the orchestra." Hans Zimmer

Ever since I began delving into the realm of electronic music composition and performance (fixed and/or live), somewhere around eleven years ago, I started to develop a huge interest in the application of these electronics processes to acoustic music composition, leading to an electronic-informed orchestration approach. This could also be derived from my extensive background in classical musical training and contemporary concert music composition (solo, chamber, orchestral, mixed music, opera, electroacoustic, live-electronics, amongst others). In short, fast forwarding a few years, I find myself currently conducting doctoral research on the exploration of new methods of orchestration, focusing on the influence of electronics on orchestration practice.

In the light of the proposed composition, by drawing upon electronic music composition techniques and timbral-shaping tools, I will be using new approaches to timbral blend, acoustics, computer-assisted orchestration and extending the timbral palette by rethinking the ideals of spectral composition. Through the resulting piece and its electronically informed orchestration approach, my aim is to create new sound worlds and provide an improved audience experience.

Jorge Ramos (Royal College of Music)

Searching for Vger

As an apparent sci-fi fan, the title is derived from a Star Trek film (see https://intl.startrek.com/database_article/vger). It also seems to fit the bill regarding the allied electroacoustic element of the conference regarding AI, computer generated music and the specific research of Professor Eduardo Miranda, that is futuristic imaginings, here as regards deep space. The film references Voyager 6. The Voyager largely in mind in this piece is Voyager 1 which led by Carl Sagan is the farthermost man-made object travelling into the cosmos. This appeals to the imagination and connects with the peripatetic meanderings of my research, translating architecture to music.

Whilst electronic music forms a significant element of my practice-based research, it is appealing to compose specially for The Hermes Experiment in more traditional notated form, yet with modernistic touches and hopefully some element of humour and possibly irony. Having written before about individuals going out into space, becoming increasingly spaced apart, this seems to be a preoccupation in the realms of thought experiment, which couples with the current scientific view of an

expanding universe, where we can currently enjoy eachother's company, yet in forty billion or so years' time this might not be the case. To explore this musically invokes the role of art in empirical research, the role of the individual, thence individual performers.

Grant Gover (Canterbury Christ Church University)

Lynceus

Lynceus, written for the Hermes Experiment, forms an interchangeable layer of a larger work, III. Ursus in the Constellations series. The modular design of the material also allows it to function as an independent work.

The title derives from a figure in Greek mythology of the same name who sailed with Jason and the Argonauts, and who was said to have the keenest sight of all men. The two constellations presented here (visually using graphic notation), Camelopardalis and Lynx, are among the faintest in the sky; only with Lynceus' sight were man able to see them.

As such, the music attempts to capture a sense of uncertainty and fragility; withering starlight that flickers in the distance. This is achieved through the use of an array of textural effects, in combination with a set of pitch fields that were generated from celestial data pertaining to the above constellations.

Nino Russell (Royal College of Music)

CHAIRING WORKSHOP — CHAIR: NÚRIA BONET

An introduction to chairing conference sessions for novice and returning chairs. Learn to be an organised, firm, selfless and inclusive chair, and ask your questions.

1A: FEMALE MUSICIANS AND THEIR AUDIENCES — CHAIR: NYLE BEVAN-CLARK

Concert Programming Strategies: Clara Wieck-Schumann's Piano Sonata in G minor

Clara Wieck-Schumann's Piano Sonata presents a confluence of conflicting trajectories. Published 150 years after its genesis, it belongs to a large-scale, abstract genre labelled 'masculine', 'intellectual', and 'transcendental' (Citron, 2000). A professional woman socialised into a male-dominated culture, Wieck-Schumann studies reflect two centuries of entangled gender, national and social class ideologies. Posthumous reception evolved from presenting her as Schumann's wife to recognising her as a woman achiever, then re-assessing her self-ambivalence, and finally, examining her creative individuality. The few studies of her Sonata focus on evaluation, amidst broader discourse on the positioning of women composers in the musical canon. However, scholars have focused on philosophy rather than action. As classical music institutions attempt to transform the canon, a deeper understanding of the reasons and processes behind concert programming is necessary for meaningful inclusivity.

My autoethnographic study situates Wieck-Schumann's Sonata within four concert programmes. Informed by my literature and methodological reviews, I vary the parameters of genre, style, gender, class and nationality: Concerts 1) Austro-German tradition and 19th-century pianism, 2) 'add-and-stir' juxtaposition with familiar works, 3) all-women composers of diverse backgrounds, 4) 'Clara's Theme' from her perspective. A second study involves interviews conducted with a small number of conservatoire-based piano professors and postgraduates experienced in performing non-canonical repertoire. Both studies examine the pianists' attitudes, processes and experiences towards selection, concert programming and presentation of non-canonical repertoire. Findings will be integrated to draw links between our programming strategies and broader patterns of canon transformation, and address the performer's role within these transformations.

Ning Hui See (Royal College of Music)

Imitating Vienna? The Baden-Baden Lady Orchestra at the Royal Aquarium

In May 1886, the Baden-Baden Lady Orchestra performed at the Royal Aquarium, Westminster. Billed as an international ensemble intending to become the 'representative lady orchestra', it performed a programme of dance music throughout the Aquarium's summer season. The popularity of 'ladies orchestras' was growing, due in part to a British tour in 1885 by the Viennese Lady Orchestra. However, despite the grandiose claims of its publicity, the majority of players in the Baden-Baden Lady Orchestra were English and only the stringed instruments were played by women. Also, unlike other ensembles of this type the orchestra was not formed simply as a response to the popularity of its Viennese predecessor. Its conductor Lila Clay had spent the previous four years touring Britain, Ireland and the United States with an all-female theatrical production and orchestra. The Baden-Baden orchestra was one of several reinventions of a lifelong career conducting all-female ensembles for theatre and variety entertainment.

This paper will examine the Baden-Baden Lady Orchestra and explore the factors behind Clay's rebranding of her ensemble. I will look at the intersection between perceptions of nationality and gender in the late 1880s to ask why female musicians might underplay their Britishness and to explain the success of the Viennese Lady Orchestra. I will also explore the repertoire which both orchestras performed and the ways in which they presented themselves in order to demonstrate how professional female musicians could navigate questions of competence and respectability to build economically viable careers.

Rachel Watson (King's College London)

Ethnographic study on Expression and Affect: "21st Century Anglo-American Women and Their Pop songs"

Anglo-American pop music is commercial in nature and focuses on recording. It is often oriented towards a youth market and the singles music chart. It utilises the genre of the love song. My paper aims to analyze the cultures and the reception of 21st century Anglo-American pop made and often consumed by women, by examining how this music is received in the popular press, in academia, and within fan circles. Therefore, I intend to examine diverse opinions and ethnographic studies and closely analyze select singer-songwriters such as Adele, Taylor Swift and Beyoncé. Consequently, I hope to shed some light on how these musicians have influenced each other and have interacted with modern feminist discourses.

My research on emotion in popular music focuses on affect produced by music. I will also focus on the roles that these icons take up and perform and how that connects to the affect produced.

My location is that of a semi professional singer-songwriter, music composer and producer. I have been lucky to get the opportunity to conduct fieldwork at Prague, Vienna, Budapest, Rome, Dublin, Limerick, Cork, Cardiff, Birmingham and London in 2018 and 2019 and I will be using this European context. I interviewed many diverse students and investigated how affect encoded in songs leads to change in emotions. I find myself under pressure to perform my ""authentic"" South Asian identity in order to find recognition from an Anglo American or European market that is unaccommodating to artists of colour. My analysis is therefore located in this unique postcolonial condition.

Shib Shankar Chowdhury (Techno India University)

1B: MUSIC AND RELIGION — CHAIR: JAMES ANDERSON

Singing Praises: Choral Music from Truro Cathedral

Based on my recent research for a book chapter about music in Cornwall, this paper looks at how music-making has been shaped by a building, Truro Cathedral, and prominent people involved with choral music in the cathedral. Until Bishop Benson arrived in 1877 in Truro the Bishop of Exeter was the Bishop of Devon and Cornwall. Given Truro is relatively new compared to such ecclesiastical establishments in the United Kingdom, it is possible to consider how the music-making tradition in Cornwall is developed by distinguished musicians who have created and maintain choral music at Truro, something impossible to assess for most other equivalent foundations.

Drawing together information shared with me about lived experiences from people involved in this music-making process, my work offers an original perspective to a tradition simultaneously new and, paradoxically, old. Traditions, so often taken for granted, are in fact potentially fragile, yet their fragility is often overlooked. In this paper I highlight the formation of a music-making tradition and the influences which have enabled Truro to become recognised as one of the places of excellence as part

of a long-standing global network which values choral traditions. Based on information from one-to-one interviews I discuss the almost hidden features that are crucial to unpinning singing praises and choral music within cathedrals.

Rachel Beale (Bath Spa University)

The presence of Nouvelle théologie at Le Bœuf sur le toit

Boasting regulars such as Pablo Picasso, Coco Chanel, Charlie Chaplin, Igor Stravinsky and Sergei Diaghilev, the Parisian cabaret Le Bœuf sur le toit that was founded in 1921 by Louis Moysés was a pivotal institution for the arts in Paris during the interwar years. A meeting place for the intellectual and cultural elite, Le Bœuf played host to musical soirées and conversation between revolutionaries from the worlds of literature, music, art, architecture and theatre. With the resurgence and reconceptualisation of Catholicism in interwar France embracing the changes brought by the rejection of the antiquated Ultramontanist and Manualist view, the cultural sphere was infused with a new faith synthesising religion and Modernism.

Numerous converts to, and stalwarts of, the Catholic faith such as Francis Poulenc, Paul Claudel, François Mauriac, Maurice Sachs, Max Jacob and Jean Cocteau, were known to frequent Le Bœuf, with some first encountering their converters at the bar. It also provided a prime recruitment ground for theologians intent on converting those participating in perceived 'acts of sin', such as Jacques and Raïssa Maritain.

This paper aims to situate Le Bœuf sur le toit in the interwar Catholic sphere through investigating its regular attendees and their contribution to, or embracing of, Catholic conversion. By exploring the main tenets of Nouvelle théologie in interwar Paris, the paper identifies Le Bœuf as a melting pot in which discussions of faith and the arts could intertwine and where composers found inspiration both for their musical works and personal outlooks.

Kerry Bunkhall (Cardiff University)

Inviting choirs back into the fray: composing choral music that benefits UK Charismatic Evangelical worship

As the Charismatic Evangelical movement exploded in the UK, contemporary worship bands became the kings of worship as choirs were set aside and disbanded. In my research I used original compositions to demonstrate that choirs can benefit current Charismatic Evangelical worship through transcendent artistic appreciation. To reach this conclusion, I put on an experiment service where the music was led by both a contemporary band and a choir. I gathered feedback from participants regarding the impact that the choral music had on their engagement with God. When I compared the comments to a control service, it emerged that the choral music was beneficial because it created a 'transcendent beauty' that was not otherwise present. To understand the comments relating to 'transcendent beauty', I contextualised them by viewing them through a theological aesthetic lens that was founded in a Charismatic Evangelical theological framework. The findings of the experiment resulted in me writing a number of choral compositions that fit within a Charismatic Evangelical liturgical framework. Finally, my research drove me to write an extended composition that developed the theme of 'transcendent beauty' by drawing on some of the images that are described in the book of Revelation.

Calum Carswell (University of Aberdeen)

1C: MUSIC AND MODERN CONSUMERISM — CHAIR: BEN ATKINSON

'I have disappeared' – The online afterlife of Kankyō Ongaku (Environmental Music)

Within Japan's economic boom period of the 1980s and early 90s, many Japanese corporations took a keen interest in the use of music to project an aura of sophistication towards their increasingly urbanised, upwardly mobile customers. Brands such as Muji, the Misawa Corporation, Shiseido and others commissioned albums to be given out alongside the sale of a diverse array of products: from prefabricated homes to air conditioners and perfume. Inspired by the 'furniture music' of Erik Satie, and the ambient pioneer Brian Eno, composers such as Satoshi Ashikawa, Yoshio Ojima, and Hiroshi Yoshimura began crafting delicate instrumental compositions to soundtrack this optimistic gilded age.

Following Japan's economic crash this system of corporate patronage ended abruptly, plunging Kankyō Ongaku into obscurity both inside and outside Japan. Years later however, a large and devoted global listenership has emerged thanks in large part to the algorithmic recommendation of YouTube and other streaming services. Albums that only ever released a few hundred copies have been reissued by international labels, garnering millions of online streams, with a recent compilation nominated for a Grammy award.

This paper charts the journey of Kankyō Ongaku from a forgotten relic of boom and bust era cultural production, to an exemplar of the algorithmic forces driving contemporary data capitalism. Through analysis of Hiroshi Yoshimura's album 'Soundscape 1: Surround' and a selection of YouTube comments, it explores the often paradoxical ways current audiences engage with the genre, invoking it as an aesthetic rejection of consumerism, despite the music's commercial origins.

Matthew Stefanyszyn (SOAS, University of London)

"We are all slaves to the algorithm": methodologies for the collection and analysis of metadata from YouTube Music Theorists and Educators

YouTube is a media giant, this much has been clear for quite some time. Averaging 4 billion views per day, and with over 300 hours of content being uploaded each minute (YouTube, 2020) the scale of YouTube's dominance in the publication and hosting of audio-visual material cannot be overstated. The sheer size and scope of YouTube's labyrinth, however, presents considerable challenges to the researcher. This paper will offer insight into the YouTube music theory (YTMT) digital ecosystem, providing some much-needed perspective on the scale and reach of this content on the platform. The focus here is to outline my methodology for the collection and analysis of data from the site using several software and coding solutions for the retrieval metadata. Furthermore, I will present the early stages of my analysis of this data using network graph analysis. The collection and analysis of this data will provide us with a clear picture of the internal structure and interconnectedness of the YTMT community and will also offer some further clarity on YouTube's search and recommendation algorithm as this relates to music theoretical and music educational content creators.

John Moore (University of Liverpool)

1D: LECTURE-RECITALS – EXPANDING REPERTOIRES, DEVELOPING INSTRUMENTS CHAIR: MATTHEW ORD

New soundscapes on the 'Ligeti guitar': Chopin, Kurtág and Saariaho

This lecture-recital explores a new world of guitar sonorities through novel arrangements; Chopin: Berceuse Op. 57, Saariaho: Nocturne and Kurtág: Ligatura Y performed on a new instrument prototype, the 'Ligeti Guitar'. Between 2018 and 2021, I developed a new magnet capo system for the guitar, followed by a new guitar prototype, the 'Ligeti guitar'. In previous work, I demonstrated how Bartokian clusters and Ligeti's pitch sets were translated into radical open-string sets by deploying the new magnet capo system. These innovative transcriptions led further, opening the instrument's idiomatic borders, hereby demonstrated in three arrangements:

Frédéric Chopin's Berceuse (1844) is an improvisatory flow of variations on an ostinato ground bass. In this guitar arrangement, the ground bass is translated into an open string set. Therefore the variations are independent in the left hand, resulting in romantic and virtuoso passages in wide registers. In my recent collaboration (August 2021) with György Kurtág, I had the opportunity to work with the composer on my arrangements of selected pieces from Games for Piano and Signs, Games and Messages for String Trio. My transcription has been in a fluid transformation throughout the collaboration with the composer, to be demonstrated here.

Kaija Saariaho dedicated her Nocturne for violin (1994) to the memory of Witold Lutoslawski. This poetic piece offers kaleidoscopic timbres through harmonics and extended techniques. The translation of this unique timbral world results in a somewhat hypnotic new guitar nocturne.

Katalin Koltai (University of Surrey)

Transforming Musical Rituals in the Digital Era: National Identity and Cultural Globalization

According to Steeg and McCarty, ‘’as a research methodology, autoethnography is at once ethnographic, interpretive, and autobiographical.’’ (Steeg and McCarty, 2012, p. 125). From a philosophical point of view, the French sociologist and philosopher Pierre Bourdieu argued for a “life-world” approach whereby ‘’the personal comes to play a role in the social’’ (Maton, 2014, p. 52-53), that, in turn, expresses “the dialectic of the internalization of externality and the externalization of internality’’ (1977b: 72, original emphasis).’’ (Maton, 2014, p. 52-53). This project focusses on the author’s personal and artistic experience as a native Latvian creative artist and performer and his relationship to Latvian folk music through the lens of modern digital technologies and performance spaces. Guided by an auto-ethnographic methodology, the author will add sonic and visual layers upon previously unrecorded folk songs. Through digital storytelling, the author will explore, transform and perform traditional Latvian folk music using an innovative and interdisciplinary practice-based approach which will bring it into a global digital performance context. So doing, this project aims to interrogate and offer new insights into the recently developing field of folk music’s digitalization in Latvia (Bērziņa-Reinsone, 2016). This research project will thus question national identity’s role from global perspective and its synthesis with globalization (Taruskin, 1990, p. 168 and p. 171; Ramnarine, 2020, p. 47; Ramnarine, 1996; Oldani, 1988), and will bring closer two different genres (traditional and contemporary) through artistic experimentation. The lecture-recital will include a performance of two folk song arrangements by romantic Latvian composer J. Vītols, and one by author himself.

Eduards Grieznis (London College of Music, University of West London)

EDIMS PARENTING AND CARING WORKING GROUP

The Parenting and Caring Working Group aims to provide a collegial space for staff and students with parenting and/or caring responsibilities. This session offers some introductory thoughts on combining caring responsibilities with an academic career. Led by three experienced staff members/carers, the session will include short discussions and plenty of time for attendees to ask their own questions.

MENTAL HEALTH FOR RESEARCH STUDENTS

The session will cover a range of topics relating to mental health and will be led by two experienced mental health specialists from the University of Plymouth (Issy Southcott and Dawn Hastings). Some of the topics that might be covered include: ‘What is Mental Health?’, ‘Understanding our own Mental Health and Wellbeing’, and ‘Self esteem, Self Confidence and coping with imposter syndrome’.

The session will also be the launch of the Music & Mental Health Group.

2A: THEMED PANEL – TRANSNATIONALISM: THEORY AND PRACTICE — CHAIR: DYLAN PRICE

Recent years have witnessed a growing interest in transnationalism across the humanities. As the world has become increasingly economically and politically interconnected, so too have scholars sought to produce transnational, cosmopolitan, and global accounts of cultural objects and practices in their academic fields. Strategies in pursuing this task have differed. In musicology, for instance, some scholars have reinterpreted old texts through transnational lenses. Others have seized upon new currents both to investigate different cultural artefacts and to enact forms of disciplinary renovation. Yet regardless of method and approach, studies of transnationalism currently taking place in musicology have consistently been amongst the most vibrant and exciting parts of this interdisciplinary movement. This panel brings together three postgraduate speakers to discuss the study of transnationalism, as conceived in both in theory and in practice. Simeon Smith begins by exploring how a decolonised theory of the musical ‘work’ may provide new means of studying transnational circulation and exchange, addressing the larger ramifications that this has for musicology more widely. Ekaterina Pavlova’s paper provides a case study informed by in-depth archival research, exploring the relationship between transnational politics and musical expression across the ‘Eastern Bloc’. In the final paper, Dylan Price combines theory and practice, folding a transnational reading of Samuel Coleridge-Taylor’s 'The Song of Hiawatha' into a discussion about the larger intellectual project in which transnational scholars

participate. These three papers complement each other and provide a snapshot of current developments in this exciting area of research.

Decolonization and the Musical Work: Modernism, Otherness, and Identity

My purpose, in this paper, is to propose a music analytic method which attends to the musical work as a material record of human resistance within a dominant sociocultural structure. As an artefactual trace of human 'dwelling' within a social 'field', a musical work is a compound of structure and agency, encompassing both affirmation of and resistance to the social conditions under which it was composed. The paper is directed towards the margins of the quiddity of the work by investigating how its three facets (structure, agency, and object) operate in an ontological and hermeneutic dialectic. Theorizing the musical work as a dialectical artefact enables music analysis to reveal a work not just as a passive derivative of the social structures and intellectual assumptions of its time but as a critical platform which can mobilize the politics of alterity and mitigate various forms of marginalization. The method will cut its teeth on early modernist musical practices in London at the height of colonialism. Investigating a transnational exchange of compositional techniques across the British Empire, the paper traces the deconstruction of colonially constituted Orientalist signifiers through ethnographic interpolation. Early modernist works are historically positioned to embody a particular mode of being-in-the-world at a time when there was a growing gulf between subjective agency and dominant sociocultural structures. Taken in this analytic and hermeneutic context, musical works can be considered among the richest, most ambivalent, and most revealing human artefacts available for archaeological study.

Simeon Smith (Royal Holloway, University of London)

When Music and Global Politics Collide: How East German Composers Tried to Prevent the Third World War

In November 1961, three months after the construction of the Berlin Wall and one month after the Checkpoint Charlie stand-off nearly turned the Cold War hot, a striking gathering of Eastern Bloc composers took place in the German State Opera, East Berlin. Launched by the East German Composers' Union and labelled 'Demonstration for the conclusion of the peace treaty', this event resulted in the signing of an appeal which later travelled the world accumulating countless supporters and enemies. Tapping into the Soviet Union's foreign policy, this carefully planned and laborious campaign was expected to mobilise the global musical community against the West German government and prevent the possibility of the Third World War. But despite being a socialist initiative par excellence, the campaign failed to gain much traction or receive any substantial support from the authorities. In this paper I argue that the campaign's rise, reception and outcomes point to discrepancies between the theory and reality of the music profession in both East Germany and the rest of the Eastern Bloc. Looking at German and Soviet archival materials dedicated to the campaign, I will examine what socialist assumptions about the composer's role lay at the heart of this initiative, how they were challenged by invitees across the world and by the campaign's outcomes, and how Cold War tensions in the political sphere played out in global musical circles. Last but not least, I will suggest how this case study undermines common perceptions about the cultural-political relations within the Eastern Bloc.

Ekaterina Pavlova (University of Cambridge)

Distance, Semiosis, Race: Transatlantic Affect in Coleridge-Taylor's 'The Song of Hiawatha'

This paper considers the idea of 'distance' as it relates to transnationalism studies in theory and practice. Its focus is Samuel Coleridge-Taylor's 'The Song of Hiawatha', a trilogy of cantatas composed between 1898 and 1900 that had enormous popular appeal. The paper provides a transatlantic reading of excerpts from the cantatas, comparing them to Dvořák's adaptation of the same poem (Henry Wadsworth Longfellow's 'The Song of Hiawatha') in his 'New World' symphony. In doing so, its strategy is broadly affective. The 'New World' symphony's associations of homesickness have long been a feature of its reception, the basis of which I argue is located primarily in its affective devices rather than any semiotic characteristics. This can also be said of Coleridge-Taylor's expression of transatlantic distance, as I will illustrate. Yet the cantatas also prompt questions about the benefits and limitations of existing transnational methods for the study of music. As such, the paper's aims extend more widely than The Song of Hiawatha alone, using method to cast light on a deconstructionist tendency that underpins much of transnationalism studies. In this way, 'distance' is conceived as a feature of academic method as well as transnational subject matter, raising three interrelated questions. How do we theorise transnational distance? What might a transnational reading of Coleridge-Taylor's cantatas yield? What implications do our selected transnational methods have for our objects of study?

Dylan Price (University of Oxford)

2D: OLIVIER MESSIAN — CHAIR: MARIÁN ŠTÚŇ

I want to yield a living music': Olivier Messiaen and liturgical improvisation

Influential French composer Olivier Messiaen was titular organist of the church of La Trinité in Paris for more than sixty years from 1931-1992. In this capacity he improvised musical contributions to the Roman Catholic liturgy. Although this means that a significant proportion of Messiaen's music making was improvised, the ephemeral nature and specific locus of this activity mean that it remains under-explored in scholarship on Messiaen. Drawing on rare surviving recordings of Messiaen improvising this research examines and contextualises this central part of his musical practice.

Insights from the discipline of liturgical theology also afford new ways to comprehend the way in which Messiaen believed his music could 'illuminate the theological truths of the Catholic faith.' This in turn allows for a more nuanced understanding of his claim that certain of his compositions aimed to transpose a liturgical act to the concert hall. Messiaen's use of themes drawn from plainchant in the immediacy of liturgical improvisation adds to our understanding of his use of 'borrowed' musical material in many of his compositions. The gestures with which he added to these themes a level of commentary offer clues to his intentions in some of his published works. Engaging directly with recordings of Messiaen improvising during church services grounds a fresh approach to the singular music of this distinguished composer.

Bruce Forman (Royal Birmingham Conservatoire, Birmingham City University)

Olivier Messiaen's 'Technique of My Musical Language' and its impact on performance perception

"Olivier Messiaen's publication Technique de mon Langage Musicale (1944) lays the foundation of 'musical language' from a three-part perspective: rhythm, melody and harmony. As a composer Messiaen is therefore extremely explicit regarding the various components of his music, stating that a discussion of language is neither a treatise of composition nor of timbre or sentiment. Language in itself is, of course, a method of communication and as Noam Chomsky recounts, it inhabits "finite systems with infinite power" (2016). This coexistence of finite and infinite processes is thus of distinct relevance to Messiaen's separation of language from composition. Whilst one may argue that composition involves compliance with finite boundaries in the sense of notation systems and instrumental techniques, Messiaen appears to be arguing that by instead considering his 'techniques' as language, he is transporting his work out of its finite compositional system to present it with the infinite power of communication, in which every consumer may create their own interpretation of the message.

This paper will therefore explore the linguistic philosophy of Julia Kristeva (1984), relating the composition-performance-consumption processes to the philosophies of the 'genotext and phenotext'. Kristeva considers the genotext to be the non-signifying foundation of language, whilst the phenotext constitutes post-compositional communication between performer and consumer. Considering performance as a transmitter from non-signifying object to signifying subject, we will assess the efficacy of performance in promoting the 'communicative competence' of the phenotext, in turn employing this as a bridge to an analysis of birdsong case studies by Olivier Messiaen.

Megan Rowlands (University of Liverpool)

2C: CONTEMPORARY POPULAR MUSIC SCENES AND PRACTICES — CHAIR: NYLE BEVAN-CLARK

Type Beats and The Commodification of "Signature Sounds" in Contemporary Hip-Hop Production

"As social media and music platforms on the internet have grown exponentially in the past several decades, so too have the ways in which musicians market themselves and their music. This is especially the case with music producers within the genres of hip-hop, R&B, and EDM, as how and where they share their productions can lead to collaborations with other artists as well as the possibility of a career in music production. One major way that producers have marketed themselves is through the concept of "type beats", in which the producer creates a short beat or demo that sounds similar to the production stylings of more well-known producers in order to associate themselves with a more familiar artist. Using Simon Zagorski-Thomas's concept of a music producer's "signature sound", this presentation will explore the meanings and characteristics of several producers whose stylings have become popular in the creation of type beats by online hip-hop production communities. By looking at the characteristics of the "signature sounds" of three producers: J Dilla, The Weeknd, and Kaytranada, as well as several respective type beats created by amateur producers on YouTube, we will observe how similar they are to their more

popular counterparts and how effective it is in creating an audience for these amateur producers. This presentation will also discuss the discourse surrounding the ethics of type beats and how these forms of musical borrowing can create issues of authenticity, appropriation, and commodification.

Zachary Diaz (University of Bristol)

Tracing the analogue aesthetic in 21st century electronic dance music: An uneasy reconciliation of tradition and technology

Mention electronic dance music and perhaps one of the first thoughts that springs to mind is a DJ performing with vinyl records or a musician playing a synthesizer. Although these might be somewhat anachronistic, stereotypical tropes by modern standards, they are nerveless still considered iconic concepts and practices amongst many fans and practitioners of electronic dance music alike, stubbornly persisting even in the face of significant advances in music technology. Vinyl records remain prized, scarce resources that seamlessly accrue financial and subcultural value, while certain items of music production hardware are lionised: their sonic output considered desirable and the distinct creative practices they facilitate deemed traditional and thus authentic. This paper asserts that while such ideas are often reliant upon the rhetoric of tradition and ritual, they are also facilitated by digital, internet-based communications platforms, and so ironically could not exist and flourish in their current form without much of the technology they position themselves against. Furthermore, discourse surrounding these concepts and practices is not without issue, and over the previous decade has contributed to increasing fractures within the larger, underground electronic dance music community. By combining textual analysis, virtual and traditional ethnography, the following paper attempts to trace the roots of this phenomenon which, for the sake of discussion, is here referred to as the analogue aesthetic: an emergent and problematic strand of discourse exhibited by certain electronic dance music practitioners wherein nostalgia is employed as a forge for notions of subcultural identity, authenticity and exclusivity.

Jonathan Weatherill-Hunt (Technical University Berlin)

Web 2.0 and Music Genres: The Shaping of Dubstep in a Digital Ecosystem

"The emergence of Web 2.0 has created a new kind of social ecosystem for musicking. In this presentation I look at the role this plays in the creative practices of dubstep - a form of electronic dance music which first emerged in south-London during the early 2000s.

Dubstep was originally strongly localised, centred on a specialist record shop and club night and the music circulated on an already antiquated, analogue format. Today, the music — in a profoundly mutated form — is entirely de-localised, portable and accessible, which is the case for musicking as well as the music itself. This paper compares dubstep's evolution in the "organic" musicking environment of its formative years with that of the digital ecosystem today. Using the aspiring dubstep artist and influencer Skedda as a case study, the paper considers how the "musicking-by-numbers" found in the pedagogic material commonplace in the digital domain plays a part in the reification of dubstep, its dominant, mutant strand evolving very little through the 2010s.

Finally, I think about dubstep's musical sensibilities in terms of a contemporaneously reified "web aesthetic", and the way that algorithmically mediated interactions with this virtual environment results in a sort of "hegemonic" structure, to which dubstep is now subject. I think about how this encourages an endless perpetuation of identikit musicking-by-numbers, and how this might neutralise the creative legacy of a musical style that had been so restlessly innovative prior to the widespread permeation of Web 2.0 in our social and cultural lives."

Mark Higgins (University of Bristol and University of Southampton)

2D: LECTURE-RECITALS — CHAIR: ELLEN FALCONER

Realising fantasy: Improvising fantasias in the style of Telemann

"'The most principall and chiefest kind of musicke… without a dittie is the fantasie.… In this may more art be shewn than in any other musicke.' (Morley 1597, 206).

The fantasia gained prominence during the seventeenth and eighteenth centuries as an instrumental style with maximum compositional freedom. 'Extemporised' by the 'greatest players,' fantasias displayed technical and creative virtuosity (Kollmann 1796, 121). This improvisatory practice is, however, notably absent in today's baroque performances, likely due to the lack of well-researched, specific, pedagogical guidance. Taking Telemann's prolific output of composed fantasias as a starting point, this lecture-recital, therefore, seeks to begin to fill this gap and encourage the reintroduction of improvised baroque fantasias to modern performance. Aside from being historically accurate for this period of music, including improvisation more widely into classical music performance would revolutionise approaches to the canon, increase individuality, act as an equaliser and provide audiences and performers with exciting new experiences.

Historical background and analysis of Telemann's unaccompanied fantasias will be presented, alongside live demonstrations of these, the performer's own stylistic compositions and baroque dance steps. Suggested pedagogical exercises and games based on autoethnographic research will address practicalities. Culminating in a final stylistic improvisation on baroque violin, this session actively includes the audience in the process by encouraging listeners to decide the number of sections, key, rhythms and a theme informed by this research, showing the feasibility of this method and stylistic baroque improvised fantasias while bridging the gaps between music research, pedagogy, appreciation and performance."

Nina Kümin (University of York)

'I wish to have everything perfect': The Three Impromptus for piano by Francis Edward Bache

The English composer-pianist Francis Edward Bache died of tuberculosis at his home in Birmingham in 1858, at the age of 24. Bache studied with William Sterndale Bennett in London and Moritz Hauptmann in Leipzig, and performed in Liverpool, London, Rome and Algiers. He composed two piano concertos, an opera, two orchestral overtures and various chamber pieces and songs, including works dedicated to the pianist Arabella Goddard and the flautist Robert Pratten, and was described by Henry Fothergill Chorley in the Athenaeum in 1852 as 'the composer for whom we have so long been waiting'. However, although his Introduction and Allegro for organ is still played occasionally as a church voluntary, of his c. 50 works for solo piano, all are out of print and most have never been recorded.

This lecture recital examines Bache's first published composition, the Three Impromptus of 1851. With reference to primary sources (the manuscript, the publisher's proof, and handwritten notes in a scrapbook compiled by Bache's mother) and other impromptus of the period, I will suggest potential compositional models for Bache's set of pieces, and reassess the significance of his contribution to the genre. The presentation will include a complete performance of all three impromptus.

Elizabeth French (University of Leeds)

FRIDAY 7TH JANUARY

ELECTROACOUSTIC WORKSHOP 1 — CHAIR: ARCHER ENDRICH

Paysage

Dennis Smalley (b. 1946) defines source bonding as the natural tendency to relate sounds to supposed sources and causes and to relate sounds to each other because they appear to have shared or associated origins. Thus, bonding play is an inherent perceptual activity.

Consequently, I began to rethink how and what to think about 'sound' and its behaviour, and most importantly, to hear 'sound' differently. This self-reflection on my sonic somatic knowledge led to a broader perspective on what I, as a composer and researcher, should consider being sound as music. Hence, I wrote Paysage, a soundscape piece based on the processing of the sounds that surrounded me during the writing process. This effect was enhanced by the imposed limitations during confinement, which meant that I had to share the same house to work and to live in, which made me realise how musical sound is constantly all around us.

Jorge Ramos (Royal College of Music)

Space Machine Combines_6_abridged

"As part of my research about translating architecture to music, this is based upon a seminal talk by Zaha Hadid (Michael Blackwood, 2004) whom I have selected to embody architecture, per se. Reflecting her challenging and evolving ideas there is much about her maximalist approach, distortion, avoidance of cliché, rule breaking, loudness and profundity reaching into the ground for inspiration.

There is also my own emergent theorising to do with the connectedness of things and the 'cosmos', a word that ZH references. Space is referenced in many ways, wrapped up in accordance with theory, architecturally, and actual sounds from space. The recording is intended to remain as stereo since the cross integration of sound effects during the rendering process represents the complex topology of space.

There is an inherent discussion about text and its role in music. Bearing in mind the significant character of ZH, there is an element of the lead operatic singer, including the device of repetition. Disparate sounds are evoked such as a kettle, in fact audibly by an electronic theremin in Supercollider, where earlier an actual kettle's sound is buried in the sound matrix, also, references to building sites, then, a merging of sci-fi film type suspense and security alarms.

Apart from ZH herself, there is a large technical and aesthetic indebtedness to female pioneers: Daphne Oram with her oramics and mysticism, Delia Derbyshire with her mathematically derived idiosyncratic music, Elianne Radigue with her long held gently modulating electronica and Pauline Oliveros with her 'deep listening'.

Grant Gover (Canterbury Christ Church University)

3A: MUSIC AND NATIONALISM — CHAIR: DUNYA HABASH

Gerhard Schjelderups opera Austanfyre sol og vestanfyre måne and the New Norway American Dream

Norway in the 19th century was undergoing political change having recently entered into a union with Sweden following hundreds of years under Danish rule. Following a migration to America, a settlement in Wisconsin was created. With an aim of being self sufficient, the settlers desired to a time where they lived from the land. Where the initial settlers were from Norway, the second and third generations were born in America. This led to a desire for the settlement in America to be educated on Norwegian history and mythology.

Gerhard Schjelderup born in Norway but trained in Paris before settling in Germany, was the composer of 11 operas all in the German language. Maintaining his Norwegian identity, his opera Austanfyre sol og vestanfyre måne, composed in 1890, was based on a Norwegian folk tale published in 1841. With its librettist Kristofer Janson, an unitarist clergyman who had been ordained in Chicago before settling within Wisconsin, the work represents the only work the two collaborated on together.

This paper therefore poses the question as to whether Austanfyre sol og vestanfyre måne was composed for the settlers in America as a means to educate them on Norwegian themes. Was its simple themes used as a method to allow further generations of settlers to understand their heritage. Or was it simply an opera composed in the German language based on Norwegian themes to integrate Norwegian opera into the European opera scene?

Daniel Collins (University of Aberdeen)

Beyond a protest song: Glory to Hong Kong, a weapon or a symbol?

Music has always been an integral part of post-colonial Hong Kong's protest culture. Previous research has highlighted the social impact and intertextuality in the music of the city's earlier protest movements, proposing connections throughout their history that are evoked through music. Glory to Hong Kong emerged from the 2019 Anti-Extradition Law Amendment Bill movement as a protest anthem, in a marching style reminiscent of certain earlier protest songs; unlike them, it quickly came to be known as a 'national anthem' for the city, whose sovereignty is a usual point of contention. With the help of an interview, I outline possible ways the song was able to transcend its original goals and take on new properties in public consciousness similar to those of a national song. I also document how its role as a protest song was augmented over the course of the movement and describe its dual status within the existing and a new imagined nation. Ultimately, both the song's inherent features and its subsequent variety of uses in the movement built on each other to allow the anthem to encapsulate and embody the reinforced local identity in the territory in a manner comparable to a national anthem.

Israel Lai (University of Manchester)

3B: WOMEN IN MALE WORDS — CHAIR: SHIB SHANKAR CHOWDHURY

A Life in Paper: Exploring the Activities of the Female Cellist in the Society of Women Musicians

The Society of Women Musicians (SWM) was a musical organisation which endeavoured to promote and support professional women, active across the spectrum of music professions. Founded in 1911, the SWM's lists of members and associates include a number of notable British composers, performers, and musicologists. Among others, these lists include composers Ethel Smyth, Frank Bridge, and Elizabeth Maconchy, and performers such as violinist May Harrison, pianist Myra Hess, and violinist and musicologist Marion Scott.

This paper will explore the activities of one individual, cellist May Mukle (1880-1963) within the London-based Society. Mukle led a successful career both as a soloist and chamber musician, performing with many distinguished musicians of her time. Though Mukle's career has been briefly documented in music dictionaries, online academic, and music blogs, there has been little research regarding her own activities, especially those within the Society of Women Musicians, and her overall support of female musicians and women's music making activities in Britain. This paper will trace Mukle's activities within the SWM, as documented within the SWM's files, found in the Royal College of Music's virtual archives. Through a hermeneutic analysis and interpretive assessment of the information drawn from these archives, this paper will endeavour to explore Mukle's role within the society as performer and advisor of aspiring young professionals, her activities, and their potential significance within the SWM's community. Finally, this paper will also investigate the Society's potential influence over Mukle's own musical approaches.

Anastasia Zaponidou (Bangor University)

„Now That All Prejudice Has Broken Down..." Media Representations of Women Composers in Socialist Czechoslovakia

The communist coup d'état in 1948 brought about significant changes in the lives of Czechoslovak women. Gender equality was embedded in the new constitution and many women entered paid employment – including traditionally masculine professions, encouraged by the widespread images of empowered women socialism-builders in work trousers. However, the numbers of women composers remained extremely low over the whole communist period. In my paper, I will consider the ways in which the "female tractor driver" imagery failed to cause any substantial shift not only in the numbers of women composers, but also in the ways they were perceived. Looking at a wide array of media sources, I will argue that the belief, frequently expressed in the period press, that with communism all prejudice against women had been eradicated, only

strengthened the surviving patriarchal attitudes. Due to the myth of an egalitarian society, the rarity of professional women composers was seen as evidence of women's inferior creative abilities, rather than as a result of a systemic discrimination. Moreover, the paper will argue that the case of music clearly demonstrates how the socialist state was more interested in the ways women could benefit the state economy than in their actual emancipation.

Barbora Vacková (University of Huddersfield)

Homage in electronic music: honoring the pioneering work and music of Janet Beat and Elżbieta Sikora

This paper reports back on PhD research investigating the concept of homage in electroacoustic music. Here, homage is used as a means to create new compositions to shine a spotlight upon forgotten and marginalised female figures in electronic music between 1940-75. This period is considered the founding period when the first studios and 'schools' of electronic music began to appear in Europe, along with the first outputs of musique concrète and electronic music. Historically, only the creative works from male electronic music pioneers appears documented in the literature, audio compilations and textbooks from this timeframe. This paper will share a work-in-progress list of early European women electronic composers who contributed to the emergence and advancement of electronic music technology and creativity. Compiling this document has raised questions about why these women have been overlooked, forgotten, or erased from history. Bringing attention to women's contributions in this field through my own creative practice, enables a closer look at these unknown works and composers and offers an opportunity to reflect on their achievements. This paper introduces my work to date engaging with the repertoire of Janet Beat and Elżbieta Sikora, underlining their impact on the early field of electronic music, highlighting their pioneering creative practices, key compositions, and musical legacies. It will share how I will establish homage to Beat and Sikora by composing new electroacoustic compositions and exploring sounds, samples, and traits typical to their music. Discussion will revolve around how homage can be used as a vehicle to address marginalised women composers of early electronic music.

Wendy Smith (The Open University)

3C: ANALYSING MUSIC — CHAIR: ELSA MARSHALL

Alteration of Rationality: From Conventional to Avant-garde

Weber's theory of rationality can generally be described as systematic, predictable and calculable. The theory states that rationalisation leads to disenchantment, which changes how society is motivated to act. He applied these ideas to Western music, explaining how it can be structured, taught and spread, finding that rigorous theories and calculations are primarily involved.

Yet, this circumstance only exists in conventional music. When music entered its avant-garde phase, composers pursued approaches to breaking the barriers to practise novelty. Here, the concept and formation of music changed. Do rigorous theories and calculations are primary musical elements then? Revising Weber's ideas in connection with avant-garde music may provide potential insights. This paper proposes that disenchantment could divide into internal and external levels — theoretical construction and intellectualisation — by analysing the construction of J. S. Bach's Prelude in C Major BWV. 846 and Cage's Solo for Piano.

By comparison, the theoretical construction and intellectualisation of conventional music is much more apparent than avant-garde music. Most importantly, in the latter, the performer needs to piece functionally analogous materials together to discover the construction and recompose musical works based on his choices. For this reason, each performance is different, making it difficult for the audience to anticipate the sound of the piece. With this difference, rationality is altered, and indeterminacy occurs. This demonstrates that researchers can examine changes in music and investigate the origin of indeterminacy through disenchantment and rationality. Thus, this paper aims to impel rationality to present and analyse indeterminacy through a new angle.

Chia-Ling Peng (Newcastle University)

Intensity Curves: A Technique to Analyse Performances

Music analysis has a history of incorporating notions of tension, intensity or energy into its theories of music. From early twentieth-century energeticists to Wallace Berry and beyond, writers have attempted to establish a concept of music based on the varying levels of intensity. Some have even experimented with representational methods, creating what the more recent literature has termed 'intensity curves'. Many musicians – as their writings suggest – also consider tension an integral part of their understanding of music in general and of musical form in particular. Despite its use in analysis and its importance to musicians, however, the applicability of these curves to performance analysis has not yet been explored. In this paper, I introduce – through the example of Wilhelm Furtwängler's recordings – a methodology for using intensity curves, which involves drawing during real-time listening, subsequent revision and potential utilization during 'augmented listening' (Nicholas Cook's expression). I argue that the technique holds considerable potential for the study of musical performances: specifically, I contend that it represents an approach to music that is instinctively adopted by many performers and listeners; it helps overcome the parametric isolation that still dogs the discipline; it fits well into a concept of musical form that emphasizes processuality and plurality; and it circumvents the problem of perceptibility, which otherwise casts doubt on the results of quantitative analysis.

Martin Elek (University of Cambridge)

3D: MUSICAL ETHNOGRAPHY CHAIR: TBC

The cable is not the music: learning to listen to the material world

When talking about music it is customary to employ terms pertaining to the immaterial world: genres, artists, abstract concepts or images. The discourse around music for non-professionals is therefore quite independent from the material world, which however continues to constitute the fundamental condition of music: a universe of sounds, signals and noises generated by bodies, instruments and cables. Cables, particularly, since the creation of the first electric and amplified instrumentation, became a perfect metonymy of musical practices in urban contexts, which in turn, thanks to the diffusion of mass technologies and streaming services, represent the majority of musical practices of late globalization. Music, thus, experiences the paradox of being progressively perceived as totally detached and independent from the material conditions allowing it.

In this paper, using the audio cable as a metaphorical reference, I consider the ethnographic material collected in some of the research contexts I worked in during the study of underground and traditional music practices in urban contexts, as well as relevant bibliography (especially by Clayton & Novak), in order to show how not only materiality and objects are the main mediators between immaterial, emotional, political and philosophical elements of musical practices, but also how the circulation and use of such objects and material elements (production, distribution, purchase, technical and engineering expertise and so on) influence these mediations, orienting and transforming the immaterial imagery of music.

Luigi Monteanni (SOAS, University of London)

Participant-led practice and research: intercultural musicking in the West Midlands

Situated between ethnomusicology, music education and community music, my research aims to expand an interdisciplinary understanding of the role children play in continuing and developing diasporic musical cultures. In my paper I will introduce the aims of my PhD and share initial findings from my fieldwork in school and community settings.

In centring the voices and experiences of children, families, and communities in the West Midlands, I am collaboratively documenting approaches for international musicking. I am then theoretically and practically exploring a pedagogical model for intercultural music education, which I have named the 'convivial classroom'. This model draws on Paul Gilroy's work on 'conviviality' and responds to Gert Biesta's call for a 'world-centred education'. I will speak about how I have updated and transformed my methods in response to the practical challenges of undertaking fieldwork in a pandemic, as I utilise first-person perspective technology to retain the child-centred focus of my research. Informed by recent scholarship on participatory fieldwork and hybrid ethnography, I hope to deepen an understanding of fieldwork methodologies across online and offline spaces, with new approaches adaptable to remote or in-person activity.

With my PhD, I aspire to contribute to scholarship on children's musicking, participatory research and pedagogy whilst developing knowledge around utilising audio-visual technology in a hybrid field space. I feel this paper will be of particular

interest to fellow students exploring alternative methods for ethnographic research or creative approaches to children's musicking.

Natalie Mason (University of Birmingham)

'It's absolutely crazy, and it's just so Welsh!': An ethnographic case study of the Porthcawl Elvis Festival 2021

South Wales might seem like an unlikely place for the largest Elvis-themed event in the world. However, the annual Porthcawl Elvis Festival attracts 30,000-plus visitors—more than the Memphis Elvis Week. Despite the quiffs, American flags, and nonstop rock 'n' roll, the festival is described by organisers and festivalgoers alike as a 'very Welsh event', and one that is particularly well-supported by the South Wales Valleys. Drawing on ethnographic data generated through participation, observation, and conversation, this paper explores the Porthcawl Festival as a site for the expression of identity—particularly in relation to ideas of community, class, and place. Findings suggest that the decline of everyday cultural spaces in working-class communities, such as social clubs and working men's clubs, means that music plays an important role in providing a sense of continuity and direction in the face of change. As such, this paper unpacks responses to the question: 'Why Elvis?'. A constant figure, timelessness, nostalgia for a specific time and place, and intergenerational appeal are just a few key thematic answers to be explored. Combining ethnographic photographs with evidence from sociological research on post-industrial communities, this paper explores working-class musical experiences that are often overlooked in music scholarship. Consequently, this research responds to Shelemay's (2011) call for a more 'nuanced' approach to the study of community in music and forms a key part in my PhD research on the role of local musical experiences in post-industrial communities.

Nyle Bevan-Clark (University of Southampton)

ELECTROACOUSTIC WORKSHOP 2 — CHAIR: ARCHER ENDRICH

PACE

PACE is a reflection on the controversial 2011 PACE trial into treatments for ME/CFS, in which the trial runners re-framed over a third of participants' results after the study was completed to make the treatments look more successful than they actually were. The synthesised sounds in this piece were all produced using my own analysis of the raw data from the trial. Each time a patient's result was altered in order to make the treatments seem more effective, a sound filter was activated. The different timbres that can be heard in the piece are therefore a result of the bad science in the PACE trial. There is hope in this story however, as the UK guidelines for ME/CFS are set to change in 2022 following concerns raised by tens of thousands of patients across the country. I have used recordings of the human voice in the piece to represent this, and to reconnect the data to its important and often-ignored human source.

Lou Chandler (University of Manchester)

Our Ancient Woods

Welcome to Britain, thousands of years ago. Walk through our ancient woods, our rivers and wetlands, our open meadows and dense forests, all thick with the sounds of nature. Hear the calls and movements of animals that roamed this landscape.

Every sound you hear was created using recordings taken at Wildwood Trust, a centre for the conservation of British wildlife that features both past and present species. Twenty-seven of these species appear in Our Ancient Woods:

Arctic Fox · Barn Owl · Boar · Common Crane · Eagle Owl · Eurasian Elk · Eurasian Lynx · Eurasian Otter · European Bison · European Brown Bear · European Polecat · European Wildcat · Fallow Deer · Grey Wolf · Konik Horse · Little Owl · Pine Marten · Raven · Red Deer · Red Fox · Red Squirrel · Red-Billed Chough · Reindeer · Rook · Soay Sheep · Tawny Owl · White Stork

Sarah Keirle (University of Manchester)

METRO FACES PETALS

The initial inspiration for the piece was Ezra Pound's famous modernist poem In The Station of The Metro:

The apparition of these faces in the crowd;
Petals on a wet, black bough.

Like the poem the piece evokes the subterranean world of the underground. The piece is constructed from sounds recorded on the London Underground and in a woodland in Cheddar, these are juxtaposed and processed in order to create a temporal metamorphosis from purgatorial to paradisal sound.

Irving Kinnersley (University of Manchester)

Buzzing City

Buzzing City (2020) is a soundscape composition created from Julia's field recordings of Sheffield city centre during the first UK lockdown, in April 2020. Many of these sounds, the drone of information boards, vibrations from air conditioning generators and vents would normally be obscured by rush hour traffic noises. The work was composed using Audacity open source audio software. Beyond adjusting amplification levels and layering material, none of the sounds were manipulated.

Buzzing City was premiered (livestreamed) at the Red Ecologia Acustica in Mexico in December 2020.

Julia Schauerman (University of Sheffield)

4A: THEMED PANEL - COUNTRY TO COUNTRY: BUILDING AN INCLUSIVE UK COUNTRY MUSIC COMMUNITY — CHAIR: JAMES BARKER

Country music is a valuable genre to explore key issues within music, including decolonising musicology, popular music, and music industry studies. The UK country music scene is not one scene, but many, encompassing local folk scenes, traditions in each nation of the UK, rock, Americana, UK audiences of US country artists, and UK artists promoted in the US marketing category.

The purpose of this panel is to bring research students working on country music in UK academic institutions to reflect on our own positionality in relation to the genre and to engage the wider music academic community in these discussions. This will contextualise the work being undertaken by research students in the UK within these wider debates and to reflect on how to foster an ethical and inclusive country music community.

The panel will focus on these overarching questions:

What is country music in the UK?

How do we conceptualise country music audiences?

How do scholars based in UK institutions study country music?

The format of the panel will be four five-minute lighting papers (including the Chair to set the context) to introduce their research. This will then be followed by questions from the chair to start the discussion, before fielding questions from the audience. The panel as a whole will be the same duration as other standard panels (90 minutes). This format will enable more people to participate in the discussion as well as encouraging panellists to engage in a more reflective practice around their research.

In the Shadow of the US Country Music Industry

This opening paper will lay out some of the current context of country music in the US and its critical debates. The paper will use ""country"" to refer to the US marketing category that is then exported to other countries like the UK. The US country music industry is structured by myths of white supremacy that mark the genre out as the sound of white reactionary conservatism, which it uses to distinguish itself in the popular music marketplace (Martinez, 2020). Scholarship in the US has become increasingly critical around racism, sexism and homophobia within the country music industry and recognising the genre's LGBTQ+ and Black audiences (Hubbs, 2014; Royster, 2017). Lately there has been tokenistic acknowledgement of Black Lives Matter and Pride Month within the industry.

This paper will articulate the risks and potential of this current moment when the country music industry is at a crossroads between championing the full diversity of the genre or continuing to cling to its racist roots. This is important for the UK to reckon with too. There is always a risk that a genre so overtly determined by its US industry will end up importing the same structural racism, homophobia and misogyny into other markets and music scenes such as the UK (Leroux, 2021), where reactionary, white anxiety is just as potent. The infancy of the UK country music scene provides an opportunity to circumvent the pitfalls of the US industry and represent the full multiplicity of the genre.

James Barker (Newcastle University)

'Horses in the back': Country-rap and its Place on US Country Radio

In 2011, Jason Aldean's cover of "Dirt Road Anthem" topped the US country music charts, ushering the "country-rap" subgenre onto mainstream country music radio (Orosz, 2019). Country-rap songs sometimes include a Black rapper, such as Nelly's feature on Florida Georgia Line's "Cruise (Remix)," and more recently there have been a handful of popular Black artists whose own music output is primarily country-rap, like Blanco Brown and Breland. However, country-rap songs that are only sung by white artists have received more airplay and are more accepted as authentic country music (Watson, 2021). Given the country music industry's history in working to cultivate and preserve white supremacy in country music (Martinez, 2020), along with popular music's close relationship with the cultural appropriation of African American music (Jackson, 2019), it is important to interrogate the sonic elements of contemporary country music that derive from hip hop, the artists who sing songs with these elements, and which songs are considered authentic or not.

This paper will address country-rap's position on American country radio and explore in what ways the American country music industry's racist practices do and do not transfer to the UK country scene. This includes how the UK audience responds to rapping in country music and the presence of rapping in country music by artists from the UK. A discussion of these issues will also comment on the ongoing debate of what constitutes country music as a genre, parallel to the debate about the relevance of music genres in general (Drott, 2013).

Katie Beekman (University of Cambridge)

Turn Your Radio On: Comparisons of Country Radio in the UK and USA

This paper will discuss the differing representation of country music, defined by the US marketing category, on public, commercial and community radio stations in the UK. In the rural South of the USA, Radio grew to be the predominant form of media during the first half of the 20th century (Pecknold et al, 2007). In the UK, the development of radio broadcasting was led by the BBC from 1927. While country stations in the USA tended to develop organically, radio broadcasting in the UK, especially that of specialist music such as country, has largely been curated by a series of local satellite stations of the BBC (Crisell, 2005).

I will provide an overview of the stark differences between representation of country music on the radio in the USA and the UK. In the former, country music radio is a national phenomenon that you can't escape. In the latter, country is pushed to extremities of late-night schedules or into bespoke community radio stations run by volunteers.

With the landscape changing in the UK, the time is right for re-evaluation. Country music now has its own national radio station in the UK, and in 2020 that station was purchased by one of the biggest media outlets in the industry. National, as opposed to local, representation of country music has become in vogue (Martin, 2019). This paper will explore why it has taken so long for UK media outlets to pay attention to this uniquely American musical form.

Ben Atkinson (University of Lincoln)

"Alternative-country music (whatever that is)": An Introduction to Americana Music

This abridged introduction to Americana music is based upon a broader study of gender representation and the construction of identity in the (sub)genre (1960 to present), exploring the ways in which Americana is intertwined with discourse addressing the visibility of diverse voices and representation in the wider country music genre. Americana music

amalgamates sonic and lyrical motifs from country, folk, blues, and rock (Beal and Peterson, 2001), fusing the subversive connotations of alternative culture with the conservative affiliations of the country genre.

In this presentation, I will explore this dichotomy in relation to identity formation amongst Americana music artists and audiences – both in the US and UK – highlighting the significance of community within alternative musical cultures and contrasting global musical epicentres with the commercial industry in Nashville. My exploration of this topic will employ an interdisciplinary approach, utilising my previous experience within the comparative literature, cultural studies, and musicology fields. Engaging with theoretical gender and countercultural discourse, I have devised a framework that applies such cultural and literary theory to various historical and contemporary iterations of Americana, contextualising this evolution in terms of transatlantic sociocultural and socio-political movements.

Robyn Shooter (King's College London)

4B: SOUND AND SPACE — CHAIR: MADISON MILLER

Towards the hybrid concert hall: a search for a contemporary performance space

As a composer, my main interest is the creation of multidisciplinary works, often in collaboration with professionals from other disciplines. When organising the performances of some of my pieces, I have found several issues, particularly with those including live painting. The organisers of events in concert halls are very concern with the idea of having paint on a musical space as this could damage the floor and other premises, this was the initial point for me to realise that perhaps concert halls are not the ideal space for contemporary music. As a member of the audience, I have observed the same problem in events where contemporary pieces from other composers were performed, the challenges of contemporary music performances present a dilemma to the conventions of traditional concert halls.

On the other hand, when taking music performances outside the concert halls, the atmosphere and audience behaviour is different, the listeners engage more with the musicians, and the invisible line between the performers and attendees disappears. In this way, the audience connects more with the concert experience, in a freer environment.

In this presentation I will analyse issues, rules, and conventions of concert halls, how they appeared, and the search of other performance spaces adapted to the needs of the music composed nowadays. Some key aspects of my research are the role of the participants and the audience in music performances, the socioeconomic status linked to classical music, artistic education, and the establishment of a creative community.

Isabel Benito Gutierrez (Royal Northern College of Music and University of Liverpool)

Composing Place: Sonic Location and/vs Sonic Displacement

Whilst sound has the ability to create, invoke, and demarcate space, there exists a dialectical force of displacement within sonic practices. This can range from the visceral experience of echo, to the acousmatic propagation of sound in ecclesiastical buildings, to the notion of 'schizophonia' (Schafer, 1977) implicated within field recordings, in the extraction of sound from the very environment they seek to capture. The act of composition — complemented by these phonographic methods — creates opportunities for greater insight and understanding of sonic phenomena in relation to their environment.
In the spirit of audio geography actively intervening in the production of space, rather than merely analysing it from an exterior point of view (Gallagher, 2014), I use my own sonic explorations as a composer to investigate this simultaneity within sound to both locate and displace, taking as a case study my own recent site-specific work for live and pre-recorded singers: 'This Place'. Through a series of narrative episodes of composition, I illustrate three ways of sonically engaging with a place: phenomenologically, socially, and technologically. I look at the effects, processes, and properties of sonic spatiality, how particular sonic attributes engage with particular spatial dynamics, and the potential for the role of space in composition. I conclude with a reflection: what is it to compose 'in situ'?

Lara Weaver (Queen's University Belfast)

How does a 'silenced' place sound? Resonances of contested relations in a reception centre of asylum seekers

This paper attempts to depict the sonic aspect of the everyday life of asylum seekers sheltering in reception centres. The discussion is structured around narratives of soundscapes pertaining their everyday experiences there. The aim is to provide with insights into the contested relations that defy and blur the boundaries that outline as solid entities notions such as 'home', 'host', 'asylum seekers', each of which expected to present specific features, and understood to occupy a distinct space.
In a world that nation-state sovereignty remains the 'primary political category' (Nyers 2006: ix), citizenship is the primary status someone can have, marking their legitimate political and spatial belonging. Within a 'national order of things' (Malkki 1995), there is no legitimate way to exist as a human being without legal and political status (Khosravi 2010: 122). Under this paradigm that contributes to refugees' modes of (in)visibility and (in)audibility (see Cabot 2016), reception centres are reasonably imagined and represented as 'silenced', in accordance with their residents being 'voiceless'.
This paper, focusing on soundscapes of everyday life, follows LaBelle's line of thought on sound as 'relational', 'social', and 'spatial' (2006), entailing the capacity to establish territories that exceed spatial settings (2010). Thus, it shows how sound and music become sites of experiencing estrangement and reinforcing senses of self and/within community (real or imagined), that counterpoint the fragmented trajectories that underpin lives of asylum seekers in reception centres. In doing so, it shows that representations of 'silenced' and 'voiceless' ultimately obscure antagonistic relations.

Chrysi Kyratsou (Queen's University Belfast)

4C: MUSIC AND AUTHORSHIP — CHAIR: ELLEN STOKES

Ontology and Authorship in Ballet: What Makes a Ballet, and Who Decides?

One of the most interdisciplinary of the performing arts, ballet has long evaded any sort of ontological definition. The delicate balance between music and choreography forms the foundation of the genre, but its evolution has created a power struggle between composer and choreographer. Ballet's history has seen shifts in priority, changing from the choreography to the music, creating a second uncertainty in terms of the work's authorship, and today we see programmed by leading companies both ballets attributed to the composer or to the choreographer, but rarely ever to both simultaneously. There is thus a separation between the two components of the genre. A seemingly insurmountable obstacle to a clear ontological theory of ballet appears — as one half cannot exist without the other — and yet choices continue to be made, in performance traditions as well as scholarship, that prioritize one over the other, creating further difficulties in cementing where the true essence of ballet lies. This paper aims to explore the relationship between music and choreography in ballet and determine reasons for the purported superiority of the music over the dance that has grown since the late 19th century. It will discuss a number of ontological theories, applying them to the genre in an effort to answer the impossible question asked by this paper's title.

Céleste Pagniello (Princeton University)

Relinquishing Credit: Composing Without Ownership

Many paid avenues are open for the 21st century composer, but not all of them will result in receiving credit for, or even keeping ownership of, their own compositions. Creating sample packs, sound-a-likes (faithfully recreating sections of copyrighted recording) and so-called 'ghost producing' are all examples of professional music composition and creation where the composer (whilst being financially compensated) will relinquish their right to be credited for their work. In the case of the ghost producer, another person or entity will entirely take that credit.

Whilst the advantages of a sense of detachment, a lower likelihood of procrastination, and a feeling of achievement from turning around a job relatively quickly are undeniable, the negative aspects, including being unable to add these pieces to one's showreel, and of another person claiming credit (and potentially royalties) for one's work can be frustrating and disheartening, especially if the music becomes successful.
This paper will take an autoethnographic approach to try to understand the difference in strategy and attitude taken by the composer when actively creating music that, once completed, will be appropriated by, and credited to another. It will discuss working methods for this kind of composing that have evolved over several years of professional practice.

Clive Mead (University of Plymouth)

'If the Russians come, our bellies will be full': Russia and the Soviet Union in songs of the Greek resistance

This paper centres on the partisan songs composed during the Greek resistance movement against Nazi occupation. These partisan songs, known as andartika, often borrowed from Russian and Soviet musical models. Furthermore, there are several examples of Greek partisan songs in which there are direct textual references to the Russia and the Soviet Union, both depicted as a source of hope and inspiration for the Greek resistance movement. Firstly, this testifies to the explicit political resonance of the Russian Revolution and its legacy in Greece for the communist elements within the Greek National Liberation Front (EAM). Beyond this however, I recognise that references in andartika to Russian intervention and the Soviet war effort for example, are identified with popular, patriotic aspirations pertaining to freedom, self-rule and the eradication of poverty. In this way, these songs became broadly galvanising in Greece during the period of Nazi Occupation, beyond to those who sought to exalt communism and pledge their allegiance to Stalin and the Soviet Union. I thus consider the andartiko tradition as a hybrid sonic phenomenon, with the use of Russian and Soviet (along with Irish and French) musical models and textual references speaking not only to the ambitions of Greek communists but also, more implicitly, to the intersection and solidarity between anti-fascist movements across the 'global left' in the 1940s. It is in this context that I situate the work of the Greek communist composer Alekos Xenos, his correspondence with Dimitri Shostakovich and Shostakovich's arrangement of Xenos' first andartiko song.

Eirini Diamantouli (University of Cambridge)

4D: WESTERN ART MUSIC IN THE 21ST CENTURY — CHAIR: DANIEL BOUCHER

Towards the Elucidation of the Psychological Impact of Orchestration Aesthetics in Music Theatre

Sloboda and Juslin describe emotions as 'relatively brief, intense, and rapidly changing responses to potentially important events'. However, when observing music theatre performance, it can be difficult for audiences to assimilate their emotional responses in the moment. These emotions may be subjective depending on individuals' history and past experiences. This paper aims to explore how orchestration can help direct audiences towards the composer's desired emotional responses or how it can be left deliberately ambiguous allowing the audience to decide on the emotion for themselves.
This paper will give a brief overview of the psychology of music and theatre separately and then will bring the two disciplines together in an effort to elucidate of the psychological impact of orchestration aesthetics within the music theatre art form. This paper explores literature and demonstrates gaps in the field and how further research would benefit the development of new music theatre and work. It will also aim to understand whether certain musical aesthetics might be off-putting or alienating to audiences, creating an emotional barrier to understanding, and preventing engagement. The paper concludes that there is a need for more academic attention to be paid to this art form and a clearer understanding as to what artists can do in order to fully engage audiences and safeguard the art form for the future.

Ryan Thomas Green (University of Plymouth)

Toward a Revitalisation of the 21st century Western classical tradition

It is often deemed "timeless" but can Western classical music—a sector maintaining stringent principles of the past—truly thrive in the digital age? Those within the industry would assuredly admit this elephant in the room has plagued the concert hall ever since the emergence of modernism in the wake of the Second World War. However, despite coming under considerable academic scrutiny—albeit mostly through industrial and sociological slants—the question remains as pertinent as ever in the technological landscape of the 21st century. Today, the incorporation of technology continues to divide the orchestral tradition: many have accepted it is now vital for long-term sustainment whereas others remain conservative. This has, in turn, caused an industrial tug-of-war between the regressive, yet profitable, works of the past and the radical, yet niche, spatial electronic experimentation leading the way. Now, classical music, as a broad umbrella, stands at a pivotal crossroads: embrace change or get left behind.

This paper explores how developing technology, from various angles, may lead composers away from modernism into new compositional territories. In conjunction, it will assess the factors responsible for the decline of classical music in contemporary

society, all for the purpose of understanding how and why the sector needs to adapt to sustain itself as we push ever further into an era governed by technology.

Billy Price (University of Liverpool)

Moving on from Liveness to aLiveness: Applying Intermedial Theory to Orchestral Music

Live or not live, all any performance art aims for is to come 'alive' to its audience. Philip Auslander's (2008) "liveness" is about being connected to people. aLiveness is being connected to the art. I define aLiveness as that which occurs when the audience becomes conscious that the work of art is presenting, with least ambiguity, its most essential truth—the truth of its form and content, and aesthetic and affect.

In the ever-accelerating all-pervading screen culture, all art aspires as much to the immersion of moving images as to "the condition of music" (Walter Pater). In this paper, I use Lars Ellestrom's (2020) intermedial theory to illustrate the aLiveness of orchestral music in audiovisual form, a form through which it can make its internal structure and patterns intelligible and its pleasures accessible to all audiences.

Ellestrom suggests that when a text is transferred from one medium to another, it is transformed. Music as notations on paper is transferred to sound when performed by musicians, and then to moving images when the performance captured with multiple moving cameras is edited into a cinematized concert or made into an audiovisual narrative (e.g., Disney's Fantasia). A meaningful transfer means "keeping something, getting rid of something else, and adding something new", and it involves two stages: deconstruction of the source text (live concert) and reconstructing it to fit into the target medium (cinematized concert). Imbued into the transformed art are the traces of these two processes, and therein lies the potential for aLiveness.

Sureshkumar Pasupula Sekar (Royal College of Music)

5A: POPULAR CULTURE AND GENDER — CHAIR: ELSA MARSHALL

The Witch and the Singer-Songwriter

Considering recent misogynistically motivated events, such as the 'incel' attack in Plymouth (Griffin, 2021), it is increasingly crucial that we both reflect upon and change our culture to deconstruct dangerous patriarchal belief systems. Singer-songwriters have utilised their skills since the 1960s to elucidate their emotional experiences and reflecting on the changing feminist landscape (Shumway, 2016, p.13; Kutulas, 2010, p.690), and have thus set a valuable precedent for the modern singer-songwriter to do the same. The cultural figure of the Witch can offer the modern female songwriter a useful lens with which to view feminism, because she offers the hope for transformation and empowerment. This paper draws upon my MA dissertation, 'The Witch and the Singer-Songwriter', which uses a practice-as-research approach (Nelson, 2013) to build upon Berry's (2016, p.3) assertion that the singer-songwriter can negotiate and construct new gender identities. The three songs that were written as part of the dissertation, 'Revenge', 'Seduction', and 'Freedom', will be discussed, with brief excerpts being played to the audience to illustrate the research. Each song explores the concepts of both witchcraft and feminism through a different thematic focus, reimagining and subverting gender stereotypes in the process through compositional and lyrical choices. The paper concludes with a brief discussion of the potential applications of this research in both academic and public settings.

Kate Ferguson (University of Plymouth)

"There was a boy named Camille": Prince, Foucault, and Negotiations of the Ferox

Camille (1986) is an unreleased album by Prince, which he originally intended to release with no reference to himself, but with all credits given to his alter-ego, Camille. Though the album was never released, Camille as a character prevailed in the Prince canon for some years, both through the release of Camille songs on subsequent albums and references to the character in Graffiti Bridge and the Lovesexy Tour booklet. In this paper, I explore connections between Prince's Camille and Herculine Barbin, a 19th century intersex person whose memoirs were published by Foucault in 1978 alongside medical analyses and a

short story based upon their life by Oscar Panizza. Through examining the ways in which Prince and Panizza both depicted queer bodies, I argue that these depictions can be understood best within Jack Halberstam's epistemology of the ferox:
"the ferox or feral names an eccentric relation to desire, to becoming and unbecoming; it frames an orientation that turns away from the human and toward the animal; it offers approximate language for a wildness that exceeds human classification" – Jack Halberstam, Wild Things: The Disorder of Desire, 2020, p. 79

I will explore how Prince created Camille as a queer caricature who does not conform to boundaries of gender, sex, corporeality, humanity, and eroticism, and thereby exists as feral. Through Camille, Prince was able to explore the boundaries of queer gender performance in arguably the most explicitly queer project of his expansive career.

Lilian Holland (University of Bristol)

"Am I Your Bitch Now?": The Sound of Subversive Fighting in Atomic Blonde

Women in mainstream action films typically demonstrate unrealistic and highly stylised action, in which their bodies show limited signs of exertion, and the emphasis remains on visual and sexual appeal rather than physical strength. Balletic movements, slow-motion shots and particularly the presence of music all shape these representations; as Lisa Coulthard (2016) argues, dominant musical cues place action in a 'musical realm that highlights its stylization and artifice'. Directed by David Leitch (Deadpool; John Wick) and starring Hollywood A-lister Charlize Theron, Atomic Blonde (2017) was promoted with this industry-standard focus on sex, music and style. However, I argue that in several scenes Atomic Blonde uses visceral sound and graphic visuals to construct an unconventional female protagonist. Instead of musical accompaniment, these scenes rely on detailed Foley effects and spatialization of sound to create a physically engaging quality, allowing audiences to feel the impact of the protagonist's extensive bodily exertion and injury. While this use of sound has been theorised by scholars including Coulthard, the extent to which this type of audiovisual representation might affect real audiences has not yet been explored. My paper will address this omission through empirical research, using one scene from Atomic Blonde to test my hypothesis: the shocking audiovisual portrayal of violence affects how people perceive the protagonist, and interacts with their assumptions about women in action films. The data seems to confirm my hypothesis, with participants expressing strong reactions to the physicality of the violence and the role of the female protagonist in the scene.

Emma Payne (Cardiff University)

MUSIC AND EDUCATION — CHAIR: NATASHA LOGES

Training the 'Natural' Voice: Bassini's Art of Singing (1857) and the Historical Use of Register-Switching

Carlo Bassini (c. 1815-1870) was an Italian American whose childhood training at the Conservatorio in Naples steeped him in the traditions of the Canto Italiano. Settling as a singing teacher in New York in 1852, he found a city fascinated by Italian opera but lacking a tradition of 'voice culture' for training the growing number of amateur singers. To fill this gap, Bassini wrote his first book, Bassini's Art of Singing (1857) which begins its teaching system with thirteen exercises intended to build and unite the 'chest' and 'medium' registers, involving switching repeatedly from one register to the other without smoothing or breathing between them.

Famous and admired in his day, there is little substantial modern research on Carlo Bassini's register-switching technique. While Lyle (1995) places Bassini as the central figure in nineteenth century American use of register-switching, only Austin (2004, 2010) includes Bassini's exercises on register-switching in his historical overview of vocal development exercises.
This paper will examine Bassini's detailed use of register-switching exercises for register unification in the early stages of voice training, and describe similar register-switching exercises, both contemporary with Bassini and those which appear in modern pedagogical texts. How the efficacy of such exercises might be understood through modern scientific information will be presented. Register-switching within the context of both 19th century and modern vocal teaching and performance practice shows that such exercises were not only effective teaching practice for amateurs in Bassini's day but should also be generally applicable to the teaching of singing today.

Sarah Cox (Royal Birmingham Conservatoire)

A Study into Student Experience and Graduate Outcome of Higher-Level Commercial Music Education

A study into student experience and graduate outcomes from contemporary music education in the music industry based in England. I am focussing on England as its format of student financed higher education could influence uptake of creative subjects as opposed to for example the state funded higher education system in Scotland.

This area of study has several focus areas of significance, and together they are a topic that has intrigued myself and many of my peers that have studied music to different levels across different stages of their careers. There are examples in other fields which require academic achievement to enable an individual to progress, and in several areas of music including some classical training and in the education sector some training in music can be the basis of a successful career in the industry.

The relationship between the music industry and the music education provision available is regarded very differently across Musicians of varying backgrounds both musically and as part of their professional and vocational experiences. I believe this research to be important because the industry is changing rapidly in favour of a self-sufficient model in which the professional is responsible for multiple sources of revenue. The relationship between industry and education is discussed widely, not only regarding the music industry but many other industries that contribute to society.

Darren Taggart (Canterbury Christ Church University)

"We're thrown in the deep end but we find ways to swim:" Local Music Service Responses to the Covid-19 Pandemic

Nationwide school closures as a result of the Covid-19 pandemic, swiftly implemented in mid-March 2020 and ongoing for a total of 7 ½ months, posed a grave threat to the work of music hubs across the country as opportunities for practical music-making were suspended indefinitely. Nottingham Music Service (NMS) has provided Whole Class Ensemble Teaching in Nottingham city primary schools since 2002. As of 2019, NMS serve over 6400 pupils in 77% of local primary schools. Building these high engagement levels has relied on maintaining links across schools and the wider creative community, and delivering consistency in presence and quality of provision. These factors of long term success were severely jeopardised during sporadic lockdown periods in England. This paper explores NMS' innovative responses to the pandemic throughout the tribulations of 2020. Their aims to "improvise, adapt and overcome" resulted in NMS moving their entire provision online, initially through pre-recorded digital lessons and live streaming from January 2021 to school reopenings on 8th March 2021. Online resource analysis and interviews with over 30 NMS staff and partners explored NMS' meticulous shaping of provisions around their pupils' needs despite the continual uncertainty the country's education profession faced from March 2020 onwards. My research is highly unique in its ongoing, longitudinal nature. It serves as a record of a major music services' responses to a period of significant social upheaval and contributes to the broader emerging literature on online pedagogy during a time of unparalleled educational disruption for England's primary school pupils.

Kristen Horner (University of Nottingham)

5C: WESTERN ART MUSIC IN 1920S AND 1930S — CHAIR: MARK BERRY

Expressionism, communication, mobility: the case of Kurt Weill

In Kurt Weill's (1900-1950) first two staged operas – 'Der Protagonist' (1926) and 'Royal Palace' (1927) – traits of expressionist theatre are evident in the drama. Such is to be expected given that for these operas, Weill collaborated with expressionist writers Georg Kaiser and Iwan Goll respectively. These were not one-off associations: Weill would go on to work with Kaiser on two further projects, with the two becoming close friends, and Goll also provided the text for Weill's cantata 'Der neue Orpheus' (1927). At the time these operas were premiered, however, expressionist theatre was, and typically still is, presented as being out-of-date and increasingly unfashionable in Weimar culture. Nonetheless, and in the face of these polemics, a study of the geneses of the two operas provides an example of how, through opera, expressionist theatre continued to be disseminated across Weimar Germany.

In this paper, I consider Weill's collaboration and communication with Kaiser and Goll, as well as the ensuing discourses of the premieres of 'Der Protagonist' and 'Royal Palace', as examples of how expressionist theatre was mobilised in the Weimar

Republic. Rather than glorifying Weill, Kaiser, and Goll as champions of expressionism, I see them as part of broader local, national, and transnational networks of individuals who continued to circulate, and even translate, expressionist works. In doing so, I challenge how the discourse of Weimar-era expressionism can be tracked, considering not just the resultant works, but the broader 'art worlds' that sustained expressionist activity in this period.

Daniel Boucher (University of Birmingham)

A Sodality of Dionysus: The Elizabethan Legacy of the Eynsford Cottage Period in Ernest Moeran's Large-Scale Works

In 1925, Ernest John Moeran and Philip Heseltine (Peter Warlock) moved into Eynsford Cottage. The cottage was to become an intellectual and social hub for many of the eras most prominent artists, writers, and musicians. These years were to prove particularly formative for Moeran, who, in leaving behind the hedonism of cottage life, would be followed by debilitating alcoholism and loneliness. These years at Eynsford, however, were also musically formative. Much of Moeran's music carries elements of Elizabethan pastiche, the influence for which is commonly attributed to Peter Warlock and his own scholarship.

This paper aims to survey the Elizabethan idiom used in Ernest Moeran's music, seeking to locate its genesis in the music of Peter Warlock and Moeran's co-habitation in Eynsford Cottage. The examination centres itself on a selection of Moeran's large-scale works which display elements of Elizabethan influence. It examines the hitherto neglected partsongs of the early 1920s, attributing their musical properties to Ireland and Delius and, through an exploration of Moeran's post-Eynsford music which displays an explicit Elizabethan affiliation, argues that such influences can be traced back to Eynsford Cottage.

Looking forward, I tentatively proffer some thoughts on Moeran's use of early music idiom as a tribute to Warlock and that its appearance was a prompted by Moeran's loneliness and alcoholism. Musically, I hope to ascertain a progression of stylistic assimilation and refinement which, coupled with an otherwise extant folksong pastiche, creates of body of work which challenges claims of derivativeness.

Matthew McCullough (Durham University)

Britten and sport: tennis, swimming and cricket gestures as analyses of Britten's music

The paper will consider three sports (tennis, swimming and cricket) in connection with Britten's music. Within a historical frame (first, Britten's passion for those three activities, as it can be assessed through relatives' statements or in his own letters and diaries; secondly a historical approach to those sports in England in the 1930s) the paper will focus on three main analyses. The first, which considers tennis sounds in the Three Divertimenti (1936), will analyse simultaneously sounds of a ball during a tennis match and Britten's chaotic displays in some passages of this piece. The second will investigate "Early Morning Bathe" from Holiday Diary (1934) and will compare the gestures of a breaststroke and the piano gestures used by Britten. The third will scrutinise cricket sounds (especially the 'sound of leather on willow') and link it with Britten's harmonies and attacked notes. It will also use the strategic aspect of cricket where, according to Derek Birley, "cunning is as important as physical strength". The astute aspect of cricket will be developed within Bernard Suit's theory of lusory attitude (sport and games as "overcoming unnecessary obstacles") and develop it in Britten's attitude towards composition. It will allow us to understand the first reception of Britten's music in the 1930s as a 'clever' composer, playing tricks with listener's expectations and overcoming the rules of composition.

Marinu Leccia (University of Oxford)

5D: LECTURE-RECITALS – PERFORMER'S EXPERIENCE

The grain of the voice, the touch of the hands: how pianists experience style through playing

Style, simply put, is a means of categorisation, or cataloguing various characteristics of a work (Kelly, 2014; Gombrich, 2009). There is a wealth of literature existing on musical and compositional style, and even some research that delves into the performance style of individual musicians. Much has been written on how to stylistically analyse a work through using the score, or by listening (Cook, 1987).

But what about the embodied and tactile experience of style that all performers experience when learning, performing, and listening to, a body of works? We can read style in a composer's work, and discern compositional or musical style through score analysis. We can hear style when listening to a body of works, and contrasting them against other musical sounds that we know how to categorise (Barthes, 1972). These two read and heard sensory experiences of music suggest that there is also a touch-sensory, kinetic experience of style that performers experience when playing. In this lecture-recital, the tactile, or embodied, experience of style as experienced by pianists is discussed (Clarke, 1995). Using the works of Sergei Rachmaninov, the kinetic experience of style of when learning and performing will be discussed, presenting how performers feel and physically experience style, and how gesture and tactility can be used to stylistically categorise music.

Ellen Falconer (Royal College of Music)

SATURDAY 8TH JANUARY

6A: MUSIC AND HEALTH — CHAIR: ED COOPER

Violin / Viola Support In The 18th And 19th Century

Among the success stories of the early-music movement in twentieth century was by challenging general assumptions of performers with research and source materials of, in particular, the seventeenth and eighteenth centuries. Among the long list of challenges in the case of violinists was how the violin was held—and this remains a contentious issue even amongst HIP players today. For the typical conservatoire- trained modern players, however, most of the questions of chin rests and shoulder rests were left to the HIP players. Bigger questions, however, have remained unanswered. Are the players who aim to the hold the violin in a historical way merely taking part in some kind of 'historical re-enactment' activity, or is there some more to it? My recent research hopes to address this question from several angles. I will argue here against the assumption that the invention of the chinrest by Spohr adequately addressed the problems of holding the violin, even in virtuoso repertoire as he claimed (after all, Paganini never used a chinrest or a shoulder rest). I am equally interested in the physical implications (for example how does the support of the instrument by the left thumb helps or hinders the neck to relax while playing) as well as the artistic implications (how does the way one supports the violin influences the character of the vibrato or the articulation of the bow). Using my own research on a historical overview of 'the history of the chin rest', and the reasons for it, much of which is drawn from violin treatises from 1556–1859, I will argue that, for some, the chin rest may have created more physical and musical difficulties than it claimed to solve. As part of my ongoing research project (for my PhD) on this subject, I created a public survey [https://www.surveymonkey.com/r/VPYF8VM] on equipment choices of 413 violinists /violists from over the world, both HIP and modern, and the result suggest that, once again, many violinists of all stripes are building their modern practice out of (often false or inaccurate) assumptions about history. My research now looks for ways forward, building on historical and modern evidence, to create the opportunity for a physically healthier and even musically liberating, approach to playing the violin.

Esther Visser (Canterbury Christ Church University)

OccuPain: Rethinking occupational pain for performing artists

To date, up to 87% of professional musicians (equals to 52k musicians) within the UK experienced pain and playing-related musculoskeletal disorders. However, support for pain problems or solutions of personal pain tracking are still lacking, putting on certain pressure on the NHS system, especially in-person assessments which resulted in long waiting time for patients suffering from pain. Supported by Research England, Imperial College London, GSK Consumer Healthcare and Centre for Performance Science, the OccuPain project is driven by pain issues commonly found in musicians, performing artists and athletes, where these physically demanding occupations often suffer from chronic pain problems. OccuPain aims to construct a more personal and efficient platform in pain assessment and monitoring, initially designed for musicians and performing artists. The project seeks to achieve enhanced knowledge exchange between professional fields, including performing arts, medicine, digital health and health economics. OccuPain pulls existing research findings, health resources and pain solutions in the market together, and developed as an open-ended platform to direct performing artists with pain issues to look for the best medical treatment or advices for them. The OccuPain project provided a collative solution to combine personal pain monitoring technology, supporting services, and access to existing NHS and private health services for performing artists to keep track on their pain situation while waiting for in-person medical assessment. OccuPain successfully embedded medical

research and perspectives from psychology and humanities, promoted the highly customised and personal digital health solution as an accessible option for performing artists with physical challenges.

Frederick Lam (Royal College of Music)

Optimising Performance: Pre-Performance Routines in Professional Classical Instrumentalists

Studies in sport psychology have extensively shown that pre-performance routines (PPRs) - a sequence of cognitive and behavioural actions used prior to performance - optimise performance under pressure. Despite this positive impact, there is hardly any literature on PPRs in the music domain. This research explores PPR use and perceived function in professional orchestral musicians. Study 1 involves an online survey distributed to orchestral musicians. Study 2 involves semi-structured interviews with 12 musicians.

Results from Study 1 show that among the behaviours increased prior to performance are: being alone, deep breathing/relaxation exercises, meditation, taking sedatives and going over passages which have or have not been well prepared. Analyses of Study 2 show that while a number of behaviours are employed with a view to enhancing performance, physical exercise is employed by 8 out of 12 participants but without any view of enhancing performance.

The implication of this is that while physical exercise may be part of a musician's daily routine, it is not viewed as having any impact on performance. Simultaneously, research on the effects of the lockdowns associated with COVID-19 on arts professionals has shown that those who maintained physical activity during the various lockdowns have had a less steep decline in mental health indicators. This suggests that Study 3 should investigate the type and intensity with which musicians engage in physical activity/exercise. Results will carry implications as to the role that physical activity/exercise plays in musicians' physical and mental health, and in their ability to cope with adversity.

Berenice Beverley Zammit (Royal College of Music)

6B: MUSIC AND TEMPORALITY — CHAIR: MATTHEW MCCULLOUGH

Avant-garde music in science fiction film. On the narrative potential of György Ligeti's compositions in '2001: A Space Odyssey'

When Stanley Kubrick's '2001: A Space Odyssey' premiered in 1968, critics praised its soundtrack for being phantastic, emphasising on distorted electronic sounds, unaware that what they had heard was mere instrumental music: pre-existent compositions by composer György Ligeti. In science fiction, avant-garde music is frequently used to indicate threat as well as the unknown. Therefore, the use of Ligeti's compositions in Kubrick's film has rarely been called into question. But what is it that makes his music particularly well-suited for the science fiction genre?

The proposed paper discusses the thesis that this is caused by the internal conditions of the music itself, while dismissing the idea of avant-garde music being associated with strangeness and technification in general, as proposed by Theodor W. Adorno (2018: 42). On the basis of thorough musical analysis and with the aid of primary sources, I will examine to which extend the infiniteness of time and space is made experience-able by Ligeti's compositional style. This includes his use of micropolyphony, the blending of music and sound as well as the acoustic perception of space. After 1968, the practise of film music divided into two main directions, one of which continued to compose in an avant-garde style, whilst the second returned to a late-romantic symphonic sound. Since compositional techniques such as Ligeti's had significant influence on American cinema, the results of this paper may serve as a connecting point to trace these developments while considering the film music's narrative potential.

Leah Biebert (Albert-Ludwigs-University Freiburg)

Interchangeability in Ben Frost's The Murder of Halit Yozgat

In Spring 2020 rehearsals for Ben Frost's opera The Murder of Halit Yozgat at Staatstheater Hannover were shut down because of the pandemic. After a few weeks, rehearsals resumed and the production was filmed and broadcasted. In advance of the live premiere of the work in March 2022, I examine this contemporary opera production by looking at the relationship between performers and characters and at temporality. I argue that interchangeability is the key to

understanding this piece. The first aspect is the division of roles among the singers: each of the seven singers will perform each of the seven roles once during the seven sections of the piece. The undefined character of the vocal roles is the second point of attention. The monotonous singing contradicts our understanding of the individual operatic character. The final element of interchangeability is found in the use of repetition in the piece at two different levels: at the level of the seven sections or 'versions' of the action in the opera and within the versions. I will contextualise this opera within the operatic strategy of the cancellation of the one-on-one relationship of the performer and the character and within recent history of documentary and activist opera.

Eva van Daele (Ghent University)

It had a great lift to it: Embodied perception of groove in Irish traditional dance music

In Irish traditional dance music contexts, a performance which evokes a particularly strong reaction from the 'listener' might be said to 'have a great lift/swing to it.' This is an abstraction into language of what is essentially an embodied perception of an invitation to move in a shared sense of time. In such contexts, it is argued that these 'moving' words act as conceptual metaphors, allowing the perceiver to covey through language what is an emically felt evocation to movement. While this is an embodied sensation, the intensity to which it is experienced is undoubtedly dependent on its intersubjectivity. To this end, it will be argued that 'lift' is defined by culture and can be seen an instantiation of what is our innate human capacity and desire for communication; a capacity with is inherently participatory and creative, and from which language, music, dance, and all other forms of temporal communication emerge.

William Kearney (Maynooth University)

6C: INSTRUMENTAL PERFORMANCE — CHAIR: NATASHA LOGES

The evolution of Portamento and Performance Time of the first movement of the Sonatas for Piano and Cello by L. V. Beethoven, from Pau Casals (1930), to Steven Isserlis (2012)

This study was designed to examine the effect that performance evolution had on performance time and portamento usage on the first movement of the five cello sonatas by L. V. Beethoven, from Pau Casals (1930) to Steven Isserlis (2012) , and to investigate if performance time and portamento usage, have evolved during the years, in an attempt to understand if age, nationality or year, have impacted it. To achieve this, a manuscript of the 22 recordings and the five sonatas has been input in Sibelius in order to analyse the frequency of the portamento and to discern between "sliding portamento" and "silent portamento", then the data is input in a spreadsheet and charts are created to analyse the trendlines and observe fluctuations of the portamento usage through the decades. In order to analyse the performance time, a stopwatch has been used to calculate the performance time of each section and subsection within movements, in search on how years of recordings and cello and piano playing have changed the speed in which we play.

The results have been that there have been certain patterns such speed and portamento found on the same cellists, who through the years have displayed the same habits in their playing. The implications of my findings would suggest that instead of a clear trend (towards playing faster or slower, or using more or less portamento), based on age, nationality or decade, its evolution in performance is entirely left to the human individual and its personal choices and beliefs.

Ignasi Sole Pinas (University of Aberdeen)

Period techniques, playing approaches, movements and sound: Hummel and Czerny

The main purpose of body movements in piano playing is the creation of sounds to be perceived by the audience. While it could also act as a communication tool between musicians and the audience, the study focuses on direct sound producing movements by applying the techniques, hand positions, body positions, and playing approaches as instructed in the treatises by Czerny and Hummel on the piano.

The compiled period techniques were applied onto sections from selected pieces to provide context for its use, adaptations and effects on a modern grand piano. The hand movements, in particular, were the main product of the techniques and

approaches applied by the performer, showing alternative solutions to piano playing. For example, Hummel's techniques lead to a different way of playing the notated articulations such as staccato and slurs.

The presentation will discuss the resulting motion and sound analysis from the application of the period techniques on works by Hummel, Mozart and Beethoven. The movements will be described through motion paths, video footage from two different angles, and finger focused recordings, while the sound analysis will be discussed through waveforms, spectrums, as well as observations from recorded audio tracks.

Hui Han Lui (Maynooth University)

Piazzolla's improvisation: his performances and his compositions

Astor Pantaleon Piazzolla (1921-1992) is a bandoneonist, composer, and an arranger. He is an important figure in the history of tango music in Argentina. Scholarship on Piazzolla rose in the 1990s, and literature include his biography (Gorin,2001), his contribution (Kacey, 2016), and the analysis of his compositions (Alejandro, 2008). Recent research interest in Piazzolla has alluded to aspects of his performance practice (Jessica, 2013), however, little is known how he improvised, or the methods of his improvisation. It is undeniable that the skill of improvising has been essential for musicians since the beginning: Early music continuo players, the concerto soloists, and Jazz bands. Yet, the practice of improvisation has always been a subject of an unknown territory: despite many investigations into the Early music practice (Bruce Ellis, 2003; Kailan, 2008), nothing much has said about how one improvises in tango music.

In this paper, I will be looking at improvisation in nuevo tango from a classically trained performer's perspective. I will interrogate the extent in which treatises on improvisation for Early music can be used on tango music. I will be examining how Astor Piazzolla improvised upon his compositions, and whether his improvisations should be regarded as 'embellishments' or 'improvisations'. I will conduct score-based analysis as well as compare and contrast several of Piazzolla's own recordings of A Fuego Lento. I will suggest a few toolkits for improvising on the Bandoneon and Accordion and demonstrate the importance of acquiring these skills in the performance of Nuevo tango compositions.

Qianyu Zhang (Guildhall School of Music & Drama)

6D: LECTURE-RECITALS – ARRANGEMENT AND ADAPTATION — CHAIR: EVA VAN DAELE

Culturally Informed Performance in the Chinese Piano Transcription, Music at Sunset (夕阳箫鼓) Arranged by Li Yinghai

During China's Cultural Revolution (1966-76), when composition and performance of new music was subject to strict political censorship, piano transcriptions of traditional Chinese music emerged as a relatively safe outlet for musical creativity. One such transcription, Li Yinghai's Music at Sunset, was made in 1975 and revised after the end of Cultural Revolution, in 1982. This research examines the origins of Music at Sunset as a solo piece for pipa, its transmission and development, and the background to Li's two transcriptions. In his piano writing, Li preserves the traditional musical characteristics of the pipa piece, using the piano to create similar sound effects to the original music. Li also once explained his creative idea that to better exploit the piano's capabilities, he intended to evoke other traditional instruments as well, such as the Chinese bamboo flute (xiao) and the Chinese zither (zheng). In this way, the "transcription" became an independent piano composition.

This research compares various recorded performances of Music at Sunset. Some of these show little awareness of the Chinese traditional instruments that the composer aims to evoke. The others show interpretative approaches beyond what the composer wrote in the score. This research aims to root such interpretative decisions in Chinese philosophy as a basis for shaping a performance informed by Chinese traditional culture. I also conclude by giving my own "culturally informed" performance in which I aim to restore the original character of Music at Sunset as a thoroughly Chinese piano composition.

Xinyi Liang (University of Sheffield)

Q&A WITH THE KEYNOTE SPEAKERS — CHAIR: NÚRIA BONET

This session is an informal Q&A with the keynote speakers: Amanda Hsieh and Lyndsey Copeland. They will give you an insight into their career and will take questions from delegates.

ARTICULATING PRACTICE RESEARCH

Thinking of how practitioners can really integrate their research narrative and their practice in a manner that shows both the imperative for doing this through practice, but also how it speaks clearly to the wider field that they contribute to as researchers (not just as practitioners). With Dr Scott McLaughlin.

6E: MUSIC IN THE 21ST CENTURY

The Effectiveness of Blind Auditions on Gender Imbalance in Instrumental Music

This presentation will examine the issues women face when trying to access education and performance opportunities in music. The relationship between music and gender has been well documented, in terms of both the representation and treatment of female musicians and the historic ideas of what genres, instruments and styles are 'masculine' and 'feminine'. For example, how the flute or piccolo are typically seen as a feminine instrument whilst the trombone or tuba are typically seen as masculine instruments. Whilst much research has been undertaken regarding these gendered ideas, there is little research around how these can act as a barrier to women learning certain 'masculine' instruments. This presentation will discuss how gender stereotypes have penetrated the field of music, and move on to focus on procedures and policies that are currently in place that aim to reduce these gendered assumptions within. There will be a particular focus on blind auditions. What blind auditions are, why they were introduced, whether they have been successful and whether these are enough to counteract the current gender stereotypes within music. The aim of my research is to investigate these current policies as well as to suggest possible new policies that could be put in place however I have not yet begun this part of my research.

Alice Borrett (University of Hull)

Video game music best-of lists: The beginnings of a canon?

As video game music has grown in popularity over the past two decades there has been an increase of interest in differentiating the great from the good, both among professional journalists . Today, videos and articles offering top-ten lists of game music are widely published, especially on websites such as YouTube. Individually, these reflect little more than the personal tastes of the compiler, but when analysed as a data set they can provide an insight into wider trends within video game music audiences.

This paper analyses data drawn from dozens of "best of" articles and videos to determine which games and tracks feature most prominently. From there it considers whether these games constitute the beginnings of a canon of video game music, and the implications for fans, composers, and developers of what music is – and is not – included therein.

Morgan Hale (University of Manchester)

7A: RACE, GENDER AND OPERA — CHAIR: EVA VAN DAELE

White Self-Fashioning in Les Indes galantes

"This paper will present an analysis of Rameau's 1735 opera-ballet Les Indes galantes as a site of white self-fashioning. Investigating the phenomenon of whiteness before the idea of the 'white race' became widespread, I aim to furnish insights into music's role in racialized power dynamics. Rameau scholarship has often focussed on philosophy, tradition, and aesthetics, while the study of race and music has concentrated in large part on the experiences of oppressed peoples. My paper will draw on eighteenth-century philosophy and twenty-first century critical race study (notably James 2010 and Stovall 2021) to demonstrate how Les Indes galantes critiques European society, articulates global white supremacy and aligns Europeanness with personhood.

I begin by introducing Robin James's concept of the conjectural plane, arguing that 'the Indies' in Les Indes galantes functions as a site of self-reflection between the imaginary and the real, analogous to the state of nature in Rousseau's early thought (James 2010). I then take two entrées from the opera - 'Le turc généreux' and 'Les sauvages' – as case studies, drawing on the work of Tyler Stovall (2021) and Hedy Law (2020) to investigate how these entrées racialize moral liberty, virtue, and love. I comment also on the opera's didacticism more generally, arguing that its critique of European society assumes global white supremacy, European personhood, and non-European sub-personhood. In so doing, I show how Les Indes galantes functions as colonialist art. I conclude in particular that, as the Indies were plundered for Europe's material benefit, so were the conjectural Indies exploited as a site of white self-fashioning.

Tomos Watkins (University College Dublin)

Le nozze di Lammermoor (1829): the first operatic Lucia and Ophelia

From the beginning of the nineteenth century, the madwoman became a prominent cultural figure, featuring in fine art, literature and stage-works. At the same time, she became a particular fascination for Italian operatic composers, librettists and audiences alike. As the first Italian operatic adaptation of Sir Walter Scott's The Bride of Lammermoor (1819), Le nozze di Lammermoor (1829) by composer Michele Carafa and librettist Luigi Balocchi, fanned the flames of this obsession. Carafa composed his opera for the Théâtre-Italien in Paris, in the years following Harriet Smithson's renowned Parisian performance of Ophelia in Shakespeare's Hamlet in 1827. Smithson's physical characterisation – her white dress and disordered appearance – and naturalistic portrayal of Ophelia's madness, captivated both audiences and artists. This interdisciplinary paper thus aims to determine and demonstrate how Carafa and Balocchi were influenced by both the page and stage portrayals of Ophelia in the nineteenth century, in creating their mad scene for the first Lucia. In doing so, I will analyse and compare the musical score and libretto of Lucia's mad scene in Le nozze di Lammermoor, with contemporary descriptions of Ophelia's madness and her mad songs in Shakespeare's Hamlet. The paper will thus demonstrate Ophelia's cultural significance in influencing the representation of female madness, in spoken theatre and on the operatic stage, during the first half of the nineteenth century.

Emily Bennett (Cardiff University)

Queering Carmen - Telling trans and nonbinary stories in the current operatic canon

Against the current socio-political backdrop, it is now more important than ever that we give a platform to transgender narratives, as representation is one of the key mechanics of acceptance. Within the sphere of opera, it may be difficult to imagine a place where trans and nonbinary stories, characters, and narratives may be found, which leads to the naive assumption that we must wait for modern stories to be written, but I believe we might be able to find those stories within the current operatic canon. This paper will briefly discuss the need for representation in view of current thought on gender expression and self-actualisation (Butler, Benjamin, Crenshaw). The paper will then suggest three operatic stories in which transgender, nonbinary, and gender questioning narratives can be found, and make a case how we can begin to reimagine current operatic narratives in a queer light (Orfeo, The Marriage of Figaro, Carmen), with evidence from contemporary authors (McClary, Clément), and conclude with some thoughts on how we might find other operas that can fit this new framework, and how this might contribute to the inclusion and diversity of casting choices within opera.

Ali McGowan (Edinburgh Napier University)

7B: COMPOSITIONAL APPROACHES AND PROCESSES — CHAIR: MATTHEW MACHIN-AUTENRIETH

"All the worlds' a stage": the history and development of the soliloquy in music

The term 'soliloquy' evokes images of William Shakespeare and the theatre, despite its philosophical origins. It is perhaps even more surprising to consider this a musical term, and I have identified a growing body of repertoire that is titled or described as a soliloquy by the composer, beginning at the end of the eighteenth century and extending to present date. My research is the first investigation of this music and I have considered the term from an interdisciplinary perspective, to gain an understanding of how, when, and why composers have appropriated this term to describe their music. In this paper, I discuss the history of the soliloquy in music and how it has developed to become a recognised term amongst many composers. Despite there not being any research on this topic to date, there are compositional commonalities apparent

throughout the repertoire I have analysed in my research, and I also discuss how the development of the device may have impacted on this.

Charlotte Price (University of Salford)

Unconscious intent in the creative process of composition

Does an introspective analysis of music composed by its own analyst give insight into the compositional act per se? This approach is conspicuously missing in work devoted to the subject (e.g., Collins (2005, 2012)). Whilst analysis has always been used to give an insight into the composer's mind (e.g., Cook (1987)), and Cook himself (1996), recommends analysis through composition, there has been little attempt by many composers to analyse their own work to give insight into their creative process.

Most analysis focuses on notation rather than the listener experience. However, with the introspective knowledge of the composer and utilising the psychological analytical tools applied by Huron (2006 and 2016) and others (e.g., Narmour (1990)) can insight be gained into their conscious and unconscious intentions? Much of their research focused on the effect of listening to music on the listener and there is a relatively clear understanding that anticipation and expectation form a major part in the reactions of both listeners and performers (e.g., Meyer (1956), Huron (2006), Patel (2008), Purves (2017). These are reactions in real time or responses to them.

The composer, however, does not generally compose in real time but by a combination of constructed fragments to which they listen or hear mentally whilst creating. This presentation demonstrates, by introspectively analysing the portfolio of the author, that unconscious anticipations and expectations are implicit in decisions made during the creative process. Emotional impact that the composer feels whilst composing has been found to coincide with violations of expectation.

Jonathan Mortimer (Liverpool Hope University)

'There's something about jamming': Collaborative working practises as compositional methodology

Collaboration and activate participation are at the very heart of music making. Be it an orchestral rehearsal, a blues-rock band jam, or a high-school drumming circle, collaboration between musicians is a constant omnipresent force which helps pave the way for learning and development. My most recent piece, Sewage Jam, was designed as an exercise in collaborative composition and strives to provide a musical space in which performers of varied musical backgrounds may participate; similar in nature to that of a jamming session. As such, the score is comprised of a mixture of traditional music notation, aleatoric notation, jazz 'changes,' graphics, and text. Furthermore, these musical materials may be interpreted and warped via improvisation and performer decision making.

The body of this paper will provide an analysis of Sewage Jam across the various stages of its construction, and more broadly, its place within the context of my current research. This will include an exploration of the initial theoretical frameworks which informed my methods of composing collaboratively, the musical material contained within the score, and the exploratory workshop between myself, pianist John Moore, and clarinettist William Curran, in which the six governing structures of this composition were developed and later refined.

My aim is to demonstrate the potential of utilising collaboration as a compositional methodology for the creation and development of new musical works.

Matthew Burke (University of Liverpool)

7C: MUSIC, EXPERIMENT AND TECHNOLOGY — CHAIR: JULIA SCHAUERMAN

The Situationist Polytope: mapping buildings through sound and light

The term "Polytope" refers to a series of situated multimedia installations (1967 - 1972) by Iannis Xenakis, where the composer and architect pioneered the creation of immersive audio-visual environments. This paper proposes a translational practice between the modalities of architecture and music which combines the polytope typology of installation – inclusive of sound, light and architecture – with a psychogeographical approach to the exploration of the urban environment through acts of

dérive and détournement. Xenakis employed a largely abstract and geometrical lexicon for the creation of his spectacles, which developed across vast scales and required a wealth of resources and – at the time – cutting edge technologies. Instead, this paper investigates the potential of mapping existing urban sound and light phenomena as a compositional technique and how architecture, and more generally the cityscape, can be re-worked in a personal and intimate dimension using the simple means of the hand crank music box, both as a sound and light making device. Taking Sheffield's modernist Arts Tower as a case study, this paper outlines how an ongoing practice of transcribing the building's ever-changing illumination in the form of music box tablature, combined with location-based recordings, might generate a body of material which can be organised and interpreted in a polychronic and audio-visual manner. Based on similarities with Xenakis' work, the name "Situationist Polytope" is then proposed for this peripatetic approach to performance/installation, alongside possible avenues for future development.

Lorenzo Prati (University of Sheffield)

'The Misora Hibari Revival Project': Reconstructing Nostalgia Through NHK and Vocaloid: AI

This paper explores the legacy of the Japanese singer Misora Hibari (1937-1989) through her virtual revival by NHK (Japan Broadcasting Corporation) in 2019. This project included the release of a new song, Arekara (Since Then), which was performed by Hibari's hologram and AI-reconstructed voice. Known in her lifetime as the 'Queen of Enka' (a sentimental tradition of music imagined by its proponents to be 'the song of Japan'), Hibari's high-profile career spanned over forty years, during the highs and lows of the long and tumultuous Shōwa era (1926-89). Drawing predominantly on a close reading of 'The Misora Hibari Revival Project' (2019) - an NHK documentary tracing the development of the virtual performance - the paper demonstrates how Hibari's legacy is presented, by the national broadcaster, not solely under the terms of technological reproduction or digital similitude, but in line with a nostalgia kept alive by the circulation of Hibari's music and exchanges between NHK, Enka fans, and recording companies. In this sense, Hibari's hologram performance, thirty years after her death, serves as a technological embodiment of - and medium for - nostalgia. The case study offers an alternative perspective to scholarship on the posthumous revival of singers - such as Tupac Shakur, Teresa Tseng and Maria Callas - encouraging an examination of the ways in which their facilitators generate discourse in an attempt to legitimise these projects to the public.

Jessica T.L. Hui (University of Cambridge)

Dissensus, Refusal and Participatory Music: Negation and Rupture in Crowd in C

With a focus on Sang Won Lee's interactive, computer music work, Crowd in C, I will explore theories of refusal and Rancièrian dissensus and apply them to the formal and micro-political space of participatory music. Through this conference presentation, I will show that the consensus-based politics of aesthetic preference (not to be confused with Rancière's politics of aesthetics) that shape and organize the production of a participatory artwork are complicated by participant disruption of, absconsion from, or non-participation in the work—all of which have grave aesthetic consequences. On the one hand, interrupting a participatory musical work, breaking the codified rules of the participatory 'happening', and mangling or purposefully misinterpreting the intentions of the 'creator' fissures the common space and repositions political power away from the artist's hegemony of the poietic process towards that of the assembled public actor(s). On the other hand, instead of inspiring a rupture necessary for a Rancièrian style of politics within participatory art, where common spaces and common concerns are contested, refusal hands local political power over to those who adhere to the common. In exceptional cases, however, mass refusal can also usurp the aesthetic, social, and ethical dimensions that ground participatory works—reflexing back away from an abdication of power towards a negation that collapses the post-political, participatory art space. Through the excavation of these moments within Crowd in C, I will put post-political critique and cybernetic systems in conversation with the aesthetic consequences of rupture and refusal.

Eric Lemmon (Stony Brook University)

"All Their Squonk and Trauma": Thinking Through the Politics of Voice in the UK Natural Voice Singing Movement

In lieu of Homeric sirens and operatic sopranos, in this paper the figure of the singer is a nervous 60-something who was told as a child in choir sessions to 'stand at the back and mime' and, whilst discourse surrounding commons and community tends towards a nebulous and multi-faceted construction of 'voice', often difficult to precisely locate, here voices are impossible not to identify and overhear (if you gather, on the right day at the right time, on the pavement outside the community centre).

Engaging philosophical, political and performance-based theories of voice and vocality, this paper is a processual thinking-through of the resonant material of voice as it emerges in the UK natural voice singing movement, which has been dedicated to reviving the act of communal singing since its beginnings - in a room above a pub - in 1975. In this context, the ""performative power of vocality"" (Magnat 2020) is considered for its potential as a creative resource for cultural engagement, good living, and community development.

Florence Brady (Royal College of Music)

Creating and Using a Binaural Horse Head for Composition and Sound Art

The use of binaural microphones in theatre and sound installations has brought the audience even closer to the sound of performance and existence. With the invention and use of the binaural head composers and artists have been able to bring the audience to a more intimate area of the drama and action on stage. This allows for the audience to experience sound in a more immersive way and also encourage us to look at situations via an interspecies lens. In my research, I have taken inspiration from the binaural head focussed piece The Encounter by Simon McBurney (2015) and applied the technique of binaural recording and listening to my compositional area of horse and human interaction and experience. This paper explores my journey into sourcing a horse head and more importantly the ears and making my own version of a binaural head. This head is then being used within my compositions looking into the different kinds of filtering a horse might encounter based upon ear position which correlates to their mood. The overall aim of my work with the binaural horse head is to encourage people to think about how horses experience the world around them and what their emotional state can do to the aural world they are living within.

Daisy Henson (Royal Holloway, University of London)

Atonality as a result of tertian structure harmony in music of Eugen Suchoň

"The theory of twelve-tone space of Eugen Suchoň (1908 - 1993) derives from harmonic overtones series from which, after its necessary adjustments into tempered tuning, the composer constructed a chromatic total. The chromatic total, i.e. the synthetic twelve-tone harmony, involves every tone of the chromatic area in a strict, stable tertian structure. Subsequently it is possible to deduce most of the traditional and modern chord complexes from triad to higher tone constructs, as it is possible to reach not only aggregates of thirds, but also of other intervals by further modifications. Evolutionary lower and also key derivation of the chromatic total in Suchoň's music is a diatonic total. It is the acoustic scale, known as ""Podhalan"" scale in folk music of Poles and Slovaks, verticalized to a form of seven-tone thirteenth chord. Basic tertian structure of the chromatic total represents the following of traditional harmony, yet it enables the composer to utilize and to grasp the twelve-tone space in atonal sense. Suchoň created his system in the sixties and shaped its final form in a textbook Akordika (Chords, 1979). Presented paper deals with basic concepts of the system and demonstrates its application by analysis of a song cycle Ad astra (1961) - one of the first pieces composed with the technique. The analysis makes use of a set analysis method to identify given derivations in musical score and their mutual relationships.

Marián Štúň (Slovak Academy of Sciences)

8A: 18TH CENTURY MANUSCRIPTS — CHAIR: RACHEL BEALE

The Mozarts' Copies of Church Music by Eberlin and Michael Haydn: Newly Identified Dates and Contexts

At present, the Mozarts' twenty-seven hand copies of church music by Johann Ernst Eberlin and Michael Haydn represent a relatively rare phenomenon in Mozart scholarship: a collective of autographs for which we hold very limited knowledge of their dating and under what circumstances they originated. In fact, despite their inclusion within numerous catalogues of works and documents attributed to Mozart and his father, there has been no prior systematic attempt to fully realise this information. At best, on the basis of what can be derived from information concerning the copies' watermarks and paper types, scholarly consensus understands them to have been produced across numerous broad phases – each typically of two to three years in duration – largely unfolding between 1767 and 1777, whereupon they are most commonly posited indiscriminately to have served Mozart as compositional models, or even performance material intended for one of Salzburg's smaller churches. However, with the assistance of multifactorial manuscript analyses, synthesising existing and new observations on Mozart's usage of individual paper types, handwriting development, and inks, the broad timeframes on which these hypotheses are based can be significantly refined, allowing for a far more nuanced understanding of their function and relationship to other compositional and pedagogical activities. This paper first presents the findings of this investigation, outlining in turn the local contextual implications of the copies' re-dating, before all are taken together in order to address their larger-scale ramifications for our understanding of Mozart's activities and development during the late 1760s and 1770s.

James Anderson (University of Sheffield)

Ballettmusik bzw. Serenata': Assessing issues of musical genre in the light of Antonio Salieri's instrumental manuscripts

Antonio Salieri's instrumental manuscripts, housed at the Österreichische Nationalbibliothek, offer an interesting perspective on musical composition and performance in late-eighteenth-century Vienna, as well as its archival preservation up to the present day. The manuscripts feed into wider issues attendant upon the identification of genre in eighteenth-century instrumental music. In particular, the music of Salieri, a central figure in cultural and historical milieu of Vienna at this time, can aid in furthering our understanding of the functional nature of instrumental music, particularly that labelled as ballet or serenade music.

This paper will use examples from various 'Ballettmusik bzw. Serenata' manuscripts by Salieri to assess interpretations of both genres: alongside contextual knowledge of musical life at the Viennese court, important insight can be gleaned regarding issues of functionality and genre assignment. Key questions arise when approaching these manuscripts in terms of their potential performance practices and purposes, and the subsequent implications of genre and its role in eighteenth-century compositional processes.

A number of key influential factors upon Salieri's instrumental compositions will be explored throughout the paper: orchestral forces, performative purpose, and the administrative impact of Salieri's various roles within the Viennese court all have significant bearing on his compositional output. This paper will examine how the pragmatic nature of Salieri's work is reflected in his small-scale orchestral works, and the various instrumental conventions that characterise different genres. The assessment of instrumental genres and their functionality in late-eighteenth-century Vienna can further illuminate understanding of performance conventions during this important period of musical history.

Ellen Stokes (University of Huddersfield)

8B: PERFORMANCE AND THE BODY — CHAIR: ESTHER VISSER

Performing 'Erlkönig' in St James Hall - London Ballad Concerts 1867-1894

Between 1867 to 1894, Franz Schubert's ballad 'Erlkönig' was performed frequently in St James Hall for the London Ballad Concerts series. These concerts advertised the approachability and easy listening of the programmes to draw in audiences. 'Erlkönig' frequently appeared in these concerts alongside a myriad of British folk ballads, works from early musical theatre, international song, and opera. Considering the relatively varied nature of these concerts and their emphasis on popular programming, I ask what dramatic practices singers in these concerts employed in their performance of 'Erlkönig'.

Examining performance records, reviews and personal accounts by singers and audiences, my research pieces together evidence of performance practices in these under-studied concerts. I form an understanding of the ways singers engaged their audiences with dramatic characterisation using physical gestures and movements. A substantial part of this study concentrates on specific notable singers' performances of 'Erlkönig' in St James Hall, such as the baritone Charles Stanley (1834-1922) who performed the ballad regularly in this concert series. I ask what about 'Erlkönig' appealed to musicians and audiences alike, and how dramatic performance practices of this work adapted over sixty-six years. The study of physical dramatic practices used by singers in these performances allows for insight into what constituted a well-received ballad performance in London during the period of my study. It also provides a much-needed examination of performance practices by singers in mass-appeal popular music concerts in London between 1867 to 1894.

Louis de Nil (Royal College of Music)

Bodies In-Between Themselves: Rethinking Musical Liminality for the Clarinet

The term 'liminal music', or musique liminale, was used by spectral pioneer Gerard Grisey to describe perceptual thresholds where seemingly distinct musical parameters become entangled to the point of ambiguity due to transitions (Cagney, 2019). Such perceptual haziness necessitates thinking in terms of the body, both on the part of the listener, who must make sense of these entanglements, and on the part of the performer, who must reassess habitual or 'stable' performance techniques to maintain these volatile transitions. Liminalities are necessarily nestled within or across other liminalities; distinct boundaries both within bodies become porous and a clear sense of individuation is momentarily absent (Griffiths, 2015). In this paper, I present a collection of compositions written for clarinettist Carlos Cordeiro that explore these notions of 'betweenness'. The pieces amplify and spatialise both Carlos' heartbeat and throat sounds, with inhalations made audible that alter Carlos' heartbeat that in turn affect his breathing and so on; as such, the body appears as a constellation of transitions, each acting to maintain other liminalities. The brevity of these corporeal transitions suggests that a characteristic of musical liminality is ephemerality and, as such, each of these fragments lasts under a minute. The pieces cannot become 'known' (Nancy, 2007) to the body of the listener or else they cease to explore the perceptual entanglements that Grisey alluded to. As such, under the lens of musical liminality, bodies appear constellations of transitions, each acting to maintain other liminalities and thus insisting on porous boundaries within bodies.

Ed Cooper (University of Leeds)

8C: MUSIC AND WAR — CHAIR: EVA MOREDA RODRIGUEZ

The Process Leading to the Revival of Satsumabiwa in the Postwar Era: Focusing on Releases of LP Records from the 1960s to the 1970s

Satsumabiwa, a genre of traditional Japanese music, was in vogue throughout Japan from the 1890s to the 1920s. In satsumabiwa, narratives are recited to the accompaniment of the biwa, a pear-shaped lute. The spread of 78 RPM records led to the popularization of satsumabiwa in the prewar period, but during the wartime period, some biwa players composed and performed pieces with war-related themes, and consequently, satsumabiwa fell into disfavor. After the war, the resumption of the release of biwa recordings was delayed as compared to that of other Japanese musical genres. The release of biwa LP records resumed in the 1960s and increased gradually into the 1970s.

This paper aims to reveal the process by which satsumabiwa was revived in the postwar period, through investigating releases of biwa LP records from the 1960s to the 1970s, focusing on five main Japanese record companies: Columbia, Victor, Polydor (Gramophone), King and Teichiku. In the early 1960s, Columbia and Gramophone released biwa compilations of various schools, and they attempted to spread the "correct" understanding of biwa music as not glorifying war. Other labels mainly released albums by biwa players that had been popular in the prewar period, and the contents of those albums reflect that these players remained in fashion into the postwar period. Though few new players got the opportunity to record their performances, Tsuruta Kinshi (1911-1995), famous as the first performer of November Steps, released several records of classical biwa pieces in the 1970s, and her new school, theTsurutaryu, became prevalent.

Mizuki Somura (Tokyo University of the Arts)

The 'New' Englishmen: The 1918 Queen's Hall Concerts with Sir Adrian Boult and his connection with Ralph Vaughan Williams and George Butterworth

The early years of the twentieth century saw the rapid development of new English works done by native composers who wished to establish a musical identity that represented their homeland. Composers such as Vaughan Williams, Butterworth, Elgar, Bax, and Holst took up this challenge and created many memorable works that captured this sense of Englishness (Kennedy, 1980; Frogley, 2003; Saylor, 2008; Murphy, 2012). But it would fall to the conductors and concert organizers to bring these musical compositions to life for audiences. That is what Sir Adrian Boult wanted to attempt with his London conducting debut in 1918 when he held four concerts at the Queen's Hall featuring multiple works by these 'new' Englishmen (Kennedy, 1987). Boult mixed his concert program with established canonic works alongside new compositions by this collection of English composers. The series helped to launch Boult's career as one of England's leading conductors and to highlight the music of several composers not well-known to English audiences. This paper will focus on the 1918 concert series and the relationship Boult had with two composers who were close acquaintances of his: Butterworth and Vaughan Williams. By discussing Boult's relationship with Butterworth and Vaughan Williams, the circumstances surrounding the 1918 concert series and selection of the works by Boult, and the reaction critics and musicians had about the concerts will help to elaborate on Boult's role in supporting English music in wartime Britain and assisting in promotion of Vaughan Williams and Butterworth's music at home and later abroad.

Owen Hansen (University of Kansas)

8D: LECTURE-RECITAL — CHAIR: BILLY PRICE

Sicilian Contemporary Composers reflect on Vincenzo Bellini

"This project examines new repertoire for guitar inspired by the operas of Sicilian composer Vincenzo Bellini (1801-1835), written by composers who share the same place of birth. I will focus on three contemporary Sicilians: Andrea Amici (b.1973), who wrote two fantasias on Bellini's works; Roberto Cipollina (b.1994) composed a theme with variations on Mauro Giuliani's transcription of Il Pirata; Salvatore Zappalà (b.1980), has written the first known arrangements of Bellini's early opera Adelson e Salvini. These compositions have been written collaborating with me in the last year.

This branch of my research explores the relationship between the original vocal/instrumental writing and their subsequent modification through guitar scores. A primary aspect concerns the actual performance issues mostly related to guitar writing by non-guitarist composers and the centrality of the performer's contribution to the nature of the original works is explored. Most of my research project concerns performance and interpretation of works by guitarist-composers lived in the nineteenth century. In this specific case, my luck depends on the possibility of collaborating with contemporary composers who are interested in increasing the repertoire for guitar inspired by the operatic and non-operatic themes of Bellini. This represents also a branch of my collaborative project Contemporary Recital – Sicilian Landscape.

My research seeks to demonstrate that such works are worthy of wider dissemination and can contribute to enhanced knowledge. My aims are to promote this repertoire in order to stimulate the interest in it by other guitarists, contemporary composer and the wider musical public. My lecture-recital will present my latest research.

Davide Sciacca (Royal Northern College of Music)

POSTERS

The feedback loop of empathy and interpersonal synchronisation: discussing a theoretical model and its implications for musical and social development

In the last decades, there has been a surge of interest in how interpersonal synchronisation positively affects social behaviour, with research revealing that moving, tapping or playing music in synchrony with others encourages group cohesion and prosocial behaviour (Vicaria & Dickens, 2016; Rennung & Göritz, 2016). Research in joint musical interactions has also identified a significant role of social factors affecting the cognitive-motor skills required to attain synchronisation with others (Keller et al., 2014). Although musical and social behaviours seem to reciprocally affect one another, it remains unknown whether there is a simultaneous and bidirectional relationship and what implications this may have. Empathy

seems to be an ideal example to investigate such a relationship as it can both enhance the predictive skills required to achieve interpersonal synchronisation (Novembre et al., 2019) and be enhanced by musical interactions involving synchronisation (Rabinowitch et al., 2013; Koehne et al., 2016). Based on the social alignment model proposed by Shamay-Tsoory et al. (2019), a new theoretical framework is proposed here, arguing that during a musical joint action, empathy and interpersonal synchronisation create a positive feedback loop, enhancing one another in a reciprocal and dynamic manner. The poster presentation will analyse all aspects of this model and discuss the circumstances that may encourage or prevent this positive feedback loop from occurring. Finally, the possible implications that this model may have in music education and social development will also be presented.

Persefoni Tzanaki (University of Sheffield)

The representation of alternative identities in ex-Yugoslav Narodnjaci

The musical landscapes of former Yugoslav countries are dominated by a controversial musical phenomenon known as turbo folk. The term is most often employed in (academic) writing about mainstream music production and consumption primarily in Bosnia and Herzegovina, Croatia, and Serbia. It also appears in the local vernacular as a reference to songs considered of poor artistic quality. Hence, it encompasses a wide range of nuanced musical styles that share the same sociocultural (dis)repute variously heard as primitive and culturally inferior or connected to patriarchal and misogynist attitudes. These negative perspectives on the music stem from longstanding social anxieties about inland rural-to-urban migrations and the upheaval endured during the inter-ethnic conflicts between 1992 and 1995. These same genres are also known as Narodnjaci, a slightly more neutral term that is preferred by artists, producers, and their numerous fans.

Despite the controversy, the music enjoys wide popularity with many different groups within former Yugoslavia and the diaspora. My ongoing, ethnographic research has revealed a different valuing and understanding of Narodnjaci.

In this talk I focus on emergent feminist and queer readings of the subversive iconography, texts, and visual representations of several recent Narodnjaci productions. Through an examination of the representation of gender and sexuality in several video performances, I propose that Narodnjaci as a pan-Yugoslav phenomenon, offer a cultural space in which a wide range of listeners can (re)construct and share their identities, including culturally subordinate, alternative identities of the LGBTQIA+ community and of sexually liberated and emancipated heterosexual, cisgender women.

Noemi Silvestri (University of Music and Performing Arts Graz)

Second language singing curriculum design: learning Mandarin through singing

The teaching of language through music, including singing, has been widely explored in different language settings (Salcedo, 2002; Schon et al., 2008; Zeromskaite, 2014). Existing studies on the teaching of Chinese through music focus on using traditional Chinese songs or folk songs (Ai, 2018; Zhao, 1988; Hu, 2007); learning songs as part of cultural exchange experiences (Ilari, B., Chen-Hafteck, L. &Crawford, L., 2013); supplementing language classes with singing materials (Wang, 2011; Zhou, 2016); and methods for teaching college students (Wu, 2011; Bi, 2016; Chen& Guo, 2018). The development of tailored singing materials and teaching approaches to support novice Mandarin learners is underexplored. This paper will illustrate the design and delivery of a novel “singing curriculum” in the UK aimed at supporting novice Mandarin learners in school. Five types of core songs and selected concert songs will be discussed in terms of how they aid language development and intercultural awareness, while reflections about authentic teaching and engagement of teaching delivery will be provided.

Yanyi Lu (University of Hull)

Activism and Urbanism in Contemporary Indigenous Music-Making in Australia

"This research project seeks to investigate the relations between urbanism, activism, and indigeneity, reflected through practices of contemporary music-making in Australia. It aims to shift the attention within ethnomusicological research from rural communities to urban communities, and includes themes such as musical professionalism, institutions, the role of social media, everyday life urban practices, and environmentalism.

First, the project studies Indigenous space-making by analysing musical practices such as music video production and festivals. This in-depth analysis shows the significant role of music and sound in urban spaces to create Indigenous spaces, with a specific focus on the city of Sydney, built on Eora Nation.

Furthermore, this research enquires upon the role of social media in Indigenous activism, and the way in which these enable online connections among BIPOC communities transnationally. At the same time, it will focus on local online community initiatives as well, which have become increasingly valuable in a time during which live music performances were put on hold during the 2020 and 2021 lockdowns.

The final topic is the ways in which Indigenous music artists engage with environmentalism. For many thousands of years, Indigenous peoples have taken care of Country in non-exploitative ways. These ways were, and still are, embodied within song, dance, and performance. European colonialism has heavily disrupted the Indigenous ways of caring for land by actively criminalising Indigenous cultural traditions. However today, contemporary musical expressions revitalise those connections and bring environmental awareness to a broader public.

Charlotte Schuitenmaker (SOAS, University of London)

Coping and Resilience in Musicians: An exploration of the use of coping strategies and the development of psychological resilience among musicians

Conservatoire music students commonly experience negative emotions, raised by intensive music training, demanding performances and competitive environment. Development of coping strategies and psychological resilience are potential solutions to assist music students to overcome challenges and navigate transitions between education and performing careers. This research aims to investigate specific coping strategies used by musicians (including music students) and how coping in particular relates to psychological resilience, health and wellbeing. Also, this research seeks to see how individual and environmental factors interact with musicians' development of coping and resilience, as well as the impact of coping and resilience on health and wellbeing. In order to fulfil the knowledge gaps of justifying music students' practical use of specific coping strategies and development of psychological resilience in relation to musical activities, this research tackles the primary need in exploring detailed functions and mechanisms of coping strategies in music students. Build upon the features of coping with challenges raised by musical activities, further interventional studies are included in this research, investigating the practical and positive values of coping and importance of resilience for musicians. By exploring the practical implications of specific coping strategies and progress of building up resilience, this research project would be beneficial for establishing a specific protocol for music students to access resources for coping and enhance their coping ability during musical training.

Frederick Lam (Royal College of Music)

The Arts in 'Not Possessed Places': the Factory in Nono and Sereni

This analysis aims to explain how, in the 60s, Luigi Nono's music and Vittorio Sereni's poetry represent that decade in history. At the time of the birth of 'popular' genres, classical music and poetry struggle to maintain "historical presence" (Nono, 1987:239) in the most representative places of contemporaneity. In particular, the factory is the "world that is not possessed" (Vittorini, 2008:955), whose accessibility is nevertheless questioned by the classical arts. Luigi Nono (1924-1990) would be the initiator of this reflection on the factory, at the musical level, with the specific example in the composition *La fabbrica illuminata* (The illuminated factory, Venice, 1964).

Valeria Giudici (Catholic University of Milan)

The risk of (sm)othering - Musicking and young people with SEN

Disability affects between 15% and 20% of the global population (WHO, 2011), which substantiates musicologist Joseph Straus' assertions that disability deserves greater recognition within music studies as ''a pervasive and permanent aspect of the human condition" (Straus 2006, 2). This poster describes my research with young people with Special Educational Needs (SEN), conducted in school and community settings. SEN encompasses myriad physical, emotional and intellectual conditions, including Autism and Profound and Multiple Learning Difficulties (PMLD), with many non-verbal in their primary means of communication.

My research acknowledges hegemonic difference between teacher/student, abled/disabled and adult/child, and seeks a musical common ground, drawing on pedagogical work beginning with Paulo Freire. I reassess the relationships forged in these musical encounters and aim to resist the well-meaning urges to speak for - or 'smother' - or treat as unalterably different: 'other'. Accordingly, my research responds to the Disability Rights slogan 'Nothing About Us Without Us', and to calls made by those such as Disability Studies scholar Rosemarie Garland-Thomson, that we see "disability as a potentially generative resource rather than unequivocally restrictive liability". I choose methodologies which seek to uncover imaginative ways to exchange knowledges through musicking, relying on gestural embodied communication and the use of silence as a statement of empowerment and resistance.

Kate Adams (SOAS, University of London)