



# 53rd ANNUAL CONFERENCE LIVERPOOL 2017



RMA

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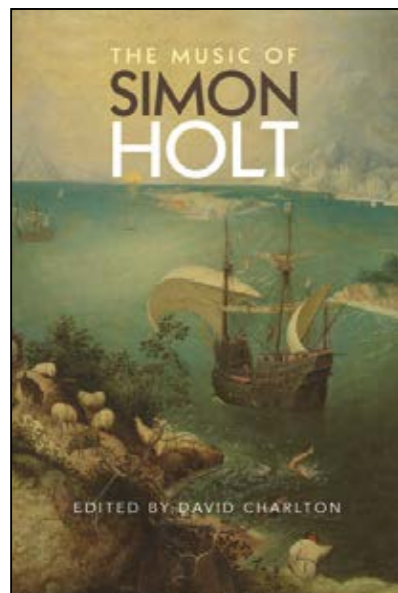
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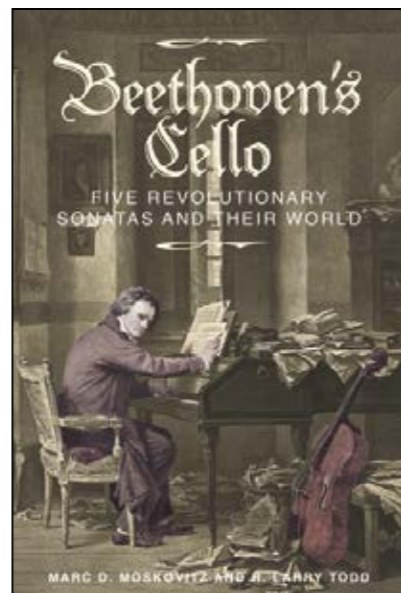
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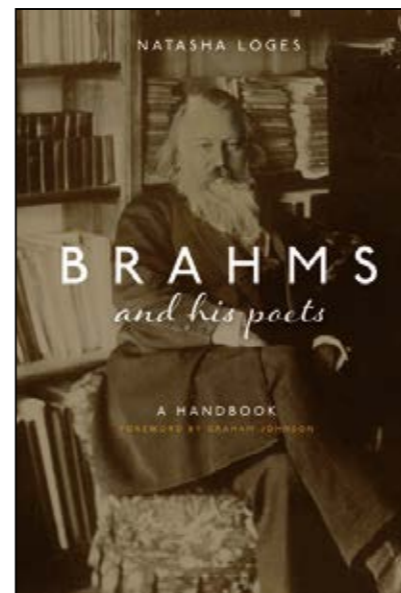
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Dear Colleagues



Welcome to the 53rd Annual Conference of the Royal Musical Association, taking place at the University of Liverpool. This year we have assembled the biggest programme yet in the Association's history, with 220 speakers and musicians from eighteen different countries. The conference highlights the Edward J. Dent medal presentation and Lecture by Mark Katz and the Peter Le Huray Lecture by Andrea Lindmayr-Brandl, along with panel discussions by internationally renowned scholars and practitioners, individual papers on topics ranging from thirteenth-century song to the Eurovision Song Contest, a concert, lecture-recitals and poster sessions. In addition there are the Annual General Meeting of the Association, receptions at the Royal Liverpool Philharmonic (sponsored by Routledge Publishing) and at Tate Liverpool, and an exhibition of books and other materials. I hope you enjoy the conference, and if you're not already a member, feel inclined to join us. Membership is available online at [www.rma.ac.uk](http://www.rma.ac.uk).

**Mark Everist**

President of the Royal Musical Association

“This is a tremendous opportunity to welcome visitors from across the world to Liverpool, a UNESCO City of Music, and to showcase the very best of music scholarship.”

**Professor Fiona Beveridge**

University's Pro Vice Chancellor for the Faculty of Humanities and Social Sciences

## ACKNOWLEDGEMENTS

### UNIVERSITY OF LIVERPOOL

Kenneth Smith (Conference director)  
James Millea (Conference administrator)  
Filomena Saltao, Michael Longworth, Libby Farrar (University of Liverpool Events team)  
Jonny Davis Le Brun (Conference web manager)  
Helen Thomas (RLPO liaison)

### PROGRAMME COMMITTEE

Warwick Edwards (RMA / University of Glasgow)  
Katy Hamilton (RMA)  
Guido Heldt (Director, RMA Annual Conference Bristol 2018)  
Freya Jarman (University of Liverpool)  
Marion Leonard (University of Liverpool)  
Lauren Redhead (Canterbury Christ Church University)  
Holly Rogers (Goldsmiths, University of London)  
Kenneth Smith (University of Liverpool), *Chair*  
Catherine Tackley (University of Liverpool)  
Hae-Kyung Um (University of Liverpool)

Conference programme book edited by Kenneth Smith, abstracts edited by Marion Leonard and Hae-Kyung Um

Student Helpers: Emma-Jayne Reekie (PhD), Amanda Barnett (PhD), Jonas Roberts (MRes), Maria Momanani (PhD), Beth Hunt (MRes), Kate Mancey (MRes)

### ROYAL MUSICAL ASSOCIATION

The Royal Musical Association wishes to thank all the above, along with Routledge Taylor & Francis

## ABOUT THE RMA

The Royal Musical Association 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 recognizing 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.

[www.rma.ac.uk](http://www.rma.ac.uk)

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## IN CONVERSATION WITH



**Mark Katz** (University of North Carolina at Chapel Hill) in conversation with **Freya Jarman** (University of Liverpool)

**It's a little known fact that the Dent Medal is not named after Arthur Dent of the Hitchhiker's Guide to the Galaxy, who was wearing his dressing gown and pyjamas when the world ended and he was whisked to safety by an alien. What would be your outfit of choice in such a situation?**

This is actually something I've given a lot of thought to. Alas, I'm still thinking and can't decide between a really smart, bespoke suit or something more practical, with velcro and lots of pockets.

**How did you get from a Philosophy student to a Dent Medal winner?**

I was planning on becoming a lawyer and thought philosophy would be good preparation. But then I discovered that musicology was a thing. I gradually gave up on the dream of being a Mercedes convertible-driving-attorney and became a musicologist. I can't explain how I went from there to becoming a Dent Medalist, but I'm honored and grateful.

**There aren't many people who could write books on violin playing and hip-hop DJing. What is it that draws you to such apparently disparate fields? And how do you see the two relating to each other?**

The common element that originally drew me to violin playing and hip-hop DJs was virtuosity. I loved the mind-boggling feats of manual dexterity that I saw from the likes of Jascha Heifetz on the one hand, and DJ Qbert on the other. When I started learning how to DJ I saw further similarities, especially between violin bow strokes (staccato, legato, spiccato, etc.) and record scratches (the chirp, the transformer, the crab, etc.).

**How did you persuade the US Department of State to give you \$2.5million? [I refer, of course, to your Next Level project—could you tell us a bit about it? What does it do, how has it been going, and how do you find the time?]**

In 2013 the State Department put out a call for proposals to create an international exchange program that would promote artistic and cultural collaboration through hip-hop. I had previously co-founded a similar, but smaller program called Beat Making Lab, and the State Department must have felt that I could pull this off.

I didn't quite know what I was getting into, but I'm happy to say the program is flourishing. Next Level has sent American hip-hop artists to 12 countries thus far and have brought artists from each of those countries to the U.S. I'm pleased to say that the grant was just renewed yet again, and will continue to run through at least 2018. My Dent Medal address will explore the complexities of hip-hop diplomacy and will draw on my experience as director of the program. (See haiku below for more.)

**What music have you been listening to lately that you could recommend?**

Here are some pop tracks I recently became acquainted with, and can recommend:

Johnny Harris, "Stepping Stones" (1970)

Lucho Bermudez Y Su Orquesta Sabanera, "Arroz Con Coco" (1972)

Baccara, "Yes Sir I Can Boogie" (1977)

Der Plan, "Gummitwist" (1984)

Jogja Hip Hop Foundation, "Cintamu Sepahit Topi Miring" (2014)

Mac Quayle, "1.0\_8-whatsyourask" (2015)

**Have you visited Liverpool before?**

I have never been to Liverpool, and I'm very excited to visit. I hope to have the opportunity to meet some Liverpoolians, and say "Liverpoolian." Of course, I should do something Beatles-related. And as when I go to any new city I hope to take long morning walks, see street art, find good vegetarian food, and sample the local tea and/or liquor.

**Liverpool is a notoriously musical city. Who do you prefer: Paul McCartney and Wings, or Frankie Goes to Hollywood?**

Tough one. I like Paul, but as a pedant, I can't forgive the redundancy of "this ever-changing world in which we live in" from his Wings-era "Live and Let Die." And I'm not really one to relax, regardless of what Frankie says. Can I go with The Wombats?

**Can you sum up your Dent Medal address in a haiku?**

I will talk about

Hip-hop and diplomacy

[Nature imagery]



**Andrea Lindmayr-Brandl** (Salzburg) in conversation with **Kenneth Smith** (Liverpool)

**What is your favourite novel?**

It is always the book that I am reading at the moment. This currently is *The Man Without Qualities* by Robert Musil. I attempted to read it when I was a student and started again just recently (it is more

than 1000 pages long!). Through this book one gains an insight into the decadent character of the Austrian society immediately before the Habsburger Empire fell apart.

**What drew you to your chosen field of research?**

I am a very curious person (my family blames me for this, but I consider it an occupational hazard). When I started to study musicology, I was already quite well-acquainted with the baroque and classical repertoire from my practical studies at the Mozarteum. This is why I was eager to explore "new" music in my research – either music of the 20th century or early music. Since it seemed to be more logical to proceed chronologically from the beginning of music history, I ended up focussing on the latter. Moreover, my other studies in mathematics provided me with a solid intellectual background to study the theory and notation of early music, so I really felt at home.

**How did your career develop before it reached its zenith?**

Coming back to Salzburg, I was lucky to get a job at my university, finished my PhD, and started teaching. For my habilitation I transferred my experience in source studies to the musical world of Franz Schubert. (My family is from Vienna and I have always felt an emotional connection to his music.) For this second book, which is on Schubert's fragmentary works, I was funded by a three-year fellowship through the Austrian Academy of Science. Both books were honored with national prizes. An offer for the chair in early music at Göttingen was withdrawn, but instead I held the Austrian chair at Stanford University in 2006/07. Six years later I became a corresponding member of the Austrian Academy of Science.

Since my habilitation in 2001 I was very active in launching several research projects. With more than 1.5 million euros of funding, I was able to employ seven young gifted and engaged scholars on topics such as music edition, early music printing, and, last but not least, Franz Schubert. Working with them is a great pleasure for me. Currently I am running two research projects: one of them an edition of the music of the Renaissance composer Gaspar van Weerbeke, the other one on early music printing in German-speaking lands.

**How do you see your role as member of the directorium of the International Musicological Society?**



Prior to being elected as representative of my Austrian colleagues, I was for several years president of the Austrian Musicological Society, and I continue to apply what I learned at the more local level to an international society. I am especially dedicated to the young generation, so I am pleased to be a member of the new mentoring program currently under development by the IMS. Moreover, I enjoy being in contact with colleagues from all over the world, not least with the UK representative, Julian Rushton.

**What music do you play yourself?**

In the last year I have almost exclusively played Bach on the piano, mainly preludes and fugues from The Well-Tempered Clavier. This music gives me an inner balance and deep satisfaction, and it serves as a wonderful distraction from as well as a complement to my academic work.

**Have you visited Liverpool before?**

No, I have not been here before but I am always curious to explore new cities. I hope I will see more than the university lecture rooms!

**Do you like the Beatles? (please be aware that the Le Huray prize can be revoked)**

Sure! I remember very well my father making fun of their long hair. In my teenage years I loved their music and shared several records with my brothers and sisters. One of my favorite songs was "Blackbird", but there were also many others which I really loved.

**Without giving too much away, what do you intend to talk to us about in your Le Huray lecture?**

Initially I thought it would be nice to talk about early music printing and the Reformation, which was also one of Peter le Huray's areas of research. But then the long-awaited catalogue on Schubert's printed music was finally released, and I shifted to a topic that has been on my mind for a long time...

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**Music, Sound, and the Moving Image** is the first international scholarly journal devoted to the study of the interaction between music and sound within the entirety of moving image media – film, television, music video, advertising, computer games, mixed-media installation, digital art, live cinema, *et alia*.

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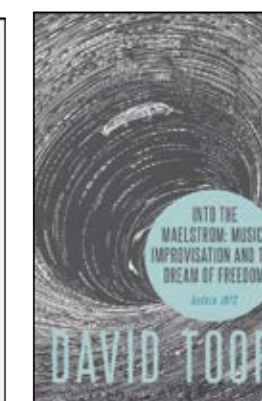
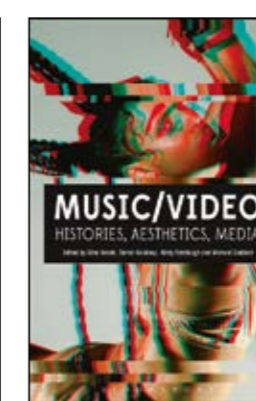
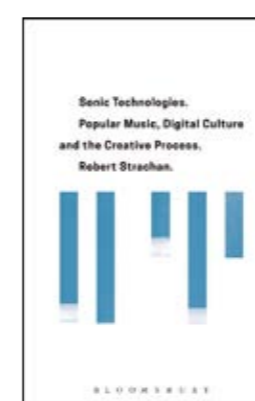
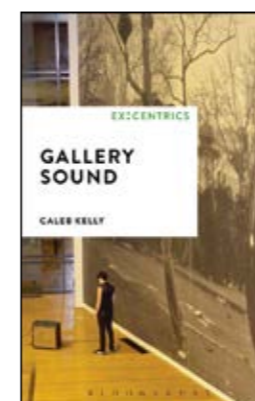
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B L O O M S B U R Y







## WELCOME TO LIVERPOOL!

Welcome to Liverpool, a city full of culture and heritage. Famously friendly, easy to explore, and with UNESCO Heritage Site status, Liverpool has much to offer delegates.

The stunning Waterfront and Albert Dock are a pleasant downhill walk from the conference venue, and are populated with beautiful architecture, retail, restaurants, cafes, museums and galleries (many of which are free to enter) and boats. Head over to Pier Head, home to Liverpool's 'Three Graces' and the departure point for the famous Mersey Ferry.

For music fans, there is a great choice of options, from classical music at the Liverpool Philharmonic, live shows at the city's concert halls and gig venues most evenings, large Arena-type concerts at ACCLiverpool and, of course, plenty of options for Beatles fans, including The Beatles Story, Magical Mystery Tour, the Cavern Club and National Trust Beatles' Homes tours to name a few.

'Culture Vultures', and those on a tight budget, are also well catered for, with highlights including: Tate Liverpool, home of the national contemporary art collection in the North; St George's Hall, Liverpool's neo-classical original multi-purpose civic venue; the Walker Art Gallery, showcasing a diverse collection from Rossetti to Hockney; the World Museum, a family-friendly attraction; the two Cathedrals, both impressive and very different in style; Museum of Liverpool, opened in 2011 and dedicated to the city's history and heritage, Maritime Museum and International Slavery Museum; Open Eye Gallery, specialising in photography exhibitions; FACT, an arts centre and cinema; and Bluecoat, the oldest

building in the city centre and home to an art gallery, artisan shops, ateliers and a secret garden. And best of all, all these cultural attractions are absolutely FREE to enter.

Liverpool also offers lots of choice for those who love theatre, from large productions straight from London's West End at the Empire Theatre, to smaller, independent, 'edgy' productions and comedies at the Everyman, Liverpool Playhouse, Royal Court, Unity Theatre and Lantern Theatre.

Foodies are spoilt for choice too, with options for fine dining and fabulous small independents. Panoramic34, The Art School, London Carriage Works and 60 Hope Street are all recommended for formal fine dining. Bold Street is a good place to head for to try smaller, more informal eateries, offering choices from all over the world. Close to the waterfront, the Albert Dock and Liverpool One are good places to eat for those shorter on time. Those in need of some retail therapy will find international retail brands in Liverpool One, but for quirkier, independent/artisan shops head to the Ropewalks Quarter.

For more information, including listings and maps, [www.visitliverpool.com](http://www.visitliverpool.com)



## WHERE TO STAY

### Hotels

The following hotels are listed in order of distance from the University Campus. Please note that this is just a selection of available accommodation, there are many other hotels in the city you can choose from should you have difficulties booking with any of the below.

#### Hope Street Hotel

40 Hope Street, Liverpool, L1 9DA  
[www.hopestreethotel.co.uk](http://www.hopestreethotel.co.uk)

#### Crowne Plaza

St.Nicholas Place, Pier Head, Liverpool, L3 1QW  
[www.crowneplaza.com/liverpooluk](http://www.crowneplaza.com/liverpooluk)

#### Liverpool Hilton

3 Thomas Steers Way, Liverpool, L1 8LW  
[www.hiltonliverpool.co.uk/](http://www.hiltonliverpool.co.uk/)

#### Aloft Liverpool Hotel

No.1 North John Street, Liverpool, L2 5QW  
[www.aloftliverpool.com/](http://www.aloftliverpool.com/)

#### Liverpool Marriott Hotel

1 Queens Square, Liverpool, L1 1RH  
[www.marriott.co.uk/hotels/maps/travel/lpllp-liverpool-marriott-hotel-city-centre/](http://www.marriott.co.uk/hotels/maps/travel/lpllp-liverpool-marriott-hotel-city-centre/)

#### Malmaison Hotel

7 William Jessop Way, Liverpool, L3 1QZ  
[www.malmaison.com/locations/liverpool/](http://www.malmaison.com/locations/liverpool/)

#### Radisson Blu Hotel

107 Old Hall Street, Liverpool, L3 9BD  
[www.radissonblu.com/en/hotel-liverpool](http://www.radissonblu.com/en/hotel-liverpool)

#### Holiday Inn Liverpool City Centre

Lime Street, Liverpool, L1 1NQ  
[www.ihg.com/holidayinn/hotels/gb/en/liverpool/lpls/hoteldetail](http://www.ihg.com/holidayinn/hotels/gb/en/liverpool/lpls/hoteldetail)

**Best Western Hallmark Feathers Hotel**  
117-125 Mount Pleasant, Liverpool, L3 5TF  
[www.bestwestern.co.uk/hotels/best-western-hallmark-hotel-liverpool-feathers-83930](http://www.bestwestern.co.uk/hotels/best-western-hallmark-hotel-liverpool-feathers-83930)

#### Novotel Liverpool City Centre

40 Hanover Street, Liverpool, L1 4LN  
[www.novotel.com/](http://www.novotel.com/)

#### Epic Art Hotel

25-27 Seel Street, Liverpool, L1 4AU  
[www.epicliverpool.co.uk/seel-st-aparthotels/](http://www.epicliverpool.co.uk/seel-st-aparthotels/)

### University Accommodation

If you booked University accommodation when you registered online for the conference, your room is located in Philharmonic court, 18 Caledonia Street, Liverpool, L7 7DX. This is a 4-minute walk from our meeting rooms (Rendall building, Bedford Street South, L69 7ZQ). Please check in at Philharmonic Court reception from 4pm on your day of arrival. Reception is open 24 hours a day. The contact number for reception is 0151 794 9510.

Your room will be a single occupancy study bedroom with en-suite shower and toilet facilities. Ironing facilities are provided in the communal kitchen lounges on each corridor. During your stay, our Customer Service Assistants and Management Staff will be available to answer and deal with any queries that arise.

Breakfast will be served in Vine Court (located in F1 on Campus map).

# CONFERENCE INFORMATION

## Travel information

### By Road

Liverpool City Region is well-connected to the UK motorway network. From the M6 take the M62, M58 or M56 direct to the destination.

From the M62: at the end of the motorway continue straight ahead onto Edge Lane (A5080 then A5047) and follow signs for Liverpool City Centre and the University. Postcode for satellite navigation or online directions: L69 7WW

### Public transport

We advise that visitors to the University to use public transport wherever possible – the University campus is a short walk from Liverpool Lime Street station. Take the main exit and turn left onto Lime Street. Then turn left again after the Britannia Adelphi Hotel and continue up Brownlow Hill towards the Metropolitan Catholic Cathedral and Red Brick Building with its clock tower. The National Express coach station is in Liverpool One Bus Station, Canning Place, Liverpool, L1 8JX, an 18 minute walk from the Campus. From the bus station walk along Hanover Street, pass Liverpool Central Train Station. Cross Renshaw Street onto Brownlow Hill and head towards the Metropolitan Catholic Cathedral.

### By Air

#### Liverpool Airport

+44 (0)871 521 8484

[www.liverpoolairport.com](http://www.liverpoolairport.com)

Liverpool John Lennon Airport is only nine miles from Liverpool's city centre and offers over 70 inbound UK and European routes.

Liverpool John Lennon Airport is eight miles from

the city and is best reached by taxi or the express bus, directly outside the entrance to the airport terminal. You can also get buses 500, 86, 80A and 82A to Liverpool city centre. More information about bus services is at:

[www.liverpoolairport.com/from-airport/by-bus.html](http://www.liverpoolairport.com/from-airport/by-bus.html)

#### Manchester Airport

+44 (0)871 271 0711

[www.manchesterairport.co.uk](http://www.manchesterairport.co.uk)

Manchester Airport is just 45 minutes from Liverpool city centre and offers many direct long haul routes in to the North West. A train service runs between Manchester Airport and Liverpool Lime Street station. There is also a direct coach service which takes about one hour.

### By Rail

#### Virgin Trains

Travelling to Liverpool by train has never been easier or faster, when it's only 2 hours 13 minutes from Central London on Virgin Trains' state-of-the-art tilting Pendolino trains. Onboard passengers can enjoy space to relax and unwind, Wi-Fi, power sockets and Quiet Zones for those who need a break from their smart devices.

Virgin Trains also offer regular direct services from Stafford and Crewe to Liverpool Lime Street. There are also direct train services from Scarborough, Newcastle, Leeds, York and Manchester with TransPennine Express. Save over 50% when you book in advance.

#### Other Rail Services

London Midland Trains and Northern Rail also run routes to Liverpool from all major UK cities.

Once in Liverpool, the Merseyrail train network has good links to other areas of the region and an underground rail service serving 4 city centre stations, Lime Street, James Street, Moorfields and Liverpool Central.

### Parking

Liverpool Waterfront has an ideally located 1600 space multi-storey car park on Kings Dock next to the Echo Arena. The car park is secure and open 24 hours a day. It's within walking distance of the city centre and waterfront attractions.

Queen Square Car Park is a 601 space secure car park that's also open 24 hours a day, in the heart of the city and within minutes of Liverpool ONE, city centre shopping, museums, theatre, hotels, bars and restaurants.

The Liverpool ONE complex is served by three car parks: Q-Park Strand Street has 2000 underground spaces, Q-Park Gradwell Street has 560 multi-storey spaces and Q-Park John Lewis with 580 multi-storey spaces.

### Disabled visitors

The University is working towards being fully inclusive and we try to arrange events in fully accessible locations.

If you have any special access needs, or would like further details on accessible location please email [sotaev@liv.ac.uk](mailto:sotaev@liv.ac.uk)

Disabled visitors should also check out DisabledGo, enabling you to review the campus and any buildings you will need to access before your visit.

### Wi-fi Instructions

A unique code for our guest wi-fi, with accompanying instructions, will be issued upon registration. Please see a member of staff on the registration desk if you have trouble connecting.

### Exhibition stands

Exhibition stands from various publishers will be located on the first floor of the Rendall building, in Seminar rooms 10–11. Represented are: Routledge, Oxford University Press, Boydell & Brewer, and Bloomsbury. Please take time to browse their collection of books and speak to their company representatives. Blackwells bookshop are located on campus, and will also be represented at the conference, with a selection of books on music (with the promise of discounts).

### Social Media

Please let your friends and colleagues know about the conference by tweeting about the conference with the hashtag: #RMAConf2017.

### Poster Competition

We have a selection of research posters on display and are fortunate to have sponsorship from Boydell & Brewer for a competition for early career researchers who stand to win £150 worth of free books. Please take a moment to cast your vote for the best poster during lunch on Saturday.



# CONFERENCE INFORMATION



## Venue and Rooms

The Rendall building is located directly opposite the Department of Music (L69 7WW; building 432 on the campus map). The conference papers will be given in Lecture Theatres 4, 5, 6, 7 and 8. Some sessions will also take place in the Department of Music (as directed).

The time-table and session venues are listed in your separate hand-out, found in your conference packs. A pdf is available online and will reflect the most recent changes.

The Lunchtime concert by PIXELS ensemble will be located in the Leggate Theatre of the Victoria Gallery and Museum (D7 on the campus map), the [original] red-brick building with the clock tower.

## Parking

For advice on university parking, please follow this link: [www.liverpool.ac.uk/facilities-management/services/vehicle-parking/](http://www.liverpool.ac.uk/facilities-management/services/vehicle-parking/). There are several visitor car parks, but recommend the park behind the Sports Centre, facing the Metropolitan Cathedral, as it is closest to the Rendall Building.

LIVERPOOL PHILHARMONIC

## RECEPTIONS

### Thursday

#### **Wine Reception at the Royal Liverpool Philharmonic's Music Room**

Join us at the Royal Liverpool Philharmonic Hall's new Music Room, for live entertainment from Klezmer-ish, a group formed from the Royal Liverpool Philharmonic Orchestra, featuring:

**Thomas Verity** (clarinet)

**Concettina Del Vecchio** (accordion)

**Marcel Becker** (double bass)

**Robert Shepley** (guitar / violin)

There will be a bar, and a free glass of wine sponsored by Routledge. The event celebrates the partnership between University of Liverpool and the RLPO. We will also be celebrating the launch of our new MA in The Business of Classical Music.

### Friday

#### **Wine Reception/Gallery Exhibition and Conference Dinner at TATE Liverpool**

##### **Walking Tour\***

Friday evening's festivities begin with a walking tour of Liverpool. Meet your tour guides Stacey, Simone and John from Liverpool Vision in the foyer of the Rendall Building after the Dent Medal lecture. They will guide you through the city centre, showing you the fascinating sights of the city – from the Georgian Quarter, down past the vibrant Hope Street (the corridor between our two cathedrals), down the illustrious Bold street, past the legendary Cavern club, towards the town hall and the two 'liver birds', onto Pier Head and along the UNESCO Heritage Site Albert Dock and the TATE Liverpool Gallery. Please be sure to sign-up for this on arrival.

Stacey Koks from Liverpool Arts Regeneration Consortium will be available in the Rendall Foyer during the first day of the conference to offer you advice on things to do and see in Liverpool. She will also be helping to arrange socials

##### **Wine Reception**

You will be greeted by a glass of wine at the TATE and exclusive access to the gallery, celebrating the University of Liverpool's partnership with the TATE. This includes their special summer exhibition, Portraying a Nation: Germany 1919–1933, presenting Germany between the two world wars, focusing on painter Otto Dix (1891–1969) and photographer August Sander (1876–1964).

##### **Conference Dinner (8pm)**

This must be pre-booked on our web-site, but if you have not booked and wish to join us, speak to any of the conference assistants, and we will let you know if places are available. If not, we will recommend any of the other eateries in the Albert Dock area.

\* For those not wishing to take the walking tour, taxis can be arranged to take you to the Tate museum for the 7pm reception. Speak to us upon registration for recommendations.



# New and Forthcoming from Routledge Music



## Forthcoming...

### Samuel Beckett, Repetition and Modern Music

By John McGrath  
November 2017  
HB: 9781472475374

### Early Music Printing in German-Speaking Lands

Edited by Andrea Lindmayr-Brandl,  
Elisabeth Giselbrecht, Grantley McDonald  
November 2017  
HB: 9781138241053



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## FUTURE RMA ANNUAL CONFERENCES

### **University of Bristol, Thu 13 – Sat 15 September 2018.**

The Edward Dent lecture will be given by **Alejandro Madrid** (Cornell University).

Call for Proposals **Deadline: 17.00 (GMT),  
Friday 24 November 2017.**

The programme committee invites proposals for themed sessions (90 minutes), individual papers (20 minutes), lecture-recitals (30 minutes), posters (A1 display sheet) and compositions (both acoustic and electroacoustic). The committee welcomes proposals from leading scholars and practitioners as well as early-career researchers. The aim of the conference is to represent the entire scope of current scholarly and creative musical research. Programme committee: Christopher Charles (University of Bristol), Warwick Edwards (University of Glasgow & RMA Conferences Coordinator), Will Finch (University of Bristol), Annika Forkert (University of Bristol), Katy Hamilton (representing the RMA), Guido Heldt (University of Bristol, *chair*), Thomas Schmidt (University of Manchester). For further details please see [www.bris.ac.uk/arts/events/2018/september/royal-musical-association-annual-conference-2018.html](http://www.bris.ac.uk/arts/events/2018/september/royal-musical-association-annual-conference-2018.html).

Conference Director: [Guido.Heldt@bristol.ac.uk](mailto:Guido.Heldt@bristol.ac.uk).

### **Royal Northern College of Music / University of Manchester, Provisionally Wed 4 to Fri 6 September 2019.**

Contacts: [Barbara.Kelly@rncm.ac.uk](mailto:Barbara.Kelly@rncm.ac.uk), [thomas.schmidt@manchester.ac.uk](mailto:thomas.schmidt@manchester.ac.uk)

### **Goldsmiths, University of London, Fri 4 to Sun 6 September 2020.**

Contact: Tom Perchard ([T.Perchard@gold.ac.uk](mailto:T.Perchard@gold.ac.uk))

### **'Music Inside and Out', University of Huddersfield, Thu 4 – Sat 6 January 2018.**

We welcome UK and international postgraduates to present their research in an inclusive, friendly, and supportive atmosphere. The conference will also include training and careers workshops, informal performance opportunities, and a variety of social and networking events. We are especially pleased to announce the BFE Lecturer, **Professor Kevin Dawe** (University of Kent) and the recipient of the RMA's Jerome Roche Prize, Dr Katherine Hambridge (University of Durham) as our keynote speakers.

Call for contributions **Deadline: Friday 27 October 2017**. We welcome both traditional and innovative formats for presentations relating to any areas of musical research, including composition, audiovisual media, performance, and/or other creative practices. Submissions that engage with the conference theme are particularly welcome. Today's global politics of inclusion and exclusion raises fundamental questions around power, cultural expression, and the status of knowledge, challenging music researchers to think about these ideas in relation to their own work. Topics of relevance here might include:

- Identities in/and music and musical research
- 'Taking back control': music and/as resistance
- Real and imagined borders: genres, methodologies, disciplines
- Truths and fictions: whose knowledge counts?
- Musical hegemonies and counter-hegemonies
- The position of the academy in wider society

Submission guidelines Please send proposals of no more than 250 words to [bferma2018@hud.ac.uk](mailto:bferma2018@hud.ac.uk) by Friday 27 October 2017. Emails should include your name, email address, affiliation, and the title of your presentation. Please make any particular space, format, or equipment requirements clear in addition to your abstract: all presentation rooms are equipped with a visualiser, whiteboard, piano, and standard audiovisual projection facilities.

For further information please see the Conference website <http://bit.ly/2sMnSwl>. Twitter: @rsc2018. Contact: [bferma2018@hud.ac.uk](mailto:bferma2018@hud.ac.uk).

### **University of Sheffield Thu 10 – Sat 12 January 2019.**

Contacts: Simon Keegan-Phipps, [s.keegan-hipps@sheffield.ac.uk](mailto:s.keegan-hipps@sheffield.ac.uk) and Tim Shephard, [t.shephard@sheffield.ac.uk](mailto:t.shephard@sheffield.ac.uk)



## Session 1A. Biographical and Archival Methods 1

Michael Talbot (University of Liverpool), chair

### **Festival Morphologies, Diagnoses and Prognoses: Bath and Salzburg**

Charles Wiffen (Bath Spa University)

This paper compares and contrasts the development of two music festivals – those of Salzburg and Bath. I explore programming and reception within both of these with particular reference to the tensions inherent between familiar and unfamiliar repertoire, styles and genres. The paper places these issues within a wider context and examines the extent to which the festival trajectories may be seen to represent wider programming developments in microcosm. The paper investigates ways in which the particular heritage profiles of the two cities inform and influence the character and development of their festivals. Through this, we gain a new perspective on the contribution of these festivals to wider cultural identities and profiles. Diverse approaches to funding, economics, subsidy, philanthropy, innovation, originality, accessibility and diversity are exposed.

The paper draws on archival materials from both festivals as well as interviews with recent artistic directors and other protagonists. The paper pays particular regard to the artistic direction of Gerard Mortier and Peter Ruzicka in Salzburg and Sir William Glock, Amelia Freedman, Joanna MacGregor and Alasdair Nicholson in Bath. The paper concludes by assessing the contemporary function and relevance of the music festival in 2017.

### *Biography*

Charles is Assistant Dean of the College of Liberal Arts at Bath Spa University and Visiting Professor of Music at Shanghai University. He previously lectured at the Royal College of Music and at Trinity Laban in London. Charles has performed extensively as a pianist throughout the UK, as well as in France, Spain, Italy, Belgium, Germany, the USA, Israel, China, Taiwan, Japan and Africa. He has broadcast for BBC Radio 3 and Classic FM and has recorded for labels including Toccata Classics. His research interests include musical arrangement and appropriation, and performance history and practice.

### **The Marpurg-Agricola Controversy: Music Criticism and Social Politics in Eighteenth-Century Berlin**

Tal Soker (Tel-Aviv University, Israel)

When Charles Burney visited Berlin in 1772 he noted that ‘it is a misfortune to music’ that the music critic and theorist F.W. Marpurg, whose ‘musical writings may justly be said to surpass, in number and utility, those of any one author who has treated the subject’ had ‘wholly quitted his former studies’. The termination of Marpurg’s short, yet prolific career was already forecasted in his first printing venture, the journal *Der kritische Musicus an der Spree* (1749-1750). Drawing on language much akin to Bourdieu’s theory of the field of artistic production, the inaugural issue of this journal marked the beginning of a pamphleteer’s polemic with the composer J.F. Agricola. In accordance with eighteenth-century practice, both interlocutors seized the opportunity to utilize the burgeoning public sphere to forge personal alliances and improve their social standing.

This paper deploys a wide array of sources, both of musical production and perception, to assess the significance of this dispute. Drawing on modern social theory, I chart Marpurg’s foreseeable failure viewed on its social and cultural backdrop. Moreover, I explore music’s social agency by revisiting the relationship between the eighteenth-century public sphere, taste, genre, and the role of the critic.

### *Biography*

I studied musicology and music theory at the Humboldt University (Berlin) and Tel-Aviv University, where I have recently completed my dissertation on historically informed analysis and CPE Bach’s Berlin keyboard concertos. A past recipient of the Dan David scholarship (Tel-Aviv) and a scholarship from the Dr. Phil. Fritz Wiedemann Foundation (Wolfenbüttel), my dissertation-project was also supported by a grant from the German Academic Exchange Service (DAAD). I have presented my research on the music of CPE Bach, as well as on aesthetics and politics in Israeli art music in conferences in London, Florence, Southampton, Tallinn, Lodz, and Leipzig

## Session 1B. French Music and Culture

Barbara Kelly (Royal Northern College of Music, Manchester), chair

### **Pelléas and Power revisited: Debussy and the Politics of French Opera Aesthetics (1897-1902)**

Prof. François de Médicis (Université de Montréal)

Controversial press reviews over the 1902 premiere of Debussy’s *Pelléas et Mélisande* are often interpreted in the scholarly literature as a sign of disarray toward the radical novelty of the work. Reception studies have tackled various political and nationalist issues (Pasler, 1987; Kelly 2008, 2012). But these assessments have failed to take into account the political controversies over the aesthetics of the avant-garde which grew up around operatic works that were premiered in the five years leading up to *Pelléas*.

In this paper, I focus on competing aesthetic trends that significantly contributed to the climate in which *Pelléas* was received: Bruneau and Charpentier’s avant-gardist Naturalism, d’Indy’s French Wagnerism, and the emergence of a third, independent path, characterized by a dreamlike atmosphere, first exemplified by Erlanger’s *Kermaria* (1897), and later by Debussy’s *Pelléas* (1902). While important historical studies have shed light on tensions between d’Indy and Bruneau, the position of Erlanger has been largely overlooked (Huebner, 1999; Giroud, 2010).

Considering these aesthetic stakes brings the coded rhetoric used in the press into sharp focus. We understand why Debussy insists that his symbolist plot, ‘despite its atmosphere of dreams contains much more humanity than those so-called documents of real life’.

### *Biography*

French editor of *Intersections* (2006-2009). He has co-edited the book *Musique et modernité en France, 1900 à 1945* (2006), published articles in *Acta Musicologica*, *Music & Letters*, *Il Saggiatore musicale*, *Intersections*, *STM-Online*, *Enciclopedia della musica (Einaudi)*, as well as in collections of articles published by Vrin, Symétrie, the Sorbonne, l’Harmattan, and Presses de l’Université de Montréal. He is co-editing with Steven Huebner a collection of essays on Debussy, presently under press at URP. He is currently finishing a monograph on Debussy (Vrin), and preparing a critical edition of Camille Saint-Saëns’s works for violin and piano (Bärenreiter).

### **Pierre Boulez, Surrealist**

Caroline Potter (Kingston University, London)

Pierre Boulez’s creative work has usually been studied from a music analytical perspective in the context of serialism, but I contend that the French literary and broader intellectual context was at least as important to the composer. While Boulez refers rarely to surrealism in his extensive published writings, and while key contemporary commentators such as Edward Campbell, Robert Piencikowski and Stephen Walsh mention it only in passing, I argue that surrealism had a crucial impact on Boulez in his formative years.

Piencikowski, in his preface to Walsh’s translation of Boulez’s *Relevés d’apprenti*, suggests that Boulez’s polemical writing style is influenced by ‘certain surrealist pamphlets of the 1920s’, presumably André Breton’s two *Manifestes du surréalisme*. Moving beyond this focus on Boulez’s writing – always a secondary activity for him – I will explore how surrealism affected Boulez the composer. Breton’s creative work of the 1930s, the concept of ‘hasard objectif’, and what James Clifford has termed ‘ethnographic surrealism’ resonate strongly with Boulez’s work. This paper initiates a project which will situate Boulez’s music within a wider context and enhance our understanding of his work by connecting it with significant trends in contemporary French culture.

### *Biography*

Caroline Potter is Reader in Music at Kingston University, London. A graduate in both French and music, she is a regular broadcaster and was Series Advisor to the Philharmonia Orchestra’s Paris: City of Light 1900-1950 season. She has published widely on French music since Debussy and its artistic, literary and social context. Her most recent book, *Erik Satie: A Parisian Composer and his World* was published by The Boydell Press in 2016.

### **Vive voix and discours écrit: The Relationship between Notation and Performance in Charpentier**

Lars Henrik Johansen (Norwegian University of Science and Technology)

*Est genus in totidem tenui ratione redactum  
Spicula, quot menses lubricus annus habet,  
Parva tabella capit ternos utrinque lapillos,  
In qua vicisse est continuasse suos.*

If Charpentier read these lines where Ovidius describes the physical characteristics of game Ludus Duodecim Scriptorum, he would not know how to play it, because the rules of a game cannot be deduced solely from physical attributes. Reading Charpentier's beautifully written manuscripts with *leçons de ténèbres*, we have the same problem: deducing living social interaction from a physical object.

The starting point here is that the relation between musical notation and musical performance is more complex than the huge amount of scientific texts and artistic performances that deal with notated music without problematizing this relation seems to suggest. We look at the *Leçons de Ténèbres* by Charpentier, and try to lay down some principles for what we can and cannot know about it.

The themes considered are functionality (readability, efficiency and precision), materiality (foreground/background, patterns, 'etymology', style and traces of a presumed receiver), and writability (analysis of musical sound, formal languages and translation). The subject of translation is where we encounter the biggest problems, we will use the concept of subtely as an example.

#### *Biography*

Having studied at NMH (Oslo), DKDM (Copenhagen), UiO (Oslo), with ERASMUS periods at Staatliche Hochschule für Musik Trossingen and CNSM (Paris), LHJ is currently a freelance harpsichordist and PhD student at NTNU (Trondheim). He plays with Norwegian baroque and classical orchestras and lots of chamber music projects in the Nordic and Baltic countries, France, Germany, Switzerland, Austria, Italy, Spain, Malta, Brazil and USA; on a dozen recordings; has taught at the UiO, at the NMH, and at the KHiO (Oslo); conducted several Norwegian orchestras; and is the musical director of Ensemble 1704 and L'État Libre de Neige.

## Session 1C. Ethnomusicology

Cassandra Balosso-Bardin (University of Lincoln), chair

### **'We Believe True Art Music Can Build a Refined Society': The Question of Taste, Social Class and the Business of Western Classical Music Connoisseurship in South Korea**

Haekyung Um (The University of Liverpool)

Pungwoldang is a Western classical music record store located in Gangnam, the wealthiest upmarket district of Seoul. It was opened in 2003 by a Western classical music connoisseur and psychiatrist Park Chongho. Pungwoldang also offers various lectures on Western classical music and guided music tours to Europe. It occupies a niche market serving exclusive wealthy clients (middle aged and mostly female) who may also join the European music tours to the Bayreuth Festival and La Scala with their musical mentor Park Chongho.

This paper will explore the ways in which Western classical music became a music genre of choice for a particular age group and social class in Korea. The Western classical music connoisseurship is attained through acquiring knowledge about the repertoires, composers and historical contexts. The sense of distinction and tastes may be achieved through music tourism, which offers authentic cultural experiences in Europe. In this sense the business of Western classical music in South Korea supplies an art music connoisseurship, which functions as a marker of class and refinement. And this business is in demand in the contemporary context of 'everyday life' as it offers their consumers a means of social participation and personal identification through music.

#### *Biography*

Haekyung Um is Senior Lecturer of Music and member of the Institute of Popular Music at the University of Liverpool. She specialises in contemporary Asian performing arts focusing on the politics of performance, cultural policy, transnationalism, cosmopolitanism, cultural identity and fandom. She has published on Asian diasporas and interculturalism, p'ansori, Korean hip hop, South Asian music in Britain, and Chinese Korean dance drama. Her current projects include K-pop fandom in the UK, Korean music reality shows, canonization and nostalgia, and Western classical music audience, social class, aging and everyday life in South Korea.

### **Western Rock-Music Theory Meets Japanese Techno-Pop: Melodic Autonomy in Songs from Perfume**

Gui Hwan Lee (Cincinnati College-Conservatory of Music)

Music theorists have cultivated diverse models to understand western popular music. David Temperley has proposed an analytical model, "melodic-harmonic divorce." This enables us to systematically illustrate melody's partial independence from its accompaniment, one of the typical characteristics of rock music. While Temperley's work primarily concerns Anglo-American rock, Okada Maki has shown that the contemporary Japanese popular music (or J-Pop) has developed its own melodic convention that could be comparable to melodic-harmonic divorce.

Beyond being independent from their accompaniments, melodies of Japanese techno-pop have cultivated a characteristic feature, which I refer to as "melodic autonomy." By this, I mean the nature in which melodies are autonomously developed under certain procedures, being detached from underlying harmonies. In this paper, drawing upon Temperley's model, I demonstrate four examples of the melodic autonomy in songs by Perfume, a major techno-pop group active in Japan since 2001. In these examples, the melodies are shaped through simple repetitions, pentatonic motives, or symmetrical scales, generating a certain local taste fascinating to Japanese- and global listeners. Consequently, this paper suggests how J-Pop could acquire its local quality while being influenced by Anglo-American popular music, and proposes a few issues to deserve further consideration.

#### *Biography*

As a Korean musicologist and theorist studying in a master's program at the University of Cincinnati, I have been developing a variety of interests in his research, including Luciano Berio's music, twentieth-century instrumental repertory, music and emotion, and East-Asian pop music culture.



## Session 1D. Radio and Sci-Fi

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Pauline Fairclough (University of Bristol), chair

### Testing the Boundaries of Ethnomusicological Comparison

Cecilia Quaintrell (University of Bristol)

The heart of ethnomusicological study is comparative, yet large-scale comparisons have languished for several decades, perched in an uncomfortable and seemingly irreconcilable place between the methods of scientific empiricism and hermeneutic interpretation based on fieldwork (Schneider, 2006). Despite a recognized need for new approaches, in failing to advance a modern comparative method that satisfactorily addresses theoretical objections ethnomusicology finds itself isolated amongst the humanities (Grauer, 2004). While new methods are occasionally and tentatively attempted (e.g. Tenzer and Roeder, 2011), the potential of comparative approaches to understand important questions of musical practice, ideas and concepts remains untapped. Here I show how the study of musical endings in a cross-cultural range of ontologies can illuminate, not obfuscate, the phenomena of diversity and change. Drawing on examples in Sámi, Q'eros and Bahraini music cultures and focusing here on creative metaphors and interactive metaphoricality (Ricoeur, 1981), this paper considers the value of a structured heuristic approach to the comparative study of multiple musical communities. Combining in-depth qualitative analysis with the insights from a modest yet maximally diverse cultural sample allows us to reveal aspects of musical ending that are not readily identifiable any other way.

#### Biography

Cecilia Quaintrell is a final-year PhD student at the University of Bristol. Her project explores musical ending in 15 linguistically-unrelated music groups, and tests a heuristic approach to ethnomusicological comparative study by drawing on diversity and change.

### Music of Science Fiction and Composing for the Evolving Audience

Andrew Markham (University of Liverpool)

This paper concerns the composition and reception of music for science fiction in film and television, and specifically the apparent changes in compositional style that have occurred throughout different eras of the genre, examined alongside broad musical trends, developments within the industries concerned, and most significantly the importance of reception and how the influence of listeners has impacted upon composition. This research is conducted through a variety of methodologies – through in-depth analysis of key works and the thought processes behind their construction; reference to previous scholarly findings and conclusions indicated with particular regard to the relationships between music, cinema, and wider society; and empirical study including conversations with currently active composers in the film industry as well as listening and viewing groups. This paper will seek to demonstrate that the balances of creative input and decision-making have been fundamentally influenced by the outside forces of industry, reception and the wider media landscape, and suggest how these developments may be controlled in order to allow best practice and widest creative opportunities for composers in the field - whilst continuing to satisfy rapidly changing demands of audiences and mediators.

#### Biography

I am a student of MRes (Music) at the University of Liverpool. From 2010-13 I studied my undergraduate degree at Liverpool before returning in 2016 to pursue postgraduate study. I intend to progress to PhD upon completion of my postgraduate degree. I am based in Manchester and I am maintaining full-time work alongside my studies. I have two particular passions – first, for film music, which has formed the basis of much of my research so far; and secondly, for the written word. I am currently actively seeking writing opportunities in the field in order to engage further with my subject.

### Soundtrack to a Stabbing: Underscoring Abuse in *The Archers*

Freya Jarman & Emily Baker (University of Liverpool)

In the months leading up to the evening of April 3rd, long-running BBC radio drama *The Archers* entered mainstream popular culture on a new scale. That evening, when Ambridge-resident Rob Titchener came home to dinner, his choice of music accompanied what would become one of the most talked-about moments in *Archers* history: his near-fatal stabbing at the hands of his long-abused wife.

There are two occasions where Rob calls attention to the episode's music and yet, with it set so far in the background, most of it can easily go unnoticed. In this paper we look to Joseph Lanza's (2004) *Elevator Music* to explore the pervasiveness of 'invisible' Muzak and Claudia Gorbman's (1987) work on the conventions of underscoring in film to better understand the dramatic function of these songs.

First, we contend that the songs' lyrics foreshadow the stabbing as the episode's climactic moment. Second, we examine the counterpoint between the lyrics, the inter-/con-textual meaning offered by the songs as texts, the scripted performance by the actor

#### Biography

Freya Jarman is Senior Lecturer in Music at the University of Liverpool, where she is committed to research and teaching that straddle a broad range of musical interests, from nineteenth-century opera, through twentieth-century popular music, music in audiovisual media, and musical theatre. What unifies her work are focuses on queer theory and the voice as a cultural object. She is the author of *Queer Voices: Technologies, Vocalities, and the Musical Flaw* (Palgrave Macmillan 2011), and is currently working on a wide-ranging gendered history of high notes in vocal music.

Emily Baker is a third-year postgraduate researcher at the University of Liverpool. Her work is centred around the ageing voice in popular music and identifies and examines the cultural work which is done by voices which, in various ways, carry the textures of age, time and experience. Although grounded in popular music studies and discourse around the voice, Emily's work also considers cultural studies perspectives on age and ageing processes and uses queer theory and phenomenology to critique the perceived fixity of identity. Her research is funded by the AHRC and is supervised by Dr. Freya Jarman and Prof. Sara Cohen.

### **The Musical Soundscape of Alien Invasion in Jeff Wayne's 'The Eve of the War'**

Elsa Marshall (University of Ottawa)

The 1978 rock concept album Jeff Wayne's Musical Version of *The War of the Worlds*, based on H.G. Well's 1897 science fiction story, was such a success in Britain that multiple variations of the work have produced since including several touring productions that stage or visualize parts of the story and a West End musical. The original album relied only on a narrator, music, and sound devices to tell the story, but for the evocative paintings found in the booklet. This paper will use spectrograms and employ current methods of radio-drama analysis, sonic narrative analysis, and timbral analysis (Verma, Burns, Zak) to examine the opening track of the album, *The Eve of the War*, and demonstrate how the dramatic use of sonic and musical strategies creates a frightening soundscape of alien invasion. Select examples of these techniques include the domination of the stereophonic soundscape by sounds moving from one place to another, the disorientation caused by changing sonic perspectives, and the uneasy overpowering of human strings and chorales by alien electronic instruments. The aim of this study is to illuminate how sonic story-telling strategies depict setting and action in the context of a musical album.

#### *Biography*

Elsa Marshall is completing the second year of her MA in musicology, studying the development of musical exhibition practices in Ottawa cinemas during the silent film era and using digital history tools to present her findings. She currently leads a project to catalogue and digitize the University of Ottawa Silent Film Music collection. Other research interests include theorizing the relations between music and storytelling in musical theatre, film, and popular music albums. She also plays viola in local orchestras and is hoping to begin her PhD studies in the UK in 2017.

## Session 1E. Panel: Critical Research on Music in Detention

Áine Mangaoang (University of Oslo), convenor;  
Katia Chornik (University of Manchester), chair  
Jennie Henley (Royal College of Music, London),  
James Butterworth (University of Oxford)

In February 2016, a small, landlocked African country made headlines for receiving its very first Grammy nomination. The honour of the first Malawian musicians to receive a "World Music" nomination went to an unlikely group of maximum security inmates at the Zomba Prison for their album *I Have No Everything Here* (2015). The hour-long record achieved widespread critical acclaim for their beautiful, honest, haunting songs. As one of the featured artists and songwriters from the album, Chikondi Salanje states, the album and nomination put Malawi on the world stage. Salanje says, 'Many people across the world who had never heard of Malawi are now saying, "There's a country called Malawi!"' (Onishi 2016).

It is music — more specifically participation in a music industry framework — that has caused prisoners of this previously 'overlooked' nation to be put on a real and symbolic 'map' of internationally notable music. The Zomba Prison Project's Grammy nomination served to remind the public that today's globally disseminated popular music can be made in prisons, by prisoners — those frequently considered to be excluded from the production and consumption of art, culture, and music. Their nomination becomes symbolic of how truly pervasive and internationally popular prison music can become, and showcases how music is an overlooked agent in contemporary prison politics: a complex, multifaceted constituent in today's penal rehabilitation, discipline, power, and/or punishment.

This session addresses current, critical research into the use and experience of music in places of detention. It seeks to present a diverse array of research methods used in conducting prison music research, outlining music education and ethno/-musicological methods and perspectives. Drawing from international case studies where prisoners participate in a range of musicking projects across various genres (from rock, pop, and hip hop to Javanese gamelan ensembles), this panel speaks to this small but growing body of research on the musical lives of prisoners.

Firstly, Henley discusses the relationship between musical learning and desistance from crime. Using empirical evidence from research conducted in

a young offender's institution, Henley's research details the learning processes within a prison gamelan project. She explores the way musical learning interacts with the development of social capital and individual agency associated with the desistance process. A critique of this is then given, and questions are raised as to how possible it is to tease out the real impact of music making on incarcerated populations.

Secondly, Butterworth draws on fieldwork in an English high-security prison to reflect on the (non-) musicality of such an institution. Prisons tend to be spaces that significantly restrict forms of sensory stimulation so what role does music play in this context? What, when and how is music heard and created? What role does music play in prisoners' ethical development? How does music mediate staff-prisoner relationships? How is music policed and to what ends? And what does this reveal about public/state understandings about both music and criminal justice? The paper aims to provide a critical perspective on how music might be better understood and harnessed in the prison environment as well as to orientate academic debates toward the public role of musicology.

Lastly, Mangaoang presents initial findings from her four-year project 'Prisons of Note', which maps the use of music in contemporary prison experience. Focussing on findings from two case studies – in Norway and the Philippines – this paper questions the inherent paradoxes involved in creating a space for musical freedom in places of incarceration. Building from Henley and Butterfields' presentations, this paper further points to the dangers of valorising (prison) music as (criminal) salvation.



## Session 2A. Biographical and Archival Methods 2

Christopher Wiley (University of Surrey), chair

### **Not Who You Thought You Were: Identity and Reconciliation in Music**

Ariana Phillips-Hutton (University of Cambridge)

This paper examines how music has been co-opted into processes of reconciliation and remembrance in Canada and Australia following recent revelations of historic policies of racial discrimination. Drawing on the work of Felicity Laurence and Johan Galtung, I propose that the primary function of music in reconciliation is to encourage empathetic identification between distinct groups of people. In the case of Canada and Australia, the cultural processes of memory invoked by Gord Downie's *The Secret Path* and Kerry Fletcher's 'Sorry Song' implicate their music in political structures of identity that, at times, work against the production of empathy. Furthermore, within societies struggling to overcome racially-discriminatory pasts, the prominence of these white composers threaten to perpetuate the erasure of Indigenous voices. Although both composers have attempted to prevent this by including Indigenous viewpoints in their performative frames, the manner of this inclusion suggests differing conceptions of the relationship between Indigenous and non-Indigenous groups. By examining the performance contexts and reception of 'Sorry Song' and *The Secret Path*, I evaluate the success of these efforts in encouraging audiences to adopt a historical narrative that acknowledges the oppression of minority groups by incorporating their experience into a new, unified national identity.

#### *Biography*

Ariana Phillips-Hutton is a PhD researcher at the University of Cambridge supervised by Prof. Nicholas Cook. Her broad interests in the relationship between music and everyday life animate her doctoral work on musical expressions of guilt, forgiveness and reconciliation within contemporary music genres spanning popular music, Western art music, and multimedia composition. She is currently developing a new project on the intersection of music, trauma, and memory.

### **Revelations in 'Paradis': First Insights from the Messiaen Archive**

Christopher Dingle (Birmingham Conservatoire)

The deposit in 2016 of Olivier Messiaen's archive in the Bibliothèque nationale de France represents an exceptional opportunity for scholars. Occupying more than 150 metres of shelf space, the archive contains a vast amount of material, including compositional sketches, previously unseen by any scholars. Based on initial work undertaken at the invitation of the Fonds Messiaen, this paper provides a small case study of the potential insights that may emerge from this extensive resource. It examines evidence from sketches for Messiaen's last completed work, *Éclairs sur l'Au-Delà...* (1987–91). In particular, it considers instances from three movements that suggest Messiaen's original conceptions were significantly different from the completed work. In one case, this includes a substantial passage of music, complete in short score, that is unlike the remainder of the movement. The paper concludes by considering what implications these revelations may have for the view espoused by, among others, Christopher Dingle and Peter Hill, that Messiaen was entering a new phase of creativity in his final years.

#### *Biography*

Christopher Dingle is Professor of Music at Birmingham Conservatoire. A specialist in the music of Messiaen, his realization of the composer's orchestration for *Un oiseau des arbres de Vie (Oiseau Tui)* received its world premiere at the 2015 BBC Proms. He is the author of *Messiaen's Final Works* (Ashgate) and *The Life of Messiaen* (CUP), as well as co-editor of two volume entitled *Messiaen Perspectives* (Ashgate) and *Olivier Messiaen: Music, Art & Literature*. He is also the editor of *The Cambridge History of Music Criticism* and a book of conversations with Julian Anderson is currently in preparation.

### **The Gender Politics of the Rock Memoir**

Laura Watson (Maynooth University)

As part of a new project exploring the 'rock memoir', I investigate how and why the autobiographical text is fast becoming integral to many popular musicians' catalogues. Elsewhere (SMI, 2016; IASPM, 2017) I theorize that this mode of expression responds to a post-millennial, late-style rock zeitgeist and from a literary perspective could be considered a manifestation of the postmodern 'new memoir' genre. In this paper, I consider how the rock autobiography engages with gender politics, focusing on recent books by musicians Kristin Hersh (2010), Patti Smith (2010; 2015), Kim Gordon (2015), Chrissie Hynde (2015), Jewel (2015), and Carrie Brownstein (2015). Gender politics are implicated in the creative practices associated with rock memoirs and in the critical reaction to these works. Whereas male-authored volumes tend to construct a universalising narrative of artistic evolution and consolidate the subject in a broader historical framework, the aforementioned female-authored books are grounded to a greater or lesser extent in a traditionally feminine private sphere. Portraits of fragile female subjectivities, intimate relationships, and motherhood produce a gendered discourse. This discourse, I argue, is significant for how audiences encounter artists' musical output and should inform current debates about ageing, late style, and historiography in popular music.

#### *Biography*

Laura Watson is Lecturer in Music at Maynooth University. Her research interests encompass early twentieth-century French musical culture, twentieth-century women and music, and the construction of popular music history. Recent publications include an article on the Irish pianist, composer, and poet Rhoda Coghill in the *Journal of the Society for Musicology in Ireland* (2016) and a chapter on 'Ireland in the Musical Imagination of Third Republic France' in *France and Ireland: Notes and Narratives* (Bern: Peter Lang, 2015).

## Session 2B. Music Psychology and Perception

Eduardo Coutinho (University of Liverpool), chair

### Can We Provide Space with Spatial Cadences?

Luca Danieli (University of Birmingham)

As part PhD in mixed-music composition that aims to develop theories for the integration of acoustic and acousmatic music approaches, I have run a perceptual study that investigates the correlation between music and space to define whether movements within a spatial environment could be described through the use of concepts taken from the musical dictionary. A collection of stimuli were presented to 18 non-musicians and 23 musicians, while being spatialised in different ways to form 25 types of trajectories. These trajectories were presenting four types of ending, randomised within a ring of 8 loudspeakers used for acousmatic music. These types were defining the relation between the locations of the penultimate and last impulses of each stimulus. Participants were asked to score the cadential effectiveness for each stimulus presented. Results of this study have shown a convergence towards the definition of 'spatial cadence' for those electroacoustic musicians used to deal with the manipulation of spatial parameters. The experiment has also highlighted a correspondence between musical and spatial structures, improving the identification of spatial cadential patterns whenever supporting stimuli already provided with musical cadences. This study has also highlighted how the concept of musical cadence is not strictly related to the listener's orientation.

#### Biography

3rd-year PhD student in mixed-music composition at the University of Birmingham. Current musicological researches address the notion of mimesis and the extension of cadences and closures within electroacoustic music. He has published in the topic of music and artificial intelligence (AI). SuperCollider co-developer. Member of the Birmingham ElectroAcoustic Sound Theatre (BEAST). Member of the Birmingham Ensemble for Electroacoustic Research (BEER). Artist in Residence at the Centre for Art and Media (ZKM), Karlsruhe, within the European Art-Science-Technology Network project.

### Lip-Sync: A Voice from the Silence

Jacob Bird (University of Oxford)

We all lip-sync, whether in the car on the way to work, or perhaps in the shower: but what is it about the synchronous movement of our lips with the voice of another that we find so enticing? Within this paper, I will explore these questions through the lip-syncer par excellence, the drag queen, who holds lip-syncing at the very foundation of her craft. Through an analysis of drag lip-sync performance, I will show that lip-syncing is far from an act of passive ventriloquism, but rather a process through which the drag queen finds a voice of her own. Drawing upon the voice theories, phenomenology, and psychoanalysis, I will explicate how the drag queen invites the voice of the Other into her very being through a process of Lacanian identification. I will corroborate my claims through an analysis of a particular drag routine, taken from my own ethnographic research, in which the performer constructs an intricate track by editing and sampling pop tunes and movies, combining the voices of many to create a new voice. In a curious turn, from the silent movement of her lips, the drag queen communicates in a voice undoubtedly her own.

#### Biography

I am a DPhil student in Musicology at Wadham College, Oxford, working with Professor Jason Stanyek. My main interests are in voice theory, psychoanalysis, and phenomenology in relation to drag lip-sync performance.

## Session 2C. Twentieth-Century Music

Helen Minors (Kingston University), chair

### Anton Webern's Tonally Moving Moods

Sebastian Wedler (University of Oxford)

As a consequence of the elevation of Anton Webern as the figurehead of atonality and a precursor to post-war serialism, the composer's tonal repertoire has been widely neglected as embarrassing works of juvenilia and so merely as a parergon to what was yet to come. Through analysis of Webern's idyllic landscape *Im Sommerwind* for large orchestra (1904) and study of the manuscripts, sketches and biographical documents archived at the Paul Sacher Foundation, this paper identifies the existential concept of 'Stimmung' as a crucial aesthetic category through which the young Webern engaged with, and sought to actively contribute to, the cultural ideas and discourses of turn-of-the-century modernism. Framing Webern's early aesthetics as a complex response to the controversial debate between Eduard Hanslick's dictum of 'tonally moving forms' on the one hand and what will be reconstructed with reference to the writings of Richard Wagner and some of his followers as the paradigm of 'tonally moving moods' on the other, this paper draws a picture of the young Webern who was a modernist well before he embarked upon his self-proclaimed 'path' to the New Music, equipped with firm aesthetic ideals as well as the compositional skills to express them.

#### Biography

Sebastian Wedler is a Junior Research Fellow at St. Hilda's College, Oxford, and serves as Lecturer at Merton, The Queen's and University Colleges. His doctoral dissertation puts forward the first extensive study of Anton Webern's tonal music (1899–1908), under the supervision of Professor Jonathan Cross and funded by the Arts and Humanities Research Council in conjunction with Merton College, and the Paul Sacher Foundation where he was appointed a Fellow for 2014. He is the recipient of the 'Merton College Prize Scholarship' (2014/15), as well as the 'Link 2 Future' Award (2011) from the Institute of Psychoanalysis, Zurich (PSZ).

### The Vocal Paradox of Eight Songs for a Mad King

Upa Mesbahian (King's College London)

Madness has drawn much scholarly attention in studies of Peter Maxwell Davies's *Eight Songs for a Mad King* (1969). The present paper aims to provide a comprehensive account of the king's mental state in connection with his voice, taking advantage of the debate between Michel Foucault and Jacques Derrida.

Foucault declares that the wisdom of madness, which has been denied expression as a result of the authority of reason, needs to be acknowledged. For Derrida, however, the mere reference to a madness liberated from reason silences it, for it entails the use of the same reason that entangles madness. I claim that, in a Foucauldian sense, the king's communication through unconventional sounds manifests his higher knowledge and his freedom from reason. Yet, from a Derridean standpoint, the same vocal style is an obstacle to effective communication, as it suppresses meaning. The king is, thus, silenced by the same articulation style he requires for self-expression. His ambiguous mental state is represented by refusing to abandon either side of the paradox of communication and incomprehensibility in favour of certainty.

This study contributes towards a nuanced understanding of insanity in Davies's oeuvre as well as tackling the general problem of representing madness musically.

#### Biography

Upa Mesbahian is a graduate of the University of Toronto and she holds a Masters Degree from the University of Oxford. She completed her dissertation on Benjamin Britten's *War Requiem* and is currently working on Peter Maxwell Davies's repertoire on madness for her PhD at King's College London.



## Session 2D. New Technologies

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James Mooney (University of Leeds), chair

### **Halls without Walls: Examining the Development, Dissemination and Perpetuation of Blues Music and Blues Culture in the Digital Age**

Tom Attah (Leeds College of Art)

This paper presents an overview of the effects of technological mediation on blues music and blues culture since the proliferation of computer mediated communications (CMC) in 1996. In other words, blues music and blues culture undergo transformations of form and circulation when oral practices are first committed to text as sheet music. Further evolutions occur as performances are remediated as phonograph records and through various broadcast media during the 20th century. Each successive transformation generates discourses of authenticity, ownership and value which enable and constrain definitions of the blues aesthetic. These discourses have remained largely unexamined as part of the latest cycle of remediation to digital formats and computer-mediated virtual environments since 1996. This paper presents the results of examination on key sites using online ethnography, critical discourse analysis, interview and online survey in order to better understand and illustrate the development, dissemination and perpetuation of blues music and blues culture in the digital age. Specifically, this paper considers the ways that blues music and blues culture are affected by computer mediated communications from the perspectives of performers, cultural workers and consumers, asking what challenges are made manifest in the present by digitally mediated representations of experiences of the past.

#### *Biography*

Tom Attah is a PhD researcher and BMus Course Leader at Leeds College of Art. His thesis examines the effects of technology on blues music and blues culture. Tom's teaching includes workshops, seminars, lectures and recitals delivered at institutions in the United Kingdom and mainland Europe. As a guitarist and singer, Tom performs solo and in ensemble. Tom's work includes original Blues compositions and has led to performances at major European festivals. Radio appearances include performances and documentaries for BBC Radio 4. Tom's journalistic writing features in specialist music publications, and his original work is published in international peer-reviewed journals.

### **Black Noise: The Haptic Soundtracks of New Black Realism**

James Millea (University of Liverpool)

'Subcultures represent "noise", interference in the orderly sequence which leads from real events and phenomena to their representation in the media' (Hebdige, 1979).

Although it is the violent imagery onscreen that has come to define the African American cinematic expressions of the 1990s, New Black Realism, little research has acknowledged the chaos of the sample-driven soundtracks that accompany these films. It is here, in the noisy structures of the film's sound and music that the disruption of traditional approaches to mainstream narrative cinema make New Black Realism most violent.

The sampled music of New Black Realism creates sonic clashes in which a myriad of narrative lines come together, carrying with them contrasting historical periods, political views and cultural backgrounds. As a post-literate orality, the narrativity of these soundtracks exist not in the relationship between linear text and author but in the performance and perception of those sonic clashes. In this, the sounds and music of New Black Realism come to occupy a much more prominent role in the creation of film's narrative utterance and so rupture the otherwise safe space of the theatre audience, calling forward their participation in the action and story onscreen. It is in those moments that these films create truly violent, haptic soundtracks. With this in mind, this paper will explore key examples from across the genre, highlighting the idea that as 'noise' hip hop music structures non-linear narratives that drag the body of the film viewer towards the violent images onscreen.

#### *Biography*

James Millea is a postgraduate researcher and part-time lecturer in audio-visual media at the University of Liverpool. His current research explores the relationship between Hip Hop music aesthetics and the narrative film soundtrack in New Black Realism, independent Black cinema of the 1990s. He has presented his research at conferences across both Ireland and the UK and is currently in the process of publishing chapters and journal articles in the US and UK. James's research is funded by the University of Liverpool and the National University of Ireland, where he is a Travelling Scholar in Music.

### **Warping Diegesis: The Evolving Role of the Soundtrack in Virtual Reality Gaming.**

Ms. Katherine Mancey (University of Liverpool)

The rising popularity of virtual reality gaming, with the mass market introduction of VR systems for home gaming, opens up a new field of discussion for the evolving role of non-diegetic music in gaming, and its subsequent effect on player immersion. My paper addresses the shift from 2D screens to the in-world experience of virtual reality, and how this alters our perception of diegesis. Specifically, I will be looking at the suspension of disbelief experienced in virtual reality gaming, and the role that non-diegetic music plays in achieving this. I will be questioning whether the same need for a non-diegetic underscore exists, or if this new visual experience calls for more musical fluidity across the diegesis, where soundtrack and in-game audio flow seamlessly. Now that the physical distance between the player and the graphics has been reduced, I question whether traditional non-diegetic musical tropes break the fourth wall rather than enhancing the player's immersive experience. In conclusion, by examining where we draw lines within diegesis, this paper acknowledges the need for a re-evaluation of the relationship between soundtrack and in-game audio as gaming technology moves away from the traditional static screen experience and into an edgeless game world.

#### *Biography*

MRes student at the University of Liverpool studying the effect and implementation of music and sound in virtual reality gaming.

## Session 2E. Panel: Epistemologies of Sound in the Nineteenth Century

David Trippett (University of Cambridge), convenor and Michael Spitzer (University of Liverpool), chair. This panel aims to develop our understanding of the dialogue between nineteenth-century music and natural science, examining in particular three emergent epistemologies for 'sound': mathematical analysis; vibrational communication; sentient listening. The three corresponding papers engage the topic of sonic materiality from different perspectives, outlining how a growing nineteenth-century interest in acoustics, sounding properties of matter, and theories of sensation reflect a changing understanding of what sound was. On one hand, we show how discourses of sound moved beyond the realm of music and art, becoming firmly situated within the broader enterprise of the study of nature. On the other hand, we deepen reflection of how musical thought and creation is grounded in local contexts of scientific and technological experimentation, communication, and embodied performance. By demonstrating how integrated the century's musical and scientific cultures were and challenging the centrality of visual historical approaches, this panel seeks to open up new sonic approaches to understanding nineteenth-century intellectual history. The three papers (outlined below) with David Trippett (University of Cambridge) chairing the panel and providing a comment.

### **'Tones that have lasted for eternities: the ideal sine wave between symbol and signal'** Melle Kromhout, (University of Cambridge)

As part of an extensive study of the nineteenth-century development of Fourier analysis as an important tool for the physical study of sound, this paper investigates the epistemological status of sine waves in between mathematical symbol and acoustic signal. The notion of the sine wave originally emerged as a result of Joseph Fourier's Analytical Theory of Heat conceived in 1807. The paper examines how, with the generalisation of Fourier analysis to apply to the physical study of sound by Ohm and Helmholtz, the notion of the sine wave was reconceptualised from a purely symbolic mathematical representation of a single frequency to a sonic object often conceived as the 'basic elements' of sound. Because it provides a seemingly empirical basis for the age-old discursive connection between music, harmony and regularity going as far back as Pythagoras' celestial harmony, as an idealised acoustic object, the sine wave is part of our sonic imagination up to this present day.

### **'Sound philosophy: acoustics and experiment in London, 1815-1835'** Edward Gillin (University of Cambridge)

This paper focuses on the intersections between acoustics and science in London in the early nineteenth century and argues that the study of sound was intrinsic to the city's experimental culture. It looks at the centrality of sound in Michael Faraday's experiments between 1815 and 1831, and in Charles Wheatstone's research during the 1820s and 1830s. Working only a few minutes away from Faraday in Westminster, Wheatstone

grew up in family of instrument makers. As well as designing his own instruments, Wheatstone was deeply concerned with what sound was and how it worked (vis-à-vis energies such as light and heat). If sound could be understood and harnessed, he envisaged musical instruments forming the basis of vast new communication networks, transmitting sound across cities and nations.

### **'Sensing sounding matter: extreme listening in nineteenth century theatres.'** Melissa Van Drie (University of Cambridge)

This paper revisits modes and practices of listening in relation to the new categories of sound constructed by science and medicine in the nineteenth century. It examines how sonic concepts were communicated through popularized performances, such as medical and scientific lectures, or in dramatic and musical settings. Looking at examples from Paris and London, I'll explore select events of 'extreme listening', ones in which hearing impairments, hearing differently, not hearing at all were staged or represented. Such performances will be analysed for how they contribute to the constitution of listening discourses. I give particular attention to the scenic dispositive: how the scenography, spatial particularities, "acoustic layers" created a particular sensorial or embodied experience, contributing to how ideas were shared. Juxtaposing different forms of listening, these performances allow me to reconsider the emergent contours of the modern listener.

## Session 3A. Panel: Expanded Musicologies: Fields and Frames

John Fallas (University of Leeds), convenor; Björn Heile (University of Glasgow), respondent and chair

*A 5-minute convenor's introduction, three 20-minute papers, a 10-minute response, 15 minutes for questions*

### **String Quartet in the Expanded Field: Genre and Christopher Fox's The Wedding at Cana** John Fallas (University of Leeds)

### **'Cosmopolitan Hubs: Individuality and Agency in the Expanded Ethnomusicological Field'**

Tenley Martin (Leeds Beckett University)

### **'The Limits of 'Composition': On Frames for Music and Frames for Music History**

Tim Rutherford-Johnson (independent scholar)

### **Response**

Björn Heile (University of Glasgow)

The art critic and historian Rosalind E. Krauss's penetrating 1978 essay, 'Sculpture in the Expanded Field', has proved richly suggestive for other art-forms in recent years. Its response to the disintegrating consensus around what constitutes a given medium has inspired both practitioners – as in the composer Marko Ciciliani's workshop on audiovisuality at the 2016 Darmstadt summer courses – and theoreticians, such as Seth Kim-Cohen writing on sound art, while Espen Hammer's recent work on Adorno prompts the thought that not only artistic media but also the disciplines that study them have witnessed an expansion of boundaries of late. Our papers register the productive ambivalence of this expansion in three related fields, and seek to shed light on the modalities of both intra- and interdisciplinary change. In each case, the arrival of new 'evidence' is complicated – but also enriched – by a contemporaneous broadening of the discipline's 'admission criteria'. Thus, the repertoire of post-1980 string quartets which John Fallas studies appears to represent striking counterevidence to the supposed decline of genre described for 'high art' by Adorno, Dahlhaus and others. Yet between the first wave of musicological resistance to this decline narrative (by Jim Samson, Jeffrey Kallberg and others in the mid-1980s) and the second (by Charles Kronengold, Eric Drott and Benjamin Piekut in the present decade), musicology's own assumptions regarding the centrality of art music have been challenged to a point where one might question why the attempt to restore a generic context to the string quartet should exclude other, equally genred domains in which the string quartet carries cultural meaning: TV

theme tunes, for example, or wedding receptions. These considerations inform a reading of Christopher Fox's 2013 work *The Wedding at Cana*, which – perhaps uniquely – makes some of these functional associations the subject of a newly composed quartet.

Tenley Martin's contribution builds on the recent trend in both ethnomusicology and migration theory towards utilising individual experience, as opposed to a focus on the society as a whole. But in contrast to Kiwan and Meinhof's 'hubs' theory of network migration, which assumes individual transmitters to be migrants from the same country as the culture they carry, Martin suggests a further expansion of the ethnomusicological field to take into account non-native individual agency. Her original fieldwork in both the UK and Seville reveals sub-scenes revolving around the efforts of singular cultural brokers, who develop connections with flamenco in Spain and transport the information to the UK. These scene drivers tend not to be Spanish, and are usually entirely responsible for flamenco's continuation in their particular locale. These realisations inspire a methodological and theoretical approach which places the individual at the forefront of musical migration and globalisation, and the paper reflects both on the role of individual testimony in ethnomusicology and on the discipline's ability to respond to changes in the global context for individual action.

Finally, Tim Rutherford-Johnson draws on his experience in writing a history of recent composition (the forthcoming *Music after the Fall: Modern Composition and Culture since 1989*). Developments beginning in the 1960s with open-form, graphic and improvisatory practices, and accelerating in subsequent decades under the influence of digitisation, market forces and environmental considerations, render unsustainable the very distinctions – between notated and orally transmitted musical forms, between classical and popular styles and genres, between audio and visual media, and even between creators and audiences – which might previously have sustained and drawn the disciplinary frame for such a history. Drawing on recent and contemporary examples from both experimental and mainstream practice, Rutherford-Johnson examines the limits of composition as a term of art, and offers a preliminary definition for our times.



## Session 3B. Panel: Historiography and Popular Music

Sarah Hill (Cardiff University), convenor and chair

### **‘Pop History and its Others’**

Matt Brennan (University of Edinburgh)

### **‘Popular Music History at the Fringe’**

Stephen Graham (Goldsmiths, University of London)

### **‘A Historiography of Pop Historiography’**

Sarah Hill (Cardiff University)

### **‘Writing Pop History: A Note on Methods’**

Tom Perchard (Goldsmiths, University of London)

### **‘Pop History and Mythology’**

Toby Young (University of Oxford)

Unlike its sister disciplines, the field of popular music studies can seem only passingly concerned with the historical: having emerged from sociology and cultural studies, its focus remains overwhelmingly on the present. Where there have been monumental historical surveys of Western Art Music, Jazz, and non-Western musical cultures, the history of popular music has largely been told via a patchwork narrative of genres, scenes, musicians, and industries. Although there is a received historical account of the development of what we commonly understand to be ‘popular music’, such an account has not been afforded the same kind of sustained scholarly treatment as have the histories of longer musical traditions.

In *One Chord Wonders* (1985) Dave Laing defined punk as ‘a complex of artefacts’. It is a common refrain in the study of the genres of the last sixty years of popular music history; yet while the study of the artefacts of a single genre is understandable and often warranted, it results in a compartmentalisation of style and meaning, and often a privileging of one genre at the expense of another. Canon-building is as prevalent in popular music studies as in other disciplines, but it need not be inevitable. The failure of grand historical narratives, and a consequent resort to microhistories, was seen in popular music as in many areas of postmodern historical study. But that atomisation has left popular music historians unwilling or unable to consider pop in broader contexts, the most notable of which may be the transnational dimension that characterised pop’s cultural profile, and so much lived experience, in the 20<sup>th</sup> century.

Initiated by an interdisciplinary study day at the Institute of Musical Research, this panel aims to interrogate the historiography of popular music from a variety of positions. The session will begin with each panellist presenting a ten-minute statement on an aspect of pop historiography, which will be followed by a round table discussion. The panel aims to clarify the problems specific to popular music history writing, and identify ways of developing not only new methods, but a new impetus for pop’s historical study.

## Session 3C. Panel: Lives and Afterlives of Medieval and Early Modern Music Manuscripts

James Burke (University of Oxford), convenor;  
Warwick Edwards (University of Glasgow), chair

What happened to music manuscripts in later centuries? This panel explores the lives and afterlives of three sources: who owned them and why, and how they were adapted to suit the needs of later owners, both as physical objects and in terms of their constituent repertoires.

### **‘The Lives and Afterlives of a Medieval Song Manuscript’**

Helen Deeming (Royal Holloway)

This paper considers a thirteenth-century songbook that underwent several phases of accretion and substitution during the century or so after its initiation. *GB-Lbl Egerton MS 274* (known to scholars of polyphony as *LoB*, and to scholars of Old French song as *chansonier F*) bears witness to several repertoires of thirteenth-century music. Best known are its opening fascicle of conducti here attributed to Philip the Chancellor, and its fourth fascicle, containing vernacular songs with marginal attributions to five *trouvères*; the manuscript also includes assorted liturgical chants, other Latin songs, and a fascicle of narrative Latin poetry, not set to music. The collection’s present state reflects several generations of intervention by subsequent possessors of the manuscript: these are both unusually extensive and relatively transparent, allowing us to uncover both what was added or changed, and what was there originally. As such, it offers a fruitful case study for examining the changing priorities of different owners of the book, and for exploring the archaeological concept of ‘object biography’.

### **‘The Life-Cycle of a set of Tudor Partbooks (British Library Add. MSS 30480-4)’**

Katherine Butler (University of Oxford)

Some Tudor partbooks, such as those of Robert Dow and John Baldwin, have a relatively straightforward history of owners and copyists through which they achieved their current appearance. By contrast the so-called ‘Hamond’ partbooks (*GB-Lbl Add. MSS 30480-4*) were copied over a period of c.40 years by multiple groups of collaborating scribes, each seemingly working for different purposes and in varying situations resulting in a miscellaneous combination of service music, sacred songs, Latin motets, chansons,

madrigals, an *In nomine* and even Mass extracts. Although many early owners remain anonymous, the set began as a liturgical collection before becoming an educational tool, then a source of domestic entertainment for amateurs, and later a source of historical interest for eighteenth-century music antiquarians. This paper explores how successive communities interacted with these manuscripts, adapting them for new purposes, making repairs, and engaging with the music copied by previous owners. The resulting narrative offers new perspectives on the manuscript culture of Tudor England and the circumstances of this repertory’s survival to the present day.

### **‘The Afterlife of the Willmott and Braikenridge Manuscripts: Some New (Old) Owners’**

James Burke (University of Oxford)

Today, the Elizabethan copyist, priest and schoolmaster John Sadler (b.1513), is best remembered for his complete five-volume partbook set in the Bodleian Library, produced between the year 1568 and 1585. But Sadler also produced a later set. Originally of five volumes, only two partbooks survive: a *Medius* partbook, known as the Willmott manuscript (in private ownership), and a *Tenor* partbook, known as the Braikenridge manuscript (*GB-Ob Tenbury 1486*), dated 1591. This paper examines what happened to these partbooks after Sadler’s demise: who owned them, when, and how they obtained them. As well as introducing some new owners – who may have included the Ferrars of Little Gidding – I also explore whether later owners had any interest in the contents of these books (which include 27 Latin-texted motets by chiefly English composers of the sixteenth century). I also examine when the partbook set might have been divided, and what happened to the partbooks that are now lost. *Biographies*

**Helen Deeming** is Reader in Music at Royal Holloway, University of London, and co-editor of the journal *Early Music*. Her research concerns medieval music, especially in England and northern France, and focusses on manuscript contexts, song, and notation. She has edited *Songs in British Sources, c.1150-1300*, for *Musica*

Britannica, vol. 95 (Stainer & Bell, 2013), and co-edited, with Elizabeth Eva Leach, *Manuscripts and Medieval Song: Inscription, Performance, Context* (Cambridge University Press, 2015). Her work has also appeared in the *Journal of the Royal Musical Association*, *Music & Letters*, *Early Music*, *Plainsong & Medieval Music*, the *Journal of the Alamire Foundation*, and *Scriptorium*.

**Katherine Butler** is a Postdoctoral Research Assistant at the University of Oxford working on the AHRC-funded Tudor Partbooks project. Prior to this she held a British Academy Postdoctoral Fellowship exploring the changing role of myths and stories in shaping ideas about music in early modern England. She is the author of *Music in Elizabethan Court Politics* (2015), co-editor of *Music, Myth and Story in Early Modern Europe* (forthcoming), and has articles published in *Renaissance Quarterly*, *Early Music*, *Music & Letters*, the *Journal of the History of Ideas* and the *Journal of the Royal Musical Association*.

**James Burke** is in the final stages of a DPhil in the University of Oxford: his dissertation, 'John Sadler and the Sadler partbooks, Bodleian Library MSS Mus. e. 1–5' is being examined in January. Since November he has worked for the Digital Image Archive of Medieval Music (DIAMM), revising descriptions of more than 3000 manuscripts in order to bring them up to speed with the most recent scholarship. His first edition has been published recently by OUP, and he is a contributor to *New Grove*. He will be writing, with Julia Craig-McFeely, the introduction to a facsimile of Sadler's complete set of partbooks (GB-ObMus. e. 1–5), to be published by DIAMM in 2017.

## Session 3D. Society for Music Analysis Panel: Musicology and Music Analysis

Julian Horton (Durham University), convenor and chair

In the past several decades, the relationship between musicology and music analysis has been characterised as much by antagonism as by cooperation. In the 1990s, practitioners of the 'new musicology' defined themselves in large measure in opposition to analysis, which was variously denigrated as an outmoded residue of positivism, formalism, modernism, or a combination of the three. More recently, analysis has regenerated under the stimulus of North-American theory, especially neo-Riemannian and transformational approaches to tonality and the so-called 'new Formenlehre'. Yet despite the regular claim that musicological pluralism now comfortably enfoldes analytical and historical scholarship, cross-disciplinary fertilisation remains problematic, as a recent, tense encounter between Richard Taruskin, Kofi Agawu and others in the pages of *Music Theory Spectrum* attests.

This panel explores the current state of this relationship. It offers six ten-minute position papers offering different disciplinary perspectives on the interaction of current analytical practice and broader questions of historical musicology, cultural studies, music psychology, gender, sexuality and the canon.

### 'On the Musicological Necessity of Analysis'

Julian Horton (Durham University)

This paper reflects on the musicological functions of analysis, in light of Richard Taruskin's characterisation of theory as a species of 'creationism' (2011). I argue instead that analysis and musicology are dependent modes of historical construction, and that, in analysis' absence, musicology becomes a discourse on discourse, a mode of musical thought without a musical object.

### 'Music and Emotion'

Michael Spitzer (University of Liverpool)

The affective turn in the humanities has impinged on music research mostly via some branches of music psychology. Despite their rigour, the latter are not particularly suited either to music analysis or to historical understanding. In seeking better analytical methods, I also discount help from some 'false friends', such as Topic Theory and theories of affect.

### 'Analysis and 'Postcolonial' Musicology'

Shay Loya (City University)

'Postcolonial' musicology since the 1990s began by heavily relying on Said's *Orientalism* (1978), then gradually expanded its scope to include other perspectives of culture, identity and representation. However, the trend remains unidirectional, with musicologists effectively confirming theories formed in other disciplines, using music analysis rarely, and only for that purpose. Can analysis do more in this field? To what end?

### 'Analysis and Musicological Canon(s)'

Anne M. Hyland (University of Manchester)

This paper examines the role played by music theory and analysis in defining and reinforcing the musicological canon. It argues that by drawing greater attention to the music of non-canonical but erstwhile popular composers, we can overcome some of the limitations of existing analytical theory, and arrive at a more historically aware, and musicologically relevant analytical methodology.

### 'Queer Music Analysis?'

David Bretherton (University of Southampton)

Whether and how music might express and encode aspects of a composer's sexuality remains an intractable question, despite several notable (and often controversial) studies of purportedly gay composers' music. Following the paradigm shift from LGBT Studies to Queer Studies elsewhere in the humanities, in this paper I look to Queer Theory for ways forward for 'queer music analysis'.

### 'Music Theory and the Archaeology of Listening'

Kirstie Hewlett, King's College London

This paper problematises the presence of the immutable, attentive listener in analytical enquiry, comparing the representation of listening in Schenkerian theory with the complex listening styles that Schenker himself enacted. Excavated from descriptions of music in Schenker's diary, these observations raise questions about the historical, social and cultural values embedded in analytical approaches.



## Session 3E. Panel: Through the Looking Glass

Monica Esslin-Peard (University of Liverpool) and Anthony Shorrocks (University of Liverpool), co-convenors; Anthony Shorrocks, chair

Historically, music education research has centred on Western classical musicians. In this context, it is well documented that practice is a key part in the development of musical excellence. In an attempt to explain the phenomenon of practice by classical musicians, researchers adopt many different approaches. However, there is no overall consensus about practice behaviours, because it would seem that within the broad context of musical learning, there is no single way to become an expert musician.

What academics do agree about is that, in the words of Hallam, (2001), musicians do indeed 'learn to learn.' Research into the musical development of popular musicians highlights informal learning practices, peer learning and self-teaching. Popular musicians, as Smith (2013) has suggested, may adopt hybridized models of learning – in other words, they may have different modes of 'learning to learn'.

Reflection was introduced into tertiary education over 20 years ago. The use of reflective journals is well known in health care, engineering, teacher training and the performing arts. The approach at the University of Liverpool Department of Music is different, as students are allowed almost total freedom to report on their experiences through assessed written reflection, based upon a practice diary.

The "Art of Practice" research project at the University of Liverpool focuses on the reflective practices of undergraduate popular and classical musicians. Both undergraduate and masters performance students are required to write an essay about their experiences of practice which carries 30% of their final grade, combined with 70% for their recital or gig. This combination of practical and written assessment is, as far as we can discover, unique in university education in England and Wales. Our research question is to discover what role reflection plays in the musical development of undergraduate classical and popular musicians who take the performance module over their three years of study.

This is essentially a study about the behaviours and practices of student musicians, described through their own accounts. It is important to recognise that this learning takes place not only through

individual practice, but also in ensemble and band rehearsals, through informal feedback from tutors and peers and is firmly situated in the cultural and sociological environment of the university and the city of Liverpool.

In this themed session we present our findings from the 2012-2015 cohort of popular and classical musicians. Initial findings suggest that classical and popular musicians start their performance studies with quite different musical experiences and markedly different musical expectations, dependent upon their prior learning.

However, the process of writing reflective essays encouraged students to think more carefully about their practice and performance behaviours and they started to ask the question "How am I..." or "How are we practising?" Furthermore, the students who were awarded a grade of 70% or more for the performance module in their final year, exhibit an openness to different genres, a desire to play in multiple bands/ensembles and have discovered and adopted a range of meta-cognitive practice strategies to support their learning. The development of reflective skills, we would suggest, leads to a greater level of personal insight into the process of musical maturation and the development of metacognitive skills which are critical for the professional musician after graduation, whatever the musical genre and whatever formal or informal approaches to learning are adopted.

The main part of this workshop is practical, with graduate music students rehearsing and describing how their perspectives on practice and performance have changed as a result of reflection. The musicians will perform both prepared and unprepared repertoire and workshop participants will be able to direct their questions both to the performers and presenters to dissect both the pedagogical process and the role of reflection in professional expertise.

The session will be of interest to academics, teachers and music educators who are involved in the development of creative, practical and metacognitive skills, those who use reflective journaling, and any who want to gain insight into the process of expert learning in tertiary education.

### *Biographies*

Monica Esslin-Peard, MA (Oxon), MA Mus Ed (London), mPGCE (London) is Head of Instrumental Studies at a secondary school in London and a part-time doctoral research student at the University of Liverpool. Her research interests include musical maturation in classical and popular musicians and the role of reflection in musical learning. Monica has presented at conferences in Ireland, the UK (SEMPRE, ISME) and Germany (AMPF) and Norway (CEMPE – The teaching of practising). Her publications include book reviews for *Psychology of Music*, two chapters for the *Proceedings of the AMPF conferences* and a chapter in the *A&HHE digital special issue: 'The Reflective Conservatoire'*.

Tony Shorrocks joined the University of Liverpool, Department of Music, as Head of Performance after a long career as an orchestral player. He played viola with many of the UK's leading orchestras and the BBC Big Band and has toured with vocalists such as Shirley Bassey. He has been involved in tertiary education for the last 15 years, with a special interest in coaching rehearsal and performance in classical and other genres. He is responsible for the undergraduate classical and popular performance courses, as well as a wide range of MA performance programmes and doctoral research. He has presented at conferences in Northern Ireland, for the RNCM and SEMPRE and the University of Liverpool Teaching and Learning conferences.

## Session 4A. Music and Nations 1

Rachel Cowgill (University of Huddersfield), chair

### **Coming of Age: Neo-Fado, Nostalgia, and Identity**

Anne Briggs (Wichita State University)

Traditional Portuguese fado consists of two acoustic guitarists performing on Portuguese instruments along with a vocalist. However, a new instrumentation of the genre has yielded a modern style called neo-fado, often including drums and electric guitars. Fado singer, Pepita Cardinali said in an interview that, 'Older generations like [neo-fado] as long as [players] don't overwhelm fado with the other rhythms. Once they start overbearing it—Fado is fado, other cultures are other cultures. It's well taken as long as it's done with good taste'. Her response exemplifies the skeptical view taken by older generations toward this new style—an anxiety of balancing the traditional with the sounds of new voices.

More than the music, this modernization of a historic cultural artifact reveals the globalization and pluralism of diapsoric Portuguese communities. Scholar Michael Arnold's research highlights the hybridity neo-fado represents in mainland communities, especially Lisbon. Estellie Smith and Don Warrin similarly examine the use of traditional fado in US immigrant communities. I explore neo-fado as a lens onto pluralism in Azorean- and Portuguese-American communities. Ultimately such an exploration will reveal how younger generations in immigrant communities reject the Portugal of their parents to construct one of their own.

#### *Biography*

Anne Briggs's main research focuses on fado and its use in identity construction, especially in diasporic Portuguese communities. She recently presented her paper, 'Fado and Female Azorean Immigrants' Changing Agency', at two professional conferences and an international graduate student meeting. Additionally, her interests include modern English and American art song, opera (specifically Mozart's Italian operas), and gender and sexuality in music. She is currently a Stettheimer Graduate Education Fellow at Wichita State University where she is finishing her Master of Music in Opera Performance.

### **Composing for the Modern Nation: A Comparative Analysis of the Works of Chávez and Saygun**

Nevin Şahin & İsmet Karadeniz (Ankara Yildirim Beyazit University, Turkey & Hacettepe University, Turkey)

Late nineteenth and twentieth centuries witnessed the emergence of nation-states following wars against others or within themselves; the new states executed their cultural policies for fitting into their myths of origin and ideal nations. Music was a crucial tool in the aftermath of wars and musical nationalism went hand in hand with nationalist modernization. In an effort to see the reflections of music in politics and politics in music, this paper aims at comparing the modernization processes of two distinct nations through the works of two significant composers who went beyond their nations. Two contemporary composers, Carlos Chávez from Mexico and Ahmed Adnan Saygun from Turkey, became important characters in the musical modernization of their countries with their compositions. What idiosyncratic features of their music made them become accepted as national figures? What were the political dynamics surrounding their compositions? What were their motives of composing for the modern nation? Are there any common musical, literary, local and translocal elements in their compositions? How can the similarities of their works be theoretically framed? To find answers to these questions, a genealogical study of the composers' biographies has been conducted and chronologically selected compositions from both musicians have been analysed.

#### *Biography*

Nevin Şahin is a Research Assistant at Ankara Yildirim Beyazit University. She finished her PhD in Sociology at Middle East Technical University and is now writing her thesis on historical musicology. Her fields of specialization are ethnomusicology, historical musicology, sociology of religion, migration and transnationality, and qualitative research methods. İsmet Karadeniz is a PhD student in Music Theories at Hacettepe University. He also did his MS in Music Theories, with a thesis on Ahmed Adnan Saygun's peculiar chord. His fields of specialization are republican composers of Turkish music, musical and motivic analysis, traditional Turkish music and systematical musicology.

### **New Light on Parisian Modernism: Stravinsky's 'Leit-harmonie' and Musical Impacts from China**

John Chun-fai Lam (The Chinese University of Hong Kong)

A salient Chinese element in Igor Stravinsky's Parisian opera *Le Rossignol* (1908–1914) lies in what he hailed as the 'fausse-chinoise' scale, but its elusive presence in the orchestral fabric of the overture is hitherto unknown. With reference to sketch materials housed in Paul Sacher Stiftung, my investigation reveals that Stravinsky lined up and superimposed chains of pentatonic scales à la Petrushka chord in order to form, in his own words, 'leit-harmonie'. The underlying pentatonic tonal network of 'leit-harmonie' thus calls into question the alleged predominant role assumed by octatonicism in existing analyses. It also serves to illuminate Louis Laloy's seemingly trivial observation of a kind of pentatonicism 'according to the almost indifferent equilibrium which the Chinese have assigned to all liturgy'. A sinologist active in Stravinsky's Parisian circle, Laloy played a crucial role in the circle's Chinese musical sensibilities and, as this paper uncovers for the first time, the modernist adaptation of indigenous pentatonic melodies of China in Gabriel Grovlez's incidental music for a drama based on a Chinese libretto. In this light, Chinese musical influences not only shaped Stravinsky's stylistic evolution, but also, in addition to the commonly acknowledged borrowing from Indonesian gamelan techniques, subtly interacted with Parisian modernism.

#### *Biography*

John Lam Chun-fai is a final-year PhD fellow at the Chinese University of Hong Kong. His doctoral research centres on intercultural dynamics between France and China. Research findings have been published in Chinese by the Shanghai Conservatory of Music Press (2015) and in German by *Zeitschrift ästhetische Building* (2016) and *zGMTH* (2017). A grant offered by Österreichische Austriusdienst (2016) brought him to Universität für Musik und darstellende Kunst Wien for research on Chinese elements in Viennese music at the fin-de-siècle.



## Session 4B. Audio-Visual Music and Ludomusicology

Paul Turowski (University of Liverpool), chair

### **Minimalism Re-created in Movement**

Renate Braeuninger (The University of Northampton)

A range of Steve Reich's musical compositions have been recreated in movement by Belgium choreographer Anne Teresa de Keersmaeker. While both have only on one occasion collaborated on a dance film *Counter Phrases* (2004), Reich has in the meantime become highly appreciative of de Keersmaeker's use of his music and does not refuse her quests for the choreographic realisation of it. In my previous research, I have mainly focussed on de Keersmaekers's early works to Reich's music, I would like to look in this paper at the choreography to *Rain* (2001) and *Drumming* (1998). How are musical structures and processes re-created in choreography? I deliberately do not use the word translated, but re-created, because I will demonstrate how movement equivalents are found, rather than 'literal' translations of single musical parameters. The choreomusical analysis undertaken will highlight not only compositional processes in music, but it will also give an indication for interested composers and composition students what are the musical parameters and structural devices a choreographer can and wants to respond to. In this context, I will also briefly refer to the cognitive perception of minimalism and the influence of the latter on artistic decision making processes.

#### *Biography*

Renate Bräuninger, MA PhD received her MA in musicology from the Ludwig Maximilian University, Munich, Germany and PhD from Middlesex University London. The latter concerns the relationship between music and movement in dance and film. Her main research interest are choreomusical relationships and choreographic processes particularly in relation to the choreography of George Balanchine and Anne Teresa de Keersmaeker. She has widely published both in her in both her native language and English.

### **Audio-Visual Collisions: Moving Image Technology and the Laterna Magika Aesthetic in New Music Theatre**

Holly Rogers (Goldsmiths, University of London)

New Music Theatre has long been considered a mixed form that hovers between genres, and yet most often the combination has been referred to in terms of other musical and dramatic practices. Here, I argue that the inclusion of moving image technology on the stage, with its capacity to create illusory depths, troubled realisms and heightened audiovisual textures, operated as a radical intervention not only into conventional theatrical gesture, but also into traditional modes of operatic and dramatic consumption. Such technological inclusion has often been linked to the rise of neo-realist cinema and other art film traditions. However, if we examine the ways in which film technology was used, it becomes clear that such practice was in fact located in a different audiovisual aesthetic. The differences between stage and screen *mise-en-scène* resulted in a dissonant relationship between immersion and distanciation embraced most clearly in productions set in the Laterna Magika style, a type of multimedia theatre most notable for its use of staged and screened elements that enabled multiple narratives and perspectives to unravel at once. The critical distance established by the clashing of diverse disciplines could activate an audience, who were both brought into the heart of the drama, and repelled by it. This tension will be explored through early productions of Nono's *Intolleranza 1960* in order to suggest that New Music Theatre can be understood not only as an expanded form of staged music, but also as a significant representation of experimental art and expanded film.

#### *Biography*

Holly is a senior lecturer in Music at Goldsmiths, University of London. She has produced monographs on avant-garde film and audiovisual video art, and has edited collections on documentary film, experimental film sound and transmedia. She is a founding editor of the Bloomsbury series, *New Approaches to Music, Sound and Media*.

### **Video Game Music in the Concert Hall: Nostalgia, Canon and Interactivity.**

Elizabeth Hunt (University of Liverpool)

In the still young study of ludomusicology, video game music performed live in orchestral, symphonic performances have been given little attention. My research aims to bring discussion of these video game concerts into an academic light, discussing immersion and encouraged interactivity in the concert hall.

I will discuss the emerging canon supported and developed by video game concerts, looking at theories of canon formation to suggest how and why particular pieces or concert tours are so popular with video game fans. This will be in particular reference to nostalgia theories, suggesting possible successes may originate from a fondness for childhood games and a yearning to return to the game world, which I will discuss in reference to player immersion and the different spaces players are able to interact in while playing video games.

My research spans a number of different styles by focussing on a small selection of concerts, in particular *Video Games Live* and *Pokémon: Symphonic Evolutions*, which feature early 8-bit and MIDI era music such as *Super Mario Bros.* (Nintendo, 1985) and classically influenced pieces from titles including *Kingdom Hearts* (Square Enix, 2002 – present) and *Shadow of the Colossus* (Sony Computer Entertainment, 2005).

#### *Biography*

Elizabeth Hunt is a current MRes student at the University of Liverpool. With interests in music in audiovisual media, Hunt's research is focussed on music in video games (an interest founded by the topic's current infancy). Hunt is particularly interested in the live performance of video game music and ideas surrounding nostalgia, interactivity and canon formation.

## Session 4C. Popular Music Studies 1

Sara Cohen (University of Liverpool), chair

### **Conservative Purism and the Aesthetics of Popular Music in Folk Horror**

John McGrath (ICMP)

The emergence of folk-horror in contemporary Britain reveals and critiques a cultural turn towards an “authentic” purism, providing a useful window through which the aesthetics of popular and contemporary folk music might be viewed. The hipster movement, lumberjacks and ritualistic festivals like Sin-Eater and Lunar portray a return to craft, myth and an idealized society that told ghost stories and baked its own bread. A neo-liberal apocalypse is echoed in the satire of film while in mainstream pop, the term “folk” represents little more than whether or not a band brand themselves as waistcoat-wearing or not. Can we see a further purist conservatism on the rise also in the badge of folk “authenticity”? Folk “revivals”, a problematic idea itself, have always been nostalgic conservative conservation projects with deep-set ideological and often imperial subtexts. In this paper, I suggest a more positive and transformative approach to avant folk, one that embraces repetition beyond the oral tradition and into a technological modern world. I aim to deconstruct and critique folk-purism and unpack the latent ideology behind so-called “authentic” lo-fi folk.

#### *Biography*

Dr. John McGrath’s research has earned awards from the SMI and AHRC and has been presented at conferences in Germany, Ireland and throughout the UK. His main research areas are Word and Music Studies, Practice as Research, Popular Music Studies, and Aesthetics. He has a forthcoming monograph with Routledge entitled “Samuel Beckett, Repetition and Modern Music”. John is a Lecturer in Popular Music at ICMP and previously lectured at University of Liverpool and LIPA. He is a member of IASPM, SMI, RMA, and WMA, and holds degrees from Trinity College Dublin, University College Dublin, and University of Liverpool.

### **House Music: Reconstructing a Secular Christianity for the Gay Diaspora**

Liam Maloney (University of York)

In Simon Reynold’s history of dance music *Energy Flash*, he suggests ‘house music offered a sense of communion and community to those whose sexuality might have alienated them from organized religion’. Early house music was predominantly, almost exclusively, a gay culture, littered with religious references. Occasionally these links were subtle, but with constant exposure they became extremely overt. On the surface gospel singers, church organs, and club names, referencing a range of religious practice, can be identified. On a subtler, level lies a discussion of lyrical content, the role of the DJ, and the sense of euphoria that pervaded the scene.

This paper presents the findings from an 18-month qualitative research project focused on uncovering the connections between Chicago house, New York garage, and Christian iconography, and how these ideas intersect with the Black and Latino, gay or LGBT community (specifically from 1984-2001). Drawing on new primary evidence collected through interviews with renowned vocalists, DJs, authors, producers, and academics, the work offers an unexplored perspective of house music’s history and importance to marginalized groups.

#### *Biography*

Liam Maloney is PhD researcher at the University of York. His research is concerned with the interplay between music, emotion, memory, and geography. The focus of his PhD thesis examines how these factors can be tracked, recorded, and used to generate ever-evolving patterns of sonic autobiography to create a truly contextual music recommendation system. His PhD is funded by the Sir Jack Lyons Scholarship. Beyond his PhD his research explores the impact of electronic music, particularly house and disco, in relation to the LGBT community, and seeks to question the accepted narratives of popular music history that are commonly presented.

### **A Parliafunkadelicament Thang: Can ‘Good Old Funky Music’, Afrofuturism and Awesome Chops Make for a Passport to Progrock Recognition?**

Richard Worth (University of Liverpool)

Wilko Johnson’s famous dismissal of progressive rock as “men in dresses singing about Mars” perfectly describes George Clinton at his pinnacle of funkiness in Parliamentfunkadelic’s 1976 Houston show – in the course of four costume changes, Clinton does indeed wear a dress (easy comparisons can be made with Peter Gabriel’s early 70’s stage persona), and if not actually “singing about Mars,” he does call down a giant UFO and positions himself and his enormous entourage in a mythology that has aliens bringing the funk to earth in the time of the pyramids. And then there is the music.

Trying to define Prog. has all the usual pitfalls of art categorisation, but in “Listening to the future”, Bill Martin drafted some defining characteristics, both contextual and “purely musical elements”; the former include a psychedelically inspired “utopian ethos”, and an “Englishness” manifested in romanticism, pastoralism and a quasi medievalism (more properly from a musical perspective this is a renaissance influence). For musical elements, Martin includes complexity, sophistication (particularly in relation to harmony), “stretching out”, virtuosity and perhaps controversially, a lack of danceability - “music for listening”. (Controversial for me, who, though a dedicated ‘funk-head’, finds plenty of ‘groove’ in the music of several of Martin’s lynch-pin groups- Genesis, Yes, King Crimson among them).

Drawing from the over 30 albums produced between 1970 and 1980 by the Parliamentfunkadelic syndicate, I aim to show that, using many of Martin’s own parameters, they should at least be taken into consideration for any progrock canon. They’ve even produ

#### *Biography*

Lecturer in Popular Music Composition at the University of Liverpool



## Session 4D. British Musical Life 1

Bryan White (University of Leeds), chair

### **'Every musician (or rather soi-disant musician) ... thinks he can conduct': Reinterpreting Ideologies of Orchestral Conducting in 1870s Britain**

Fiona M. Palmer (Maynooth University)

The continually expanding market for orchestral music in 1870s Britain created a dynamic and challenging context for musicians and audiences alike. Baton conducting was a relatively recent phenomenon, its practices influenced by foreign exponents, and the function of 'conductor' was as yet unstandardized. The requirements of the conductor's role in the delivery of orchestral performances thus took shape within a complex web of musical, critical, practical and societal expectations. Ideologies surrounding orchestral conductors and conducting were in flux.

This paper re-evaluates the interrelated issues and priorities that shaped the formation of these ideologies in Britain. It does so through a focused reassessment of the conductorship of the loftiest provider of orchestral concerts, the Philharmonic Society of London, in the 1870s. Evidence of the pace of change and the priorities that shaped it is revealed through an exploration of the tensions between internal institutional requirements and external reception. Drawing on rich archival sources, together with an analysis of contemporaneous press and of professional networks, this paper questions the accepted mythology of mediocrity surrounding William Cusins's seventeen seasons as conductor (1867–93). Through this case study new light is shed on longstanding historiographies of conducting, of Cusins, and of the wider music profession in Britain.

#### *Biography*

Fiona M. Palmer is Professor of Music at Maynooth University, Ireland and her research focuses on music and musicians in the British marketplace between the late eighteenth and early twentieth centuries. Fiona's new monograph, *Conductors in Britain 1870-1914: Wielding the Baton at the Height of Empire*, will be published by Boydell Press in March 2017. Her publications include critical biographies of the virtuoso double bassist Domenico Dragonetti (1763-1846) [Oxford University Press, 1997] and of the church musician, editor and publisher Vincent Novello (1781-1861) [Ashgate Publishing, 2006]

### **Keeping Up with the Johanneses: Elevating the Musical Taste of the English Public**

Linda Shaver-Gleason (Independent Scholar)

By the 19th century, England earned the nickname 'the land without music', referring both to its apparent lack of composers and the unsophisticated taste of its audiences. During the Victorian era, however, national pride demanded musical literacy on par with continental rivals. Efforts to revitalize the country's musical reputation culminated in what contemporary critics deemed the English Musical Renaissance. While scholarship tends to focus on composers and critics of the period, it has overlooked a medium that influenced audience behavior: music reference books aimed at a general audience.

In this paper, I examine music reference books published during the Victorian era, including Hugh Reginald Haweis's *Music and Morals* and George Grove's *Dictionary of Music and Musicians*. I reveal how efforts to guide the public's musical taste were also attempts to construct a national artistic identity. While these authors use Germany as the model of a musically enlightened populace, they also enumerate reasons that England should be able to surpass it, typifying the complicated relationship between these countries. These books draw upon a broader context of Victorian values to tie musical knowledge to morality and civic responsibility to create a distinctively English musical culture as a reaction against growing German nationalism

#### *Biography*

Linda Shaver-Gleason earned her PhD in musicology from the University of California, Santa Barbara in September 2016, publishing her dissertation, *English Reception of Felix Mendelssohn as Told Through British Music Histories*. She has presented papers at several conferences in the US and UK, including meetings of the North American British Studies Association and the American Musicological Society. Dr. Shaver-Gleason writes programme notes for several arts organizations, including the Santa Barbara Chamber Orchestra, the Schubert Club, and the BBC. She also maintains a blog called *Not Another Music History Cliché* in which she debunks musical myths.

### **The Spiritual Practice of Music Listening in the Concert Hall: Cavendish Weedon's Divine Musick**

Ina Knoth (Universität Hamburg)

London's music practice around 1700 was the most publicly active and diverse in Europe. Music was a force in opera, the theatre, and – at least 50 years earlier than on the continent – commercial concerts, in addition to domestic musical activities, music in church ritual and at court. My paper aims to differentiate how these many different ways of experiencing music affected habituated ways of listening, focussing on the boundaries between listening to music as an element in, on the one hand, religious, and, on the other, secular life. Cavendish Weedon's concert series of 1702, designed as 'Performances against Irreligion and Vice', serves as a prominent example of how religious ideals of music perception were transferred to the concert hall. This paper analyses the programming structure, the repertoire and acoustic conditions of this series and compares them to those of divine service and contemporary concert series. Well-known statements about music listening as well as unknown private diaries are employed to evaluate the way listening to the most available music – music in church ritual – influenced the way people perceived concert music

#### *Biography*

I did my undergraduate studies in musicology, English literature and economics at the Hochschule für Musik Franz Liszt, Weimar and the Friedrich-Schiller-Universität Jena from 2003 to 2009. In 2014, I finished my dissertation on Paul Hindemith's *Harmonie der Welt* at the Carl von Ossietzky Universität Oldenburg. Since October 2014, I am a lecturer at the Universität Hamburg, working on a postdoctoral project about Music Listening in England, c. 1670–1750.

## Lecture-Recitals 1–3

Simon McVeigh (Goldsmiths, University of London), chair

### Changing images of the 'Ballet of the Nuns' in its keyboard arrangements

Nana Wang (University of Southampton)

The 'Ballet of the Nuns' is one of the most sensational parts in Meyerbeer's *Robert le diable*. However, the roles of the deceased nuns were varied through keyboard arrangements in the late 19th century, when the opera-based works were largely criticised as a 'bastard genre and the worst crimes'. However, its significance cannot be overlooked in terms of transforming the stage effect of *Robert le diable* into a text without the exact visual images of the original opera. I will compare the parts of three arrangements in the case study, which are all based on tunes from ballet of nuns in Act 3 of *Robert le Diable*--Deuxieme Air de Ballet Séduction par le Jeu. This scene mainly portrays the enchanted nuns tempting Robert to pick up the magic branch and become a devil. The three arrangements are Joseph Ascher's *Illustration de Robert le Diable pour piano*, Félix Godefroid's *L'opéra au piano*, 12 Illustrations, *Robert le Diable No.1* and Sydney Smith's *Robert le Diable fantaisie dramatique pour piano sur l'opéra de Meyerbeer*. All these three works were published around 1870s-1880s, a period where virtuoso and opera-based works were in decline. However, they are still of significance in depicting the different roles of transcribers and different images of the nuns. Performance of the three parts will also be included to illustrate how the image varied.

#### Biography

I'm a third year PhD student in the University of Southampton. My research mainly concentrates on the keyboard arrangements of Meyerbeer's *Robert le diable*. My supervisor are Prof. Mark Everist and Prof. David Owen Norris.

### Conversation in Mozart's piano concertos KV 451, 456, 482

Panu Heimonen (University of Helsinki)

This lecture-recital shows how dialogue in Mozart's 1.movement concerto form (KV 451, 456, 482) relates to patterns of conversation in Enlightenment. The classical style in itself is amenable to features of sociability and communicative intent. The concertos in themselves establish highly individualized interactive arrangements between consecutive formal sections. There is social energy (Greenblatt 1988) emitted in these dialogical joint encounters which arises out of social and individual modalities attached to theme actors and configurations between them. Interaction between the modalities gives rise to types of temporality also at the level of the whole movement. A temporal profile is born out of conversational interaction between solo and ritornello sections expressed in terms of temporal references (Jaszczolt 2009). This profile connects with the outer realm of Enlightenment cultural practice.

The lecture examines the performance of larger exposition (R1, S2, R2) in concerto form. A temporal profile for each concerto is derived out of interactions between these sections. This profile forms the bases of the juxtaposition between conversation in concertos and the Enlightenment culture. Existential semiotic transcendental acts (Tarasti 2015) are used in assessing the ways of transmission between work and the Enlightenment culture of conversation.

#### Biography

Panu Heimonen has been educated at the Sibelius-Academy (MA, Music theory and analysis) and the University of Helsinki (MA, Musicology, Philosophy). At present he pursues doctoral studies at the University of Helsinki. His research centres on music analysis and narrative theory with applications to various musical contexts, especially musical performance. He has special interest in bringing together narrative ways of analysing music with traditional music analytical techniques such as Schenkerian analysis and musical Formenlehre. He works on music analytical and narratological questions relating to first movement concerto form in WA Mozart's piano concertos. (panu.heimonen@helsinki.fi)

### The recorder in the 21st century: The Helder Tenor at the intersection of research and practice

Susanne Froehlich (Kunstuniversität Graz, Austria)

From the Middle Ages on, the recorder had many different forms of appearance and was always adapted to the sound worlds and music aesthetics of its particular time. Therefore, recorder players from today can choose from a big variety of instruments to perform in different styles and performance practises. So, it seems quite logic to perform music from today on instruments from today. But, reality looks very different and in terms of method, extended techniques and performance practise on modern recorder models we are still at the starting point and there is a lot to develop, to explore, to fathom and to document. This fact marks the actual starting point of my artistic research and leads me to the following questions:

- How much will new recorder models enrich repertoire, playing techniques and performance practise of recorder players in the future?
- What new challenges do new models pose for makers and performers?

So far, I have focused mainly on one modern recorder model, the Helder Tenor, which was developed by Maarten Helder during the early 1990s and is now produced by recorder firm Mollenhauer. Unlike other recorders, it is capable of significantly varied and expressive dynamics over an extended, strong sounding and well-balanced note range. My research is based on two main aspects: On one hand, to approach the instrument from its historical development, especially the 20th century, with the focus on instrument making, political situation, socialization, music aesthetics and performance practise. On the other hand, to practically approach the instrument through a soloist and chamber music context as well as to literally fathom its physics and capabilities. Measurements must be made, literature needs to be found, but there is also a lot of space left for experiments and improvisation.

Having completed this research successfully, an advanced performance practise as well as extended playing techniques will have been found and documented, new repertoire will have been created and a new version of the Helder Tenor will have been developed. The recorder will be presented as a miscellaneous soloist instrument and the

knowledge and interest in it will be internationally expanded. More information my BLOG: [www.susannefroehlichrecorder.wordpress.com](http://www.susannefroehlichrecorder.wordpress.com).

#### Biography

Susanne studied the recorder at the Amsterdam Conservatory, the University of Arts in Berlin and the "Akademie für Tonkunst" in Darmstadt, where she obtained her final exams always with distinction. Since October 2015 she is doing an artistic-academic research at the Art University in Graz. Susanne has won several scholarships and international competitions in Berlin, Bonn, Cracow, Graz, New York, and Rotterdam, regularly performs recitals and teaches workshops in Europe and overseas. She appears both as soloist and different formations as well as music theatre productions. She has participated in numerous world premieres at renowned venues and festivals worldwide.



## Lecture-Recitals 4–6

Piers Hellawell (Queen's University Belfast), chair

### **Jazz, Bozza, and Rivier: A Comparative Performance Study of Eugène Bozza's *Frigariana* (1967) and Jean Rivier's *Concerto for Trumpet* (1970)**

Benjamin Joy (The Ohio State University)

Contemporary French composers Eugène Bozza and Jean Rivier both wrote canonical works for trumpet. However, two of their solo trumpet compositions, Bozza's *Frigariana* (1967) and Rivier's *Concerto for Trumpet* (1970), have received considerably less attention. In July of 2017, I completed an international artist residency with the Centre d'Art, Marnay Art Centre (CAMAC) in Marnay-sur-Seine, France to research original source material related to these compositions. I consulted Bozza and Rivier's original scores by at publishers Alphonse Leduc and Gerard Billaudot in Paris, the École Nationale de Musique in Valenciennes, and the Bibliothèque Municipale de Valenciennes; Bozza's letters at the Bibliothèque National; and an archived recording of Rivier's *Concerto for Trumpet* at L'Institut National de l'Audiovisuel. I also performed a lecture-recital of both Bozza's *Frigariana* and Rivier's *Concerto for Trumpet* for CAMAC. This paper will present the preliminary findings of this performance-based research in an effort to address the following questions: How does Rivier and Bozza's appreciation for and contact with jazz manifest in these works? What are the challenges to performing these pieces? Do they have pedagogical value? Do Bozza's etude books and letters inform the performance of his piece? How do these pieces differ from the composers' other works for trumpet? What contributions do these pieces offer to the canon of contemporary solo trumpet literature? I find that both Rivier and Bozza employ innovative jazz elements in their compositions that enrich our understanding of jazz influence on contemporary French art music. I also contend that Bozza's *Frigariana* and Rivier's *Concerto for Trumpet* merit inclusion in the canonical literature for solo trumpet.

#### *Biography*

Dr. Benjamin M. Joy is a recent graduate of the Doctor of Musical Arts in Trumpet Performance program at The Ohio State University. His research and performance interests include contemporary trumpet solo and mixed chamber ensemble literature, brass methods, and brass pedagogy. Dr. Joy performs regularly with the Westerville

Symphony, Columbus Dance Theatre, McConnell Arts Center Chamber Orchestra, and Ohio Valley Symphony. He earned his Master of Arts degree in Trumpet Performance and Chamber Music from the University of Michigan in 2011. His primary teachers include Professor Tim Leasure (The Ohio State University) and Professor Bill Campbell (University of Michigan).

### **Performing Songs of the Jewish Thieves and Prostitutes in Today's Poland: Second Take on Telling the His/Her Story of the Marginalised**

Izabella Goldstein (The University of Manchester)

After years of silence during the communist rule, since 1989 Jewish culture has been every year more broadly presented in Poland. Today it is most visible through Jewish festivals which take place all over Poland. The most described of them is the Jewish Festival of Cracow. Although greatly popular, the festival (and its surroundings) has attracted a lot of media and academic critique. Concerns are voiced over what seems to be appropriation of Jewish culture by the non-Jewish Poles, kitsch aesthetics of many performances and duplication of stereotypes.

This lecture-recital is based on a project which includes both practical and theoretical insight into songs of Jewish thieves and prostitutes from early 20th century Poland. These songs have been originally collected to bring to light the fate of many from the deprived (Jewish) communities and have been (re-)discovered only recently. In my research, through a series of concerts for Jewish and non-Jewish audiences, I explore the potential which this repertoire has for (re)telling the his/herstory of the Jewish community of Poland, beyond predominant orientalist, simplified and politicised narratives.

#### *Biography*

Izabella Goldstein holds an MA in Choral Conducting from the Chopin Academy of Music of Warsaw and an MA in Opera Singing and Performance from the Bacewicz Academy of Music of Lodz. Currently Izabella is a PhD candidate at the Department of Music, the University of Manchester where she is researching 'Songs of the Jewish Underworld in Pre-World War Two Warsaw'. Izabella's research interests include: role of body in performance, activism, Yiddish culture and Polish-Jewish relations.

### **Six Spiders and It's Unique Dual Part: Advantages, Difficulties and Consequences of Engaging One Performer in Simultaneous Vocal and Instrumental Expression.**

Agata Kubiak & Bartosz Szafranski (London College of Music & University of West London)

Six Spiders is designed to showcase the unique voice plus violin dual part within the context of the composer's DMus degree project. The project interrogates the expressive potential of focusing the compositional effort on the spaces between strong musical gestures, with a particular emphasis on transformations of timbre. The most structurally evident consequence of this aim is the placement of the strong gestures at long distances over the timeline of a composition, which created a unique set of challenges when combined with the instrumentation of Six Spiders: voice and violin, electric guitar, pre-recorded electronics.

This research explores the challenges and advantages of writing for and performing on a new instrument that is voice-violin. We look into how the lack of canonical references influenced the writing process for the composer and how the presence of the voice affects the violin (instrumental) performance and vice versa. Singing while playing is very often encouraged in jazz improvisation, but usually in reference to the same line being sung and played. Our research explores the effect vocal performance may have on the instrumentality when a completely different part is being sung and asks about the practical and artistic consequences of using one performer for these two different roles. In particular, a kind of 'thinking out loud', the public expression of what would ordinarily be private internal process for the singer/violinist, seemed to become an integral part of rehearsal.

#### *Biography*

Agata Kubiak is a violinist and a singer, active on both the classical and jazz scenes with particular interests in new music and improvisation. Member of the Konvalia String Quartet since 2014. PhD candidate at London College of Music, UWL, currently researching new music and creativity in string players.

Bartosz Szafranski is a Polish composer based in London, currently undertaking a DMus in composition at the London College of Music, University of West London, supervised by Prof.

David Osbon. In addition to music for the concert platform, he regularly composes for film, dance, and live theatre.

## Session 5A. Music and Nations 2

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Rachel Cowgill (University of Huddersfield), chair

### **Sprechsingen, Wozzeck, and German Nationalism**

Amanda Hsieh (University of Toronto)

I contribute to on-going debates on nation and musical modernisms through examining the vocal styles and characteristics heard in Berg's opera *Wozzeck*. Specifically, I consider our general knowledge of the technique *Sprechgesang* and suggest that a more expansive understanding of the vocal method would mean more nuanced insights into Berg's approach to Austro-German modernism and musical identity. *Sprechgesang* has normally been considered Schoenberg's invention; however, as Kravitt (1996), Meyer-Kalkus (2001), Knust (2015) and others show, this historical narrative is too narrow. *Wozzeck*'s premiere generated many discussions about linguistic expression of the German nation, with critics often citing Wagner's vocal writings alongside ideas of Herder and Goethe. Berg's opera in this sense became a site in which ideas of national identity—in particular what sounded 'natural' and therefore belonged—were contested and negotiated. I show first how Berg and his critics talked about these issues and secondly, how the opera's mostly male characters express themselves vocally, in *Sprechgesang* or a more traditional, Italian *bel canto*. Ultimately, I argue that the ways in which Berg destabilised the two vocal methods make relationship between the two problematic; he hence put into question Austro-German ideas of the nation and masculinity in a post-WWI era.

#### *Biography*

Amanda Hsieh is a doctoral candidate from the University of Toronto, where she is also a Fellow at the Jackman Humanities Institute and a thrice winner of the Music Faculty's annual award for an outstanding graduate in Music Theory or History. In 2016/17 she has been at Humboldt University of Berlin under the supervision of Prof Arne Stollberg thanks to a generous grant from the DAAD. Amanda also holds an MPhil from the University of Oxford. She has presented at TOSC@Bologna, IMS, and the 18th Biennial International Conference on nineteenth century Music. Her book reviews are in *Music & Letters*.

### **The Prince and the Dervish: A Musical Morality Tale**

Jacob Olley (King's College London/Westfälische Wilhelms-Universität Münster)

In 1769, referring to the Ottoman presence in south-eastern Europe, Voltaire remarked that he did not wish 'to see Greece governed by people who know neither how to read nor how to write, dance or sing'. Voltaire's prejudice against Ottoman Muslims as 'enemies of the arts' was shared by other European commentators during the eighteenth century, who viewed the absence of musical notation as a sign of the inferiority of Ottoman civilisation. The Enlightenment discourse of Ottoman degeneracy was shaped in part by the monumental *History of the Growth and Decay of the Ottoman Empire (1734–5)* by the Moldavian prince and orientalist Dimitrie Cantemir (1673–1723). Not coincidentally, Cantemir claimed in his *History* to have introduced musical notation to the Ottomans – a claim that was not only accepted by his eighteenth-century readers, but continues to hold sway within Ottoman music studies. In this paper, I re-examine the evidence for Cantemir's assertion by comparing his own writings with those of his older contemporary, the Sufi poet and musician Nayi Osman Dede (1652–1729). What emerges is a tale of plagiarism, cultural politics and the complexity of early modern identities, which shows how rigorous source criticism can destabilize entrenched historiographical narratives.

#### *Biography*

I am a research associate on the long-term project 'Corpus Musicae Ottomanicae: Critical Editions of Near Eastern Music Manuscripts', funded by the German Research Foundation (DFG) and based at the University of Münster. I am completing my PhD, which is funded by the Arts and Humanities Research Council (AHRC), in the music department of King's College London. My thesis is entitled *Writing Music in Early Nineteenth-Century Istanbul: Ottoman Armenians and the Invention of Hampartsum Notation*, and engages with both (ethno)musicology and cultural history.

### **The Role of Islam and Nationalism in the Music of Albeniz**

Eric Suh (Independent Scholar)

This essay examines Arabic and Moorish musical influences in the work of iconic Spanish composer Isaac Albeniz to propose the constancy of Islamic influences on Spanish cultures, even in music overtly coded as 'nationalist'. Albeniz, one of Spain's most famous composers, is often touted as a champion of Spanish folk idioms gleaned from Andalusia, flamenco, and other indigenous styles. However, many of these influences demonstrate clear roots in Moorish (as well as gypsy) musical forms, revealing the ways in which Spanish music and culture betray claims to an exclusively Catholic tradition. By examining Albeniz's work and influences, this essay shows that Spain's connection to and integration of Islamic influences is foundational to its articulation of cultural nationalism, challenging conventional narratives that place Europe in conflict with Islam. Beyond the contentious status of the Spanish North African towns of Ceuta and Melilla, this essay looks to Spanish nationalism in music to suggest that Islam is not an 'enemy at the gates' so much an integral part of a cosmopolitan Spanish identity.



## Session 5B. Popular Music Studies 2

Sara Cohen (University of Liverpool), chair

### **Immigrant Discourse, Humour and Postcolonial Melancholia in UK Hip-hop**

Justin Williams (University of Bristol)

Despite some notable exceptions (Garrett, 2014; Kärjä, 2010), the role of humour in hip-hop music is vastly undertheorized, reflective of a lacuna in scholarship on music and humour. After outlining examples of wordplay and other types of humour in British culture, I focus on the Anglophone Welsh hip-hop parody group Goldie Looking Chain and their depiction of hip-hop culture via their hometown of Newport, invoking hip-hop tropes of hyper-localism. While not representative of all Welsh hip-hop, Goldie Looking Chain's music (e.g. 'Eastenders Rap', 'Newport State of Mind', 'Fresh Prince of Cwmbryn') provide a useful case study for which to investigate humour and parody within the genre.

By way of contrast, I also look at YouTube parody videos by British-Serbian David Vujanic who goes by the name 'Bricka Bricka', an Eastern European rapper. The videos look at British immigrant stereotypes in parodies such as 'Immigrant Bling' (of Drake's 'Hotline Bling'), 'Eastern Europe Style' (Psy's 'Gangnam Style') and 'Drunk at Work' (Beyoncé's 'Drunk in Love'). Here, I align theories of parody alongside digital media and post-colonial literature. Concepts such as Gilroy's "post-colonial" melancholia show how humour can be used to resist prejudice and xenophobic strands of the political economy. To quote from Palmer's *Taking Humour Seriously*, 'what people laugh at, how and when they laugh is absolutely central to their culture' (p. 89). These uses of humour may reveal deeper meanings about local rap, social critique and the notion of 'Welshness' or of the Eastern European 'Other', respectively.

#### *Biography*

Justin A. Williams is Senior Lecturer in Music at Bristol University (UK). He is the author of *Rhymin' and Stealin': Musical Borrowing in Hip-hop* (2013) and is editor of *The Cambridge Companion to Hip-hop* (2015). He is also co-editor (with Katherine Williams) of *The Cambridge Companion to the Singer-Songwriter* (2016) and *The Singer-Songwriter Handbook* (Bloomsbury, forthcoming 2017). (justin.williams@bristol.ac.uk)

### **Difference, Repetition and the Wrens**

Stephen Overy (University of Newcastle)

This paper considers the concepts of difference and repetition as described in Deleuze's *Difference and Repetition* (1968), and posits a reading of these two notions as tools to describe musical (and, by extension, more general) creativity. Deleuze's materialist and psychoanalytic approach offers a way of decentering genius from its traditional place as a property of the subject, and instead situates it in a network of contingent relationships external to the subject.

This reading of difference as a productive potential between entities or concepts allows a reading of the American band The Wrens, whose 'differences' are described as a nested series of relationships: between band members, with their inspirations (notably Black Francis), and between imagined iterations of the Wrens themselves (notably the version that accepted Grass Records' 1996 Faustian offer of fame). Creativity, in the space of repetition, is posited as a consequence of being able to mobilise a network of sufficiently productive differences.

The paper concludes by showing how this Deleuzian model of creativity offers general possibilities of reading popular music in terms of difference and repetition, showing how differences can become stale (and therefore lead to endless repetition of the same).

### **Jazz as (Un)popular Music**

Catherine Tackley (University of Liverpool)

The ways in which jazz has been studied, and the purposes to which it has been put by the cultural establishment, have often privileged its autonomous high-art status over its popular reflexivity. In order to understand the potential and limits of jazz it is necessary to understand its relevance, or otherwise, outside the confines of the jazz scene and its specific community of musicians, fans and critics. Even in the 'new jazz studies', the popularity of jazz remains, as I suggested in 2004, an 'unpopular problem'. Moreover, the unpopularity of jazz receives even less frequent attention, and a spirit of advocacy threatens to overwhelm the objectivity of scholars.

Recent history provides many examples of mainstream British pop artists performing jazz; in this paper I focus on Robbie Williams' *Swings Both Ways* (2013) and Annie Lennox's *Nostalgia* (2014). I discuss how the genre is represented in these examples, interrogate what the engagement with jazz represents for the artists involved, and evaluate the effects of this on public perceptions of jazz. I argue that jazz, rather than being at the cutting edge of musical development, can be readily positioned in the 'middle of the road'; and rather than reflecting identities in a sophisticated way, can provide popular music which commonly understood globally.

#### *Biography*

Catherine Tackley (née Parsonage) is Professor and Head of the Department of Music at the University of Liverpool. She completed a PhD on early jazz in Britain at City University London and began her academic career at Leeds College of Music, latterly in the role of Head of the Centre for Jazz Studies UK. Catherine joined The Open University as Lecturer in Music in July 2008, was appointed Senior Lecturer in February 2011 and Professor in April 2016. Catherine was Head of the Music Department at the OU in 2014-2016, following several years as Director of Research for Music. She also served as Interim Associate Dean (Research) in the Faculty of Arts. She is now a Visiting Professor at the OU.

## Session 5C. British Musical Life 2

Bryan White (University of Leeds), chair

### **Thou that hast been in England many a year: A Consideration of Joachim's Influence on Music in Britain 1870-1907.**

Ian Maxwell (University of Cambridge)

Although many of Joseph Joachim's connections with Britain are well-known and documented, there is much about Joachim's activities in Britain, especially between about 1880 and his death in 1907 that until now, has not been generally realized. However, recent archive discoveries have revealed extensive evidence of Joachim's musical life in Britain during the latter part of the nineteenth century that has largely gone un-researched. It is evident that Joachim had a considerable effect on music in Britain – an effect the full extent of which has, largely, not been recognized thus far. Joachim had British connections, not only as a performer and celebrity, but also at Uppingham School and both Oxford and Cambridge Universities. He was closely associated with the Oxford and Cambridge Musical Club, was a friend of Donald Tovey, and had family connections in England, through his nephew and son-in-law the philosopher Harold Henry Joachim. This paper presents the results of the examination of a wide range of archives, including Uppingham School, the Oxford and Cambridge Musical Club and the British Joachim family archive, and presents a compelling case that Joachim may be regarded as partly a British musician and personality.

#### *Biography*

After graduating in 1979 with a BMus from the University of Aberdeen, Dr Ian Maxwell recently completed a doctorate at the University of Durham, working under the supervision of Professor Jeremy Dibble, examining the life and work of the composer Ernest John Moeran. Dr Maxwell has continued with musicological research, both extending his work on E. J. Moeran and developing other areas, including computer-assisted musical style analysis, the history of the Oxford and Cambridge University Musical Clubs, the composer Arthur Willner, and other related topics. Since October 2015, Dr Maxwell has been an affiliated researcher at the University of Cambridge.

### **Ubiquity Organized: Mechanical Instruments in Early-Victorian London**

Jonathan Hicks (Newcastle University)

Long before the advent of sound recording, or the contemporaneous introduction of perforated paper rolls for player pianos, the simple pinned barrel was widely used in public and private settings. In London, the most prominent pinned instrument was the notorious street organ, which prompted a campaign to regulate the 'nuisance' caused by grinders, particularly those who had migrated to the metropolis from overseas. The Street Music Act of 1864 saw the middle-class opposition to foreign invasion (mechanical, acoustic, and economic) enshrined in law. Yet, the same period saw the pinned barrel marketed to London's parish churches – churches that sought to accommodate the growing demand for hymn-singing without relying on poorly trained amateur musicians or costly professionals. While the history of street nuisance has received widespread attention in, the advent of mechanically-assisted congregational singing has been less remarked. My aim in this paper is to ask how we might bring both sorts of pinned performance together under a rubric of musical ubiquity. Rather than thinking of ubiquity in twentieth-century terms of 'anywhere, anytime', the double life of the pinned barrel in Victorian London suggests that ubiquity can also be divisive – a means of organising musical life, both socially and spatially.

#### *Biography*

Jonathan (Jo) Hicks is a postdoctoral researcher on the European Research Council project, 'Music in London 1800-1851', based at King's College London. His research is primarily concerned with the historical geography of music. In addition to preparing a monograph about music and mobility in early Victorian London, he has co-edited a volume of essays entitled *The Melodramatic Moment, 1790-1820*. Jo is a founder member of the Leverhulme-funded Hearing Landscape Critically research network, and has published in *Cambridge Opera Journal*, *Theatre Notebook*, and the *Routledge Companion to Music and Visual Culture*.

### **Music and Liturgy during the reign of Edward VI: Medieval Legacy and Continental Influences**

Luca Vona (University of Rome 'La Sapienza', Katholieke Universiteit Leuven, Pontifical Institute of Liturgy)

This paper explores origins of Anglican sacred music both musicologically and theologically. It focusses in particular on England during the reign of Edward VI, because, although Edward's reign lasted only six years, it established the foundations of English Protestantism both theologically and musically, with the diffusion of the processional litany, of metrical psalmody, and the adaptation of plainchant to vernacular.

On the one hand, I will trace the dismantling and in the same time the survival of medieval musical theory and practice during the Reformation, highlighting the elements of continuity and discontinuity between the liturgical and musical practice before the Anglican reform and musical solutions proposed for the *Book of Common Prayer* in the 1549 and 1552 editions. On the other, I will relate Anglican Reformation thought to the musical aesthetics of the most important reformers in England and in continental Europe, in order to define a reformed theology of music.

#### *Biography*

Luca Vona graduated in Musicology at University of Turin (Italy) with the thesis *Ideas for a Theological Aesthetics of Music*. He is a doctoral student in Musicology at 'La Sapienza' University of Rome and doctoral student in Liturgy at the Pontifical Institute of Liturgy (Pontifical University St Anselm) with the project 'Music and Liturgy in Tudor England: Medieval legacy and continental influences between the first (1549) and the second (1552) Prayer Book' that obtained a joint supervision by the department of Musicology of the Katholieke Universiteit Leuven (Belgium).



## Session 5D. Music and Trauma

Caroline Rae (Cardiff University), chair

### **'This Song of Sorrow Will Never Sleep': Lutosławski and Trauma**

Nicholas Reyland (Keele University)

Recent research into Witold Lutosławski (1913-94) challenges earlier thinking about his life and music. Essays by Michael Klein and Lisa Jakelski concerning his music's symbolism/abstraction, for instance, and by Adrian Thomas and Andrea Bohlman on his activities with/against the state during Stalinism and the Solidarity period, have confirmed that Lutosławski's view on such matters – his composer's voice having dominated earlier scholars – is not the only truth.

Working alongside the aforementioned musicologists on the AHRC-funded 'Lutosławski's Worlds' project, my own recent Lutosławski research has focused on the relationship between his musical narratives and personal experiences of violence, loss, war, and other potentially traumatic events. Examining vocal pieces from the first decade of his modernist output – particularly *Paroles Tissées* (1965) for tenor and chamber ensemble, his setting of poetry by Jean-François Chabrun – this paper demonstrates how the critical-theoretical bricolage of literary and musicological trauma theory can empower forceful new readings of his music's expressions of lament, violence, disruption and catastrophe.

Yet Lutosławski is not so easily recruited to trauma studies narratives. Seeking to engage equitably with trauma theory, music analysis, and Lutosławski's statements, my paper also presents revisionist thinking about trauma studies, partly by drawing on ideas absent from much recent work on artistic representations of trauma – currently psychological and neuroscience thought about resilience, post-traumatic growth and art as emotional regulation.

#### *Biography*

Dr Nicholas Reyland is a specialist in recent Polish music (particularly the life and music of Witold Lutosławski), narrative theory, screen music studies, affect and embodiment, and, more broadly, the theory, analysis and criticism of music since 1900. His books include *Zbigniew Preisner's 'Three Colors' Trilogy: A Film Score Guide* (2012), and the co-edited collections *Music and Narrative Since 1900* (2013), *Music, Analysis, and the Body* (forthcoming) and *Lutosławski's Worlds* (forthcoming). His research has been published in

journals including *Music & Letters*, *Music Analysis*, *Music, Sound and the Moving Image* and *Twentieth-Century Music*.

### **Postmemory and late style in popular culture: Neutral Milk Hotel's *In the Aeroplane Over the Sea***

Michael Spitzer (University of Liverpool)

Neutral Milk Hotel was a psychedelic lo-fi band active in the 1990s. Their second (and last) album, *In the Aeroplane Over the Sea*, has achieved lasting cult status. As an album memorializing Anne Frank, it enacts aspects of Postmemory, a subdiscipline of Holocaust Studies pioneered by the American gender theorist, Marianne Hirsch. Hirsch's notion of 'heteropathic memory' helps illuminate the disjunctive soundscape of the album, and its fraught sonic negotiations with Frank. Given that Jeff Mangum, NMH's lead singer, retired aged 28, does it make sense to talk of his late style, even in the context of historical lateness? Arguably, a 'break-up' album (which *Aeroplane* is) enacts the subjective disjunctions characteristic of classic late style at the level of the group.

#### *Biography*

Michael Spitzer is Professor of Theory and Analysis in the Department of Music at the University of Liverpool. He is an authority on Beethoven, with interests in aesthetics and critical theory, cognitive metaphor, and music and affect. He was President of the Society for Music Analysis for many years, and also chairs the Editorial Board of *Music Analysis* journal. He founded the series of International Conferences on Music and Emotion, and organised the International Conference on Analyzing Popular Music (Liverpool, 2013).

### **Scoring the Holocaust: Film Music and the Ethics of Sentimentality**

Matt Lawson (Edge Hill University)

The Holocaust has been represented hundreds of times on film, with visual representations originating from countries across the globe. The ethical debates surrounding representations of the Holocaust coexist and reappear with the release of each new film or television programme, and the discourse is seldom more pronounced than when the Holocaust is visualised in mainstream cinematic productions.

While scholars have extensively analysed and theorised the visual representations of the Holocaust on screen, the music scores used have garnered far less attention. This paper examines three commercially successful Holocaust films, *Schindler's List* (1993: dir. Steven Spielberg), *The Grey Zone* (2001: dir. Tim Blake Nelson), and *The Counterfeiters* (2006: dir. Stefan Ruzowitzky). The paper analyses key scenes in conjunction with the score, and examines issues of sentimentality, appropriateness, and the subsequent issues which these can cause. Using scholarship from the world of film studies as context, we will ask questions of the music score; how it is functioning, whether it is morally or ethically appropriate, and whether it should be there at all.

The paper concludes by suggesting that film musicology has unexplored channels to explore, and engaging with challenging films such as those referenced in the paper encourage this new direction.

#### *Biography*

My PhD thesis focussed on the music used in German depictions of the Holocaust on screen. I spent ten weeks in Germany supported by the European Holocaust Research Infrastructure (EHRI) and the Deutsche Akademische Austauschdienst (DAAD). Having completed my undergraduate degree in Music at Huddersfield in 2009, I then gained an MA with distinction from the University of York (2012). I taught at Edge Hill from 2012-15 on four degree programmes across the faculty of Arts and Sciences, and have completed a Postgraduate Certificate in Teaching in Higher Education (PGCTHE), granting me Fellow status of the Higher Education Academy (FHEA).

## Session 6A. Russian and Soviet Music

Anastasia Belina-Johnson (Royal College of Music, London), chair

### 'In Lieu of Payment': Alternative Forms of Compensation for the Soviet Publication of Benjamin Britten's Music

Thornton Miller (University of Illinois at Urbana-Champaign)

The transfer of intellectual property between the USSR and the UK was complicated by the legal and economic differences between the two states. Before the USSR joined the Universal Copyright Convention in 1973, it did not legally acknowledge foreign intellectual property rights. Therefore, Soviet publishers were not legally obligated to request permission of or provide compensation to foreign creators when republishing foreign works in the USSR. Moreover, the Soviet closed economic system resulted in the inconvertibility of Soviet rubles into the currency of other states. Nevertheless, some Soviet publishers still attempted to provide fair compensation to the works' original creators, despite the absence of legal obligation under Soviet law.

During the early Cold War, Western classical music, among other arts, played an important role as a forum for peaceful coexistence and as an arena for cultural competition. The British composer Benjamin Britten was an enthusiastic participant in Anglo-Soviet cultural exchanges. In this paper, I will discuss two Soviet attempts to provide remuneration for the re-publication of the British composer's works in the USSR during the early 1960s. These Soviet publishers devised alternative forms of remuneration in order to fulfill their perceived obligation to compensate the composer for his creative labor.

#### Biography

Thornton Miller is a PhD Candidate in Musicology at the University of Illinois at Urbana-Champaign, and is pursuing a minor in Russian, East European, and Eurasian Studies. He received five Foreign Language and Area Studies Fellowships to support his studies of Russian language and history, and a Cultures of Law in Global Contexts Fellowship to support his study of Soviet intellectual property law. Mr. Miller's dissertation research focuses on the agency of music professionals – such as composers, impresarios, performers, and publishers – in Anglo-Soviet cultural exchange during the early Cold War.

### Approaching Violin music of the 20th Century: East-West Historical Performance Traditions to Sergei Prokofiev's Music

Viktoria Zora (Goldsmiths, University of London)

Prokofiev's First Violin Concerto Op. 19 (1915-1917) was perceived as an innovative and technically virtuosic modern piece. However, the Concerto's premiere was realised with moderate success in 1923. It was only the subsequent 1924-1925 performances by the Hungarian violinist Joseph Szigeti that successfully unleashed Concerto's new textual effects and virtuosity. Prokofiev's 1936 relocation to the Soviet Russia and his late violin compositions the Violin Sonatas (Op. 80 1938-1946; Op. 94bis 1942-1943/1944) reflect neoclassical and Russian traditions and the grim of the Second World War. The Violin Sonatas were premiered in the 1940s by the Soviet violinist David Oistrakh, dedicatee of Op. 80 and collaborator of Op. 94bis. Oistrakh's sound production underlined the lyricism and monumentalism of Russian music. Even Oistrakh's interpretation of the First Violin Concerto exhibits Russian fairy-tale colouring and deep lyricism, in contrast to Szigeti's interpretation full of new textual sounds, staccato bowings and inventions of timbre. Moreover, Szigeti applied the same innovative approach in his American interpretations of the Violin Sonatas in the 1940s. The paper explores via performance editions and recordings what are the differences between Western (Szigeti) and Eastern (Oistrakh) historical interpretations and how modern violinists could approach virtuosity and lyricism in Prokofiev's violin works

#### Biography

Viktoria Zora studied musicology at the University of Athens followed by Master of Arts in violin music performance at London's Royal Academy of Music. She has defended her PhD research on Sergei Prokofiev's Violin Sonatas Op. 80 and Op. 94bis at Goldsmiths, University of London, which combined her interests in academic studies and performance. She is an Associate Fellow of the UK's Higher Education Academy and has published in *The Strad* and in the *Three Oranges*, the journal of the Serge Prokofiev Foundation, on the violin music of Sergei Prokofiev.

## Session 6B. Studies in Collaboration

Amanda Bayley (Bath Spa University), chair

### 'This Feels like the Future': Real-time, Multi-located Musical Collaboration using Low-latency Internet Technology

Gareth Smith (Institute of Contemporary Music Performance)

Increasingly, daily tasks are carried out 'virtually' via digital networks, from video conference calls with colleagues and students to collaboratively editing documents in the 'cloud'. While such tasks are manageable over regular broadband Internet connections, issues of latency render meaningful, real-time musical collaboration highly problematic (Pignato & Begany, 2015). Using much more powerful, Gigabit Ethernet technology and combining the high-bandwidth JANET network with LOLA (low-latency videoconferencing technology), engineers and musicians in multiple locations can work together on real-time, live music events over long distances. The functionality and applicability of this technology for music is in its infancy. This paper presents quantitative, technical and qualitative, ethnographic data from a recent three-hour LOLA collaboration between collaborative teams based in Edinburgh and London, involving three engineers, and three musicians (saxophonist/composer, bass guitarist and drummer). Issues under discussion include audio/video realism, latency perception, 'naturalness', groove, working with a click track, and attempts to break the system in the context of rehearsal and pre-production of two original jazz-based compositions. The musician-researchers had never played together prior to this study, enabling them to highlight a range of salient issues in the potential application of remote, real-time, collaborative music-making using LOLA technology.

#### Biography

Gareth Dylan Smith is Research Fellow at the Institute of Contemporary Music Performance. He is co-editor of the *Journal of Popular Music Education*. His research interests include autoethnography and embodiment in performance. Zack Moir is Lecturer in Popular Music at Edinburgh Napier University and University of the Highlands and Islands. His research interests include popular music in higher education, and teaching and learning improvisation. Paul Ferguson is Programme Leader for the MA Sound Production postgraduate degree at Edinburgh Napier University, and acts as technical director for the music subject group. His current research was awarded an EU grant in 2014.

### Beyond Genius and Muse: the case of Elisabeth Lutyens and Edward Clark

Annika Forkert (University of Bristol)

Composer Elisabeth Lutyens and her second husband, the conductor, BBC and ISCM official and impresario Edward Clark lived through the many upheavals of the mid-twentieth century British music scene. We normally assume that Clark's work peaked with his pioneering BBC programming from 1927 to 1936, while Lutyens emerges post-WWII as one of the country's first dodecaphonist composers and a prolific writer of music for film, television, and radio. This paper traces the couple's professional intersections after the beginning of their personal partnership in 1939. I argue that their engagement with institutions and figures both of the British and European music scene never ceased, as they struck up friendships with Luigi Dallapiccola or William Glock, wrote and recorded music for BBC features, and sought to influence a younger generation of composers. Yet, these collaborative efforts cannot obscure the fact that Clark's star faded as Lutyens's rose, which represents a curious example of the 'Héloïse complex'. Often deployed in studies of collaborations between spouses in philosophy and literature, this complex describes a scenario in which a younger female philosopher (or here composer) 'idolizes a male colleague or teacher [...] whose banner they carry' but by whom they are eventually betrayed or left to find their own voice (*Oxford Companion to Philosophy*, 2005). Lutyens and Clark's case can complicate this theory while enabling a broader perspective on collaboration in music making.

#### Biography

I am a Leverhulme Early Career Fellow in Music at the University of Bristol, working on a study on composer Elisabeth Lutyens and her husband, conductor/music administrator Edward Clark, and their collaborations. My previous research has focused on concepts of musical modernism and twentieth-century British music, and on women composers. My article 'Magical Serialism: Modernist Enchantment in Elisabeth Lutyens's "O saisons, o châteaux!"' is forthcoming with *Twentieth Century Music*, and a chapter on Elizabeth Maconchy and her contemporaries Walton, Tippett, and Britten will be published in a forthcoming edited collection on Maconchy (*Studien zur Wertungsforschung*, Vienna).



### **From Studio to Recording Workplace: A Qualitative Investigation of the Person-environment Relationship in Music Making**

James Edward Armstrong (University of Surrey)

The recording studio is an environment that a majority of musicians are likely to frequent, capturing a lasting communication of sound and emotion to be revisited by the listener. However, there is surprisingly little research towards the psychological and emotional impact of the recording studio environment, and how this influences a musician's playing and performance. How does a musician's relationship with and their perception of the recording studio effect their playing and experience within it?

This paper explores the findings of an ongoing PhD research project, approached from an interdisciplinary perspective combining music performance studies and environmental psychology. The project places a number of guitarists in real-world, acoustically simulated, and unmediated recording studio locations in order to reveal differences in instrumental playing through comparative analysis. A post-experiment interview is conducted with all participants, gathering insight into each participant's personal experiences during the experiment: information which would otherwise be unobtainable through performance analysis alone. This paper highlights how personal meaning, cultural significance, behaviour-settings, past experiences, and expectation can shape the person-environment relationship between a musician and the recording studio.

#### *Biography*

James Edward Armstrong is a post-graduate researcher at the University of Surrey, exploring the impact of environment and space on musical performance through an interdisciplinary approach of music performance studies and environmental psychology. James has an extensive background as a musician, composer, and recording engineer across different musical backgrounds and genres. His additional research interests include music therapy, acoustic ecology, and the documentation and preservation of environmental soundscapes.

## Session 6C. Society for Music Analysis Panel: Music Analysis as a Strategy for Stimulating Inclusion of Music by Women Composers – Practical and Philosophical Considerations

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Lisa Colton (University of Huddersfield), chair

Brenda Ravenscroft (McGill University, Montreal) and Laurel Parsons (independent scholar)

While the number of performances, broadcasts, and recordings of music by women composers has unquestionably grown over the past 30 years, these works remain significantly underrepresented in comparison to music by male composers. In the scholarly world, recent musicological research has produced a remarkable body of literature focusing on the lives and careers of women composers in their socio-historical contexts, but detailed analysis and discussion of their compositions are still extremely rare. This is particularly true in the domain of music theory, where research continues to focus almost exclusively on compositions by men.

Addressing these deficits is not simply a matter of rectifying a scholarly gender imbalance: the lack of knowledge surrounding the music of female composers—particularly composers of colour—means that scholars, performers, and the general public remain unfamiliar with a large body of exciting repertoire, most of which continues to be excluded from the classroom. This session will examine the current state of music by women composers in light of developments over the past century, exploring questions of otherness, canonicity, and whether there is a discernibly female compositional voice. We will argue that music analysis can play a significant role in addressing the gender imbalance, and will use analyses from our four-volume, multi-author series *Analytical Essays on Music by Women Composers* (Oxford University Press, 2016–) to provide practical examples to support our argument. When complete, this series of collected essays will feature in-depth critical-analytic explorations devoted to compositions by women across Western art music history, starting with Hildegard of Bingen's serene medieval chants, and concluding with Inuit-Canadian throat-singer Tanya Tagaq's ferocious vocal performance art.

As background to our discussion of the ways in which analysis can stimulate the inclusion of music by women composers, we will present data from scholarly activities such as publications

and conferences showing the degree to which female composers' music has been excluded from the scholarly discourse. We will suggest ways in which this oversight can be addressed in the scholarly realm through analytical research that complements the existing musicological and feminist literature, and through post-secondary pedagogy. The importance of incorporating music by women composers into our teaching cannot be overstated, not only into courses with a specialized focus on women and music but into general theory and analysis curricula. In this way students may be inspired to hear, study, and perform fresh new repertoire, and the inclusion of music by women composers can be normalized.

Recognizing the challenges associated with teaching unfamiliar music, in our session we will provide some practical examples of course activities, drawing on analyses of tonal and post-tonal pieces from the collections. These will showcase traditional topics such as Schenkerian analysis and octatonic pitch design, but also more contemporary techniques such as cross-cultural and multimedia analysis.

This practically oriented segment will lead into deeper philosophical questions concerning feminist perspectives on analysis (particularly in light of recent work by Australian musicologist Sally Macarthur), and the extent gender should inform our analyses of music in the 21<sup>st</sup> century.

The 90-minute session will combine oral presentation with musical examples, and interactive exercises designed to engage the audience in a conversation about the role that musical analysis can play in stimulating new study, teaching, and performance of repertoire by women composers.

## Session 6D. Wagner Studies

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Nick Baragwanath (Nottingham University), chair

### **Anti-Judaism and the Western Musical Tradition**

Shane McMahon (University College Dublin)

This paper will examine Western discourse about music and Judaism from early Christianity to the late 19<sup>th</sup> century, demonstrating the continuity in Western thinking both about the nature and purpose of music, and the nature of Judaism and 'Judaizing' practices. These understandings emerge in the sermons and letters of the Church Fathers, and both can be traced to the new spiritual and philosophical pedagogies which followed the emergence of the idea of transcendence during the Axial Age (c.800-200BCE). Central to this patristic discourse is the idea that to engage in a musical practice which does not have a transcendental orientation is to 'Judaize'. This paper will outline the patristic pedagogy of musical practice which co-evolves with Western music and resurfaces in the aesthetic and musical-dramaturgical principles of Richard Wagner. The argument in Wagner's 'Judaism in Music' rests precisely on his identification of the 'Judaizing' traits of composers who focus on outward appearance, and who are unable to access the transcendental truths beneath the surface of things. The paper will place Wagner's screed and his broader aesthetic principles in the context of the *longue durée* of the Western relationship to transcendence.

#### *Biography*

Shane McMahon obtained a PhD in Historical Musicology from University College Dublin, funded by the Irish Research Council, and is currently an Occasional Lecturer at the School of Music, UCD. He was co-editor of *The Musicology Review*, Issue 7 and is an English-language editor of the publications of the Croatian Musicological Society, including the *International Review of the Aesthetics and Sociology of Music*. His research focuses on western music from the perspective of 'deep history', with a particular focus on the influence of religious modes of thought on secular music.

### **Transforming Vision into Music: Der Junge Siegfried and Wagner's Creative Process**

Feng-Shu Lee (Tunghai University)

When Wagner started the Ring, it consisted of one opera with a happy ending. A new look at Wagner's manuscripts of *Der junge Siegfried*, which he added while expanding the project, shows how he experimented with his strategies to anticipate a more pessimistic conclusion. In Act III scene 2, Siegfried encounters Wotan. Wagner initially portrayed it as a friendly meeting, but he later turned it into a violent conflict, in which Siegfried splinters Wotan's spear; Wotan exits with a vision of Loge, who will initiate the gods' doom. Wagner later removed this vision. However, he conveyed the deleted text via music: the "Götterdämmerung" motive occurs when Wotan's spear is broken. The vision that Wagner seems to sacrifice is not cast away, but transformed into music. By demonstrating how this motive picks up the thread left behind by the deleted text, I show a significant link between the textual and musical evolutions of the Ring. This adds a new aspect to the discussion of Wagner's creative processes in both text and music, which in recent scholarship is limited to the decisions Wagner made within individual process. It also offers new insight into the challenges Wagner faced while negotiating between his dual roles as a dramatist and a composer.

#### *Biography*

Feng-she Lee is Assistant Professor of Musicology at Tunghai University. She received her PhD in music history and theory from the University of Chicago. Her BA and MA in violin performance at New England Conservatory. Her research interests include opera history; reception history of string repertoire; Romantic music, German philosophy, and theology; and the relationship between fin-de-siècle music, literature, and fine arts.

### **Mediating Aestheticism: Wagnerism and the Piano in Victorian Culture**

Katherine Fry (King's College London)

Histories of English Wagnerism have hitherto concentrated on the influence of Wagner's operas and ideas on specific literary figures, artists, critics and musicians. But in focussing on Wagner's influence in England principally as a movement of ideas and artistic principles, scholars have not considered the cultural work of Wagner's music in performance. In this paper, I explore the historical place of the piano in mediating Wagner's music within the social and cultural landscape of Victorian London. I will begin by discussing the cultural work of piano transcription in a transnational context, particularly through reference to Wagnerian virtuosos such as Franz Liszt, Karl Klindworth and Edward Dannreuther. I will then explore connections with piano performance more broadly within the artistic circles associated with British aestheticism. From there I shall discuss some of the social and political implications of the piano as mediator of Wagner's music, intervening in scholarly debates on the sexual politics of piano playing in nineteenth-century culture. In conclusion, the paper will move towards a materialist history of Wagnerism and aestheticism in Victorian culture, exploring the political and moral values of these movements by way of a musical object.



## Session 7A. Opera Studies 1

Anne Briggs (Wichita State University), chair

### **Beyond the Director: Theorizing Singers' Interpretations of Opera**

Jennifer Sheppard (University of Manchester)

Critical treatments of opera productions – as directorial concepts, video re-mediations, HD simulcast experiences and so on – are becoming well-developed areas in the broader field of opera studies. Similarly, investigations of opera singers, whether as exemplars of performance practice, hijackers of compositions or confounding divas, crucially shift the focus off works and onto performance. These two areas, however, have yet to properly inform each other: as Mary Ann Smart pointed out relatively recently, musicology still lacks theory, method and even vocabulary to generate meaningful analysis and discussion of the specific interpretive contributions singers make in response to directorial production concepts. Possibly stemming from its roots in theories of regietheatre, scholarship on opera productions has almost invariably taken the director's production concept as the performance tout court. This risks a mistaken assumption that all participants act in accordance with a single vision regardless of the influence of interpretive traditions, vocal and acting techniques, and personal performance habits. By considering examples of the same singer in different productions, as well as different singers performing the same role in a single production, this paper will offer theories for, and approaches to, the ways opera singers mediate production concepts in performance.

### **From the Comédie-Française to the Opéra Comique: *Grisélidis***

Catrina Flint (Vanier College)

Scholars understand that Massenet's 1901 opera, *Grisélidis* differs significantly from Armand Silvestre and Eugène Morand's play *Grisélidis*, premiered a decade earlier (Olivier 1996). In this paper, I offer new observations on important differences in the portrayal of *Grisélidis*, Alain (her former love interest), and the comic Devil—a character created from the playwrights' imaginations. I begin with an examination of the musical score for the play, showing that the roles of Alain and the Devil were highlighted to a far greater extent than that of *Grisélidis*. In the play, both the Devil and Alain have extensive melodramas. Moreover the rehearsal schedule clearly indicates a more significant investment in the Devil and Alain than in *Grisélidis*.

Massenet's opera also differs from the play in other ways: an argument between Alain and *Grisélidis* is left out, as is an entire scene featuring *Grisélidis*'s son, Loÿs. More significantly, *Grisélidis*'s love for her husband (the Marquis) is emphasized to a far greater extent, through the enduring favourite, 'Il est parti au printemps'. If Silvestre and Morand hoped to shine the brightest spotlights in the Comédie Française on a potential cuckold and the devil, Massenet chose to focus his audience's ears on his patient heroine.

#### *Biography*

Catrina Flint completed her PhD at McGill University with a thesis entitled, 'The Schola Cantorum, Early Music and French Political Culture'. In addition to articles and reviews published in *Intersections and Nineteenth-Century Music Review*, Catrina has presented papers at a variety of national and international conferences. She currently serves as principal investigator for two nationally and provincially-funded research projects, and teaches at Vanier College.

### **'salt strange and sweet': Musical and Dramatic Tensions in *Written On Skin***

Cecilia Livingston (King's College London)

George Benjamin and Martin Crimp's 2012 opera *Written On Skin* clearly gestures to the traditions of 'grand' opera and to the high modernist operas of Schoenberg and Berg; but it also features, particularly in its libretto, elements reminiscent of much more recent artistic trends. Crimp, for example, is recognized as one of England's foremost 'postdramatists', as defined by Hans-Thies Lehmann (e.g. by Jürs-Munby in her 2006 translation of Lehmann). This suggests that *Written On Skin* might be considered a 'postdramatic opera' – perhaps even a 'postopera'. However, many details of *Written On Skin* resist concepts of 'postopera' and Lehmann's postdramatic model. Even the opera's most peculiar features – narrative frame, narrated action, illeism (self-narration in the third person), fluid choral roles – exist in tension with the musical and dramatic features it draws from modernist opera and beyond: conventional voice-orchestra relationships destabilised by innovative timbral play; orchestral interludes to give dramatic direction to episodic scenes; a harmonic vocabulary reminiscent of Berg but with much clearer vocal cues supplied through tonal anchors; approaches to source material, plot and character that draw on operatic tropes from both the 19th and 20th centuries. This careful balancing of the old and the new builds a rich complexity and flexibility of presentation, and perhaps serves as the best explanation of the opera's continuing success with an unusually broad audience.

#### *Biography*

Cecilia Livingston is a Visiting Research Fellow in Music at King's College London, where her work is supervised by Roger Parker. A composer known across Canada and the US for intensely dramatic chamber and vocal music, she is a 2015-2017 composition Fellow at American Opera Projects in New York. Her articles and reviews have appeared in *Tempo* and the *Cambridge Opera Journal* and her research and creative work has been supported by the Social Sciences and Humanities Research Council of Canada, the Canada Council for the Arts, and the Theodoros Mirkopoulos Fellowship in Composition at the University of Toronto.

## Session 7B. Music Analysis 1

Ross Edwards (University of Liverpool), chair

### **Accelerationism and Musical Cyclicity: Skryabin's Last Piano Sonata**

Kenneth Smith (University of Liverpool)

Skryabin's Sonata no. 10, Op. 70, recently explored by Vaselios Kallis (2015), is unique in juxtaposing hexatonic composition (cycles of major-third-related chords) with an octatonic-derived model (cycles of minor third / tritone-relations) as clearly segregated areas. To what extent can the flow between these cycles carry forward a sense of tonal progression? This paper approaches a reading of the harmonic tempo between these cycles. This harmonic tempo increases along with other parameters, bearing out Skryabin's Theosophical views on evolution through the 'root races', which he wanted to physically 'speed up'. His philosophical and musical thought here converge upon something that is usually interpreted as ridiculous, but actually philosophically very astute according to a recent trend in philosophy – accelerationism (#accelerate), in which a unification of human and machine moves towards an exponentially increased rate of production. Skryabin, in this sense, is futuristic. In sketching this connection, I conclude by setting the hexatonic and the octatonic in a diatonic flux (the first as an energy discharging mechanism, the second as a storage capacity), to consider finally what it means to be chromatic in a diatonic universe, or diatonic in a chromatic universe.

#### *Biography*

Kenneth Smith is senior lecturer in Music at the University of Liverpool. His first book, *Skrybain, Philosophy and the Music of Desire* (RMA monographs, Ashgate) was published in 2013, and he is co-editing *Expanding Approaches for Popular Music Analysis* (Routledge, forthcoming).

### **Modal 'Color' as Formal Determinant in Scriabin's Tenth Sonata**

Vasilis Kallis (University of Nicosia, Department of Music & Dance)

Scriabin's five atonal sonatas (nos. 6–10) constitute a musical corpus characterized by notable stylistic continuity. Several analytical studies have unearthed common elements and processes with respect to pitch resources and pitch grammar. The Tenth Sonata, however, is distinguished by the inclusion of two scales (modal 'colors') not present in the previous four: the hexatonic scale (set-class 6-20), and its superset, the hyper-hexatonic scale (9-12). In as much as this expansion in pitch resources is a relatively minor perturbation of Scriabin's pitch resource palette, it does offer the composer the means to put forward a unique response to the form-functional problems intrinsic to the notion of 'atonal sonata'.

My objective is bifold: i) to address how Scriabin generates non-functional (associational) analogues to traditional sonata formal functions, and ii) to examine the role of modal 'color' in this process with an emphasis on how modal distinction affects formal function and structure.

Scriabin associates formal sections with specific scalar universes: the P-space correlates to the hexatonic scale, while the S- and C-spaces flirt conspicuously with the acoustic-octatonic (9-10). Remarkably, the middleground pitch centres are in line with the above, as P, S, and C are governed by set-classes 5-21, 6-Z49, and 4-27 respectively.

#### *Biography*

Vasilis Kallis is holder of a Ph.D. in Music Theory from the University of Nottingham and an MA in Music Theory from Queens College (CUNY). Currently, he is an Associate Professor of Music Theory at the University of Nicosia. His research interests include methods of pitch organization in early twentieth-century music, popular music, form and formenlehre, Scriabin and Debussy. He has published in internationally renowned journals such as *Music Analysis*, *MTO*, and *Rivista di analisi e teoria musicale*. Kallis has also contributed four articles to the entry 'Cyprus' in the *Grove Music Online*, and a chapter on art composition in *Cyprus in Music in Cyprus* (Ashgate Publishing).

### **Quantum Music**

Ivana Medic (Institute of Musicology, Serbian Academy of Sciences and Arts)

In this paper I present preliminary results of an exciting and highly innovative project QUANTUM MUSIC, co-funded by the Creative Europe. The project QUANTUM MUSIC explores the connection between music and quantum physics, through the creation of a new instrument and a new musical genre. The starting point was the discovery that in Bose-Einstein Condensate quantum particles interact with gas molecules creating the miracle of sound. Our idea was to bridge the gap between the world of quantum particles and our everyday reality by creating a new interface — a hybrid piano with both analog and digital outputs, which will 'play to the atoms' — and study the quantum-acoustic response of the atoms. During the first year of the project, a team of engineers from Belgrade, in collaboration with the quantum physicists from the universities of Oxford, Aarhus and Singapore developed the hardware and the software for this new hybrid instrument, the 'quantum piano'. The next stage is a further development of the quantum sound colours, and the preparation of the Quantum Music show whose Copenhagen premiere is scheduled for September 2017. As the project director, I will present the progress of this project and outline its further goals.

#### *Biography*

Ivana Medic is Research Associate at the Institute of Musicology, Serbian Academy of Sciences and Arts and Visiting Research Fellow at the Centre for Russian Music, Goldsmiths, University of London. She is Convenor of the BASEES Study Group for Russian and Eastern European Music. She obtained her PhD from the University of Manchester. She works on three projects: Quantum Music (co-funded by Creative Europe); City Sonic Ecology: Urban Soundscapes of Bern, Ljubljana and Belgrade (funded by SNSF); and Serbian Musical Identities Within Local and Global Frameworks: Traditions, Changes, Challenges (funded by the Serbian Ministry of Education and Science).



## Session 7C. Performance and Pedagogy 1

Monica Esslin-Peard (University of Liverpool), chair

### **Robert Schumann, Eduard Krueger, and the Reception of Bach's Organ Chorales in Nineteenth-Century Germany**

Russell Stinson (Lyon College)

In this paper, I examine (1) a lost anthology of fourteen organ chorales by J. S. Bach compiled by Robert Schumann for the critic and organist Eduard Krueger and (2) Krueger's detailed commentaries on these works as preserved in letters written by him to Schumann (largely unpublished) and to the hymnologist Carl von Winterfeld. Krueger's commentaries touch interestingly not only on aspects of Bach's compositional style but also on matters of performance practice. On the basis of another missive from Krueger to Schumann (completely unpublished), I can demonstrate that when Krueger visited Schumann in Leipzig during the summer of 1843, Schumann promised to send him unpublished works by Bach. These pieces reached Krueger a few months later. Although the manuscript of the anthology has not survived, it is clear that this source contained eight works from the so-called Great Eighteen Chorales (BWV 651-668) and five from the 'Orgelbuechlein' (BWV 599-644), as well as the miscellaneous setting of 'Wir glauben all an einen Gott, Vater' (BWV 740). The anthology has gone essentially unnoticed in the scholarly literature, despite the fascinating light it sheds on nineteenth-century Bach reception and on one of that era's most prominent personages.

#### *Biography*

Russell Stinson is the Josephine Emily Brown Professor of Music and College Organist at Lyon College in Batesville, Arkansas, USA. He is the author of five books on J. S. Bach, including, most recently, *J. S. Bach at His Royal Instrument* (Oxford University Press, 2012).

### **'Merely the Exploitation of Formulae?' Learning the Art of Forgery in fin-de-siècle Conservatoires**

Frederick Reece (Harvard University)

At the dawn of the twentieth century Fritz Kreisler and Marius and Henri Casadesus capitalised on the burgeoning 'early music' revival by producing compositional forgeries falsely attributed to historical musicians—from Vivaldi to Mozart and beyond. The subsequent revelation that these works were not what they seemed troubled fundamental axioms about the correspondence between compositional style and historical context that underpinned early musicological thought. In a 1935 defence of his discipline's claims to authority, Ernest Newman asserted that Kreisler's forgeries only appeared to have 'fooled the experts' because 'a vast amount of seventeenth- and eighteenth-century music was merely the exploitation of formulae'.

This paper interrogates Newman's hypothesis by turning to the forgeries themselves. Original analyses are complemented by consultation of Kreisler's compositional sketches (preserved in the Library of Congress) and the *Leçons d'Harmonie* of Albert Lavignac, who taught both Casadesus brothers and Kreisler at the Paris Conservatoire. Inescapably a product of its time, Lavignac's partimento-based pedagogy serves as a compelling model for the 'formulaic' style of historical composition of which Newman complained. Considered seriously not despite but because of its anachronisms, the art of forgery yields vital new insights into historical ways of listening to—and recomposing—the musical past.

#### *Biography*

Frederick Reece is a PhD candidate in Music Theory at Harvard University where he is completing a dissertation entitled 'Ringing False: Music Analysis, Forgery, and the Technologies of Truth.' When not writing about forgeries, his research spans a broad range of topics from the history of tonal theory to the representation of speech impediments in musical performance. A recipient of the 'Paul A. Pisk Prize' from the American Musicological Society and a DAAD Research Fellowship, he has presented widely at conference including the RMA, AMS, and IMS, and has published his work on the songs of Hugo Wolf in the *Mosaic Journal of Music Research*.

### **Finding the New Authentic in Indian Classical Music: An Analysis of the Album 'Undone' by Tarang.**

Alok Nayak (University of Liverpool)

My PhD research investigates the creation of new Indian music in Britain, and whether it can be identified as distinctive and identifiable by the cultural, geographical and contemporary context in which it has arisen. Focusing on the forthcoming album 'Undone' by Tarang, to be released in March 2017, this paper will demonstrate how Indian music created in Britain may be considered different from what is considered traditional, including how various musical influences or ideas are infiltrating the form. In addition to the process of production, music creation and performance, I will present different factors that have played a role in the creation and development of an Indian musical identity that is apparently distinctive or 'new'. This includes discussion up of the culture of the Indian diaspora, the arts industry and the contribution of individual producers and organisations. The connection between musical identity and appreciation in the artists and audiences is also central to the research. Recorded audio and video artifacts, in the form of the album and video recordings, will help to focus on elements that link to the broader research topic.

#### *Biography*

Alok Nayak is currently undertaking PhD research in the subject of 'new' Indian Classical music, investigating the creation, context and environment of innovations in the form in Britain. The research reflects on and examines his role as Artistic Director and Producer at Milapfest, the UK's Indian Arts development trust. Alok leads on new music development projects, produces performances and recordings, and is involved in the development of academic and education projects in Indian arts. Alok followed graduate and postgraduate study in languages, literature and politics and experience in Indian music and dance, with a career in arts management and production

## Session 7D. Music and Conflict 1

Áine Mangaoang (University of Oslo), chair

### **Ballet Music in Paris during the Nazi Occupation, 1940-1944: Collaboration and Resistance at the Paris Opéra**

Abaigh McKee (University of Southampton)

The occupation of France during the Second World War is a complicated and controversial period of history. While many suffered the hardship of life under Nazi rule, one area flourished: the occupation is one of the most productive periods in Paris' artistic history. Existing literature examines cultural life during the occupation but there is little that looks at the Paris Opéra and the new ballets commissioned and performed by the company, despite their success during the period. Using archival material from a range of European archives, this paper discusses the Paris Opéra ballet company's activities during the occupation from a musicological, historical, political and cultural perspective. This inter-disciplinary paper will examine changes in repertoire at the Opéra house and discuss the new ballets composed, choreographed and produced as commissions from the Vichy government. The extent to which the Opéra's activities during this time can be seen as a reaction to the political climate will be discussed, asking whether it was wrong to be successful during the war. This paper also presents evidence that the Opéra ballet company travelled to Germany during the occupation, and discusses whether the post-war accusations of collaboration have any foundation.

#### *Biography*

Abaigh McKee is a PhD candidate at the University of Southampton, funded by the Music in the Holocaust studentship. She is researching ballet music in Paris during the Nazi occupation. Before beginning her PhD, Abaigh studied music at the University of Sheffield where she received a BMus (2013) and MMus (2015), researching ballet music in Paris and London during the first half of the twentieth century.

### **Communist Intimacies: Luigi Nono and Paul Dessau in the German Democratic Republic**

Martha Sprigge (University of California, Santa Barbara)

Throughout the 1960s, Luigi Nono traveled regularly to the German Democratic Republic (GDR) on visits spearheaded by his friend, Paul Dessau. For Nono, these trips were an extension of his political sympathies: he was a lifelong member of the Italian Communist Party and engaged with socialism in his musical works at this time. For the GDR, a visit from a Western avant-garde composer was an opportunity to demonstrate the nation's cultural prestige in a post-Stalinist artistic landscape.

Nono's visits were also personal, with Dessau serving as both orchestrator of official activities and a host with whom he had a longstanding friendship. The trips informed Nono's homage piece, *Für Paul Dessau* (1974). This paper elucidates how the composers developed intimate forms of musical expression in contexts where they were being upheld as figureheads for politically engaged art. While the tension between political idealism and socialist reality fueled Nono's turn away from writing explicitly political music in the late 1970s, Dessau and Nono's relationship indicates that this compositional intimacy had earlier precedents, fostered during visits to friends in socialist states. These friendships reveal a complex nexus of political sympathies, artistic practices, and collaboration behind the official exchange visits of composers across the Cold War divide.

#### *Biography*

Martha Sprigge is an Assistant Professor of Musicology at the University of California, Santa Barbara. Her research examines the use of music as a vehicle for enacting the mourning process in postwar Europe, and she is currently writing a book about musical commemoration in the German Democratic Republic. She has essays published in *Classical Music in the German Democratic Republic: Production and Reception* and forthcoming in *Twentieth-Century Music*. Dr. Sprigge's research has been supported by the Michigan Society of Fellows, the American Council of Learned Societies, the American Musicological Society, and the Andrew W. Mellon Foundation.

### **'Opera de rebellione boëmica rusticorum' (1777) – subjugation and political conflict on the Bohemian stage in the age of Enlightenment'**

Robert Rawson (Canterbury Christ Church University)

One of the more remarkable pieces of politically-inspired opera in the second half of the eighteenth century is the Czech language *Opera de Rebellione Boëmica Rusticorum* [Opera on the Bohemian Peasant Rebellion] (1777) by the church composer Jan Antoš. It is an extremely rare example of a composer's operatic account of first-hand experience in political conflict (in this case, the Bohemian rebellion of 1775). In much 20th century Czech musicology it was regarded as a proto-nationalist and folk-inspired work pointing toward (or even part of) the National Awakening of the 19th century. I will argue in this paper that the simple style of the music owes much to Italianate intermezzi of the first half of the century, rather than hypothesized folk-music inspiration; and while a proto-nationalist strain is present in the work, it also reveals something of internal anxieties and tensions (historical and contemporary) between Catholics and Protestants. I also hope to make a space for this work in the Anglophone narrative of music and politics on the European stage in the eighteenth century.

#### *Biography*

Robert Rawson is a musicologist and performer with a special interest in Czech music, music of the British Isles and performance practices of music of the seventeenth and eighteenth centuries.

## Session 7E. RMA South East Asia Chapter Panel: The Role of Traditional Musics in Modern Asia

Monika Hennemann (Cardiff University), convenor and chair;  
Andrew Killick (University of Sheffield), respondent

Outline: 5 short papers (10 minutes each), followed by a response (15 minutes) and panel discussion.

### **“Influences of traditional Chinese theatre, politics and modern media on current vocal performance practices in China”**

Suzanne Scherr (Zhengzhou University, SIAS International College, Department of Music, Xinzheng (Henan), P.R. China)

Chinese performers face unique challenges: the long history of traditional musics in China (closely allied with dance, costumes/masks, and acrobatics), strong political agendas which promote 20th century nationalistic musics, and contact with the west limited by travel restrictions and internet controls. Most influential now is the selective and unbalanced exposure to western media which shapes the expectations of the modern Chinese audience. Performers also face the tension of west vs. east dramaturgy: in China where the absolute ideal governs art forms, every character’s makeup (literal and emotional) remains static from beginning to end. Given this perspective of art, the greatest challenge to the Chinese mind is allowing a genuine human character to wear the theatrical mask.

### **“Ondel-Ondel: From Rituals to Street Performance”**

Jibrilla Oktaviela Islamey Herwan (Citra Research Center, Yogyakarta, Indonesia)

Betawi people—the indigenous people of Jakarta, the capital city of Indonesia—have many forms of art and culture. Ondel-ondel, a folk tradition by the Betawi people formerly used in their ritual ceremonies to ward off bad vibes, diseases, and unfortunate things, is one of them. Ondel-ondel is represented by two big puppets. As they play, the puppets dance and follow the music. The music itself is partially in the style of Gambang Kromong, a music ensemble created by Bek Teng Tjoe in 1880, who mixed some Chinese music instruments Indonesian ones.

Later on, Ondel-ondel became a symbol of the city of Jakarta—or rather, the Betawi people’s icon. For example, it was used by the Jakarta International Java Jazz Festival in 2017, and as a mascot for the tourism program Enjoy Jakarta. Although Ondel-ondel seems well established, this is deceptive. When the Betawi people lost their belief in rituals, it became mere entertainment. And players now have difficulty finding suitable performance venues. Therefore, Ondel-ondel is often offered as a mobile street performance around Jakarta.

The main question here is: can the culture of the Betawi people be sustained without the relevant rituals? This study attempts an answer by examining Ondel-ondel street performance from the perspective of cultural studies and ethnography.

### **“Dangdut Karawang: Exploring the Female Body between Rite and Fiesta”**

Citra Aryandari (Performance Art Faculty, Institut Seni Indonesia Yogyakarta)

This study is a straightforward presentation about the phenomenon known as Goyang Karawang, which emphasises the eroticism of the female body in every show, from the point of view of ethnography and cultural studies. Goyang Karawang’s eroticism, mainly represented through swaying hips, is inseparable from the history that surrounds it. The Karawang district (32 miles of Jakarta, Indonesia) has been transformed from an agricultural to an industrial area. In the agriculture period, during which almost the entire population of Karawang worked as farmers, a fertility rite known as Bajidoran was used to celebrate the harvest. The swaying hips of the dancers in Bajidoran later became part of the cultural identity of the region, and was known as Goyang Karawang. In the 1990s, Goyang Karawang was also familiar as a type of dangdut song that described the condition of the culture. Now that Karawang has been turned into an industrial city, Bajidoran has been adapted to the new era and, the tradition now widely known as Goyang Karawang has become potentially exploitative.

### **He(a)r(e) & The(i)r(e)**

Anothai Nibithon (Princess Galyani Vadhana Institute of Music)

*So different is the taste of the several races, that our music gives no pleasure to savages, and their music is to us in most cases hideous and unmeaning.*

(Charles

Darwin, *The Descent of Man*, 1871)

Fortunately for musicians today, we recognize that music from different cultures must be heard and understood in different ways. How we perceive ‘authenticity’ in those musics is also much more sophisticated than before. But although we are aware that the acoustic, ecological, and social environments are likely to shape the ways in which we perform music, when we discuss the process of music creation in music, it seems that we tend to limit ourselves to only a few possibilities among the many in which music is made and experienced. In traditional music, ‘new’ music often springs from the ‘old’, for it evolves in some mysterious way as if it can “reincarnate” its former sound world and breathe new life into a sonic phenomenon. How can we trace musical history, and discover

the resemblances between traditional and contemporary, ‘listening to music’ and “making music”, performing and composing, so that we will find pleasure even in the most supposedly hideous and unmeaning attempts, from musics that are not from our time, our races, or our civilisations?

### **Islamic influences in Music in Modern Day Malaysia**

Shahanum Mohamad Shah (University Teknologi MARA, Selangor Darul Ehsan, Malaysia)

Although Malaysia today displays clear connections with global, modern culture, the influence of Islam—which first entered the Malay Archipelago in the 13<sup>th</sup> century—can undoubtedly still be seen in many aspects of society, including music. It is evident not only in the types of music and instruments favoured, but naturally also in religious musical traditions. This presentation seeks to highlight the Islamic influences on music that relate to the everyday life of Malaysian Muslims.

### *Biographies*

This session is sponsored by the South-East Asia Chapter of the RMA, inaugurating the Chapter’s participation in the RMA Annual Conference.

The South-East Asia Chapter was founded in 2015 to broaden the scope and outreach of the RMA in a globalised musical world, to strengthen significantly the profile of high-level musical scholarship in SEA, to provide a scholarly ‘home’ for music graduates (especially, but not exclusively, those from British universities), and to join forces with other relevant organisations to create events of greater impact. It aims to fulfil this role by organising and coordinating symposia, workshops and other events, by creating and maintaining a database of local contacts, resources and activities on the RMA website, and by enabling collaborative research, teaching, and performance activities.

Suzanne Scherr is best known for editorial work on Puccini operas, with a major tome on *Manon Lescaut*. She is currently completing a commissioned research work on Tempo in Puccini operas. Since 2013 Dr Scherr has served on the music faculty of a large private university in north-central China, coaching teachers and students with singing *bel canto* and promoting the internationalisation of the Chinese music education curriculum.



## Session 8A. Opera Studies 2

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Helen Minors (Kingston University), chair

Andrew Killick is a Reader in Ethnomusicology at the University of Sheffield. His main research area has been the music of Korea, especially developments in traditional music since c. 1900. His publications include *In Search of Korean Traditional Opera: Discourses of Ch'angguk* (University of Hawaii Press, 2010) and *Hwang Byungki: Traditional Music and the Contemporary Composer in the Republic of Korea* (Ashgate, 2013). He also has research interests in Northumbrian piping and in world music pedagogy.

Monika Hennemann is a founding member and the current convenor of the RMA's Southeast Asia Chapter. In her daytime job, she is Programme Director of German and Co-Director of the Centre for Interdisciplinary Research into Opera and Drama (CIRO) at Cardiff University. Her current research focuses on cultural conflict, transfer and assimilation in music, literature and art of the German- and English- speaking world during the 19th and early 20th centuries, especially on the interface between culture and propaganda.

Jibrilla Oktaviela Islamey Herwan studied Ethnomusicology at the Institut Seni Indonesia Yogyakarta and is working at Citra Research Center as Co-Researcher.

Citra Aryandari received her PhD in Performance Arts and Visual Arts Studies at the School of Graduate Studies, Gadjah Mada University, in 2012. She is a lecturer at the Department of Ethnomusicology, Indonesian Institute of Arts, Yogyakarta.

Anothai Nitibhon, a composer, curator and educator, explores possibilities to discover new directions for classical/new music in ASEAN context using various art forms including concert programming, performances and installations, exhibitions and community projects.

Shahanum Shah is Associate Professor of Music Education at the Faculty of Music, University Teknologi MARA in Malaysia. She obtained her PhD and Masters in Music Education from Indiana University, Bloomington and the Bachelor of Music (Performance) from the University of Adelaide. Her research interests include the teaching and learning of traditional music and assessment.

### **Opera in the Literary Imagination: Writing about Nineteenth-Century New Orleans**

Charlotte Bentley (University of Cambridge)

For much of the nineteenth century, opera was a fundamental part of social life in New Orleans. Between 1819 and 1859, the francophone troupe of the city's Théâtre d'Orléans, recruited annually from Europe, performed operas as often as four nights a week. While aspects of the theatre's repertoire have already been explored to varying extents, little attention has been paid to the way in which New Orleans fitted into expanding transatlantic networks of operatic production and reception, or to how its vibrant opera scene shaped perceptions of the city within the United States and abroad. Exploring a wealth of literature published on both sides of the Atlantic, from travel accounts to Parisian novels, my paper explores how visitors to New Orleans and locals alike wrote about the Théâtre d'Orléans's operatic activities in order to project diverse images of the city. I will argue that operatic performances of various kinds shaped New Orleans's image abroad, especially in France. Opera, therefore, provides a vital lens on the negotiation of local, national and global identities for the city in the first half of the nineteenth century and, in particular, allows us to reflect back upon pressing European cultural concerns of the period.

#### *Biography*

Charlotte Bentley is an AHRC-funded PhD student at the University of Cambridge working under the supervision of Benjamin Walton. Her doctoral research focuses on the production and reception of French opera in New Orleans between 1819 and 1859, exploring the city's role in the development of transatlantic operatic networks during that period. Her other research interests include operatic realism and the relationship between media technologies and operatic culture in the late nineteenth century.

### **Singing in Madness: *La Pazzia d'Isabella* at the Medici Wedding in 1589**

Momoko Uchisaka (The University of Sheffield)

The intermedial comedy *La pellegrina* staged at the 1589 Medici Wedding in Florence offers a long-standing debate over the kinship of this multi-media spectacle with opera in form and subject. However, music historians have paid little attention to *La pellegrina* and the two substitutive comedies, the latter of which were performed by the commedia dell'arte troupe, the Compagnia dei Gelosi. This paper examines one of the Gelosi's comedies, *La pazzia d'Isabella*, in which a renowned actress Isabella Andreini acted a mad woman, and particularly highlights her singing during the absurd performance.

Decades of theatrical scholarship have attempted to understand 'Isabella's madness' in her comedy. Some scholars read social and psychological meanings while others interpret Isabella's comedy in terms of contemporary literary and philosophical conventions, especially Neoplatonism. Naturally, the latter context invites an interpretation of Isabella's music as a reflection of the harmony of the sphere, just like the intermedial. This paper draws another context of her singing, namely the uses of music of improvised plays of the commedia dell'arte as well as in the Italian theatres, and argues that *La pazzia d'Isabella* offers a small contribution to the discussion of 'madness' in opera.

#### *Biography*

Momoko Uchisaka is a PhD student at the University of Sheffield. Her current research project pursues the musical representations of 'madness' in Italian theatres in the sixteenth and seventeenth centuries.

## Session 8B. Music Analysis 2

Anne Hyland (University of Manchester), chair

### **The Critique of Bourgeois Rites in Thomas Adès's *The Exterminating Angel***

Edward Venn (University of Leeds)

Thomas Adès's third opera, *The Exterminating Angel* (2016), is based closely upon Luis Buñuel's 1962 film *El ángel Exterminador*, in which the hosts and guests at a high society dinner party find themselves inexplicably unable to leave the dining room. Characteristic of both film and opera is the scrutiny of bourgeois niceties. The film scholar Gwynne Edwards has suggested that Buñuel's use of 'some twenty' formal repetitions in the film serve to 'underline the repetitive nature of human lives and actions as a whole, formalized into rites and rituals of the bourgeoisie'. Yet Buñuel and Adès inject subversive elements into these 'rituals' through the use of inexact or excessive repetitions and non-sequiturs. These devices bring to the fore the excess at the margins of identity that makes critique possible; they summon significations only to displace and unmoor them. In order to interrogate the thresholds between ritualised and non-ritualised activities as they are constituted in Adès's music, this paper shall draw on similar explorations of boundaries in ritual studies (e.g. Bell 1992). Construing Adès's opera in such terms allows deeper understanding of both its musico-dramatic techniques and the cultural work that it performs.

#### *Biography*

Edward Venn is Associate Professor in Music at the University of Leeds and the Associate Editor of *Music Analysis*. His research focuses on twentieth-century and contemporary music. His second monograph, on Thomas Adès's 'Asyla', supported by a Leverhulme Research Fellowship, was published by Routledge in December 2016.

### **Form in Mendelssohn's Late Chamber Music: Thematic, Textural and Timbral Saliency in the Quartet Op. 80 and Quintet Op. 87**

Dr. Benedict Taylor (University of Edinburgh)

This paper explores the rotational formal designs of Mendelssohn's late chamber music, viewed as part of a radical reconfiguration of the relationship between theme, texture and timbre in his music of the later 1840s. Both the B-flat major Quintet (1845) and F minor Quartet (1847) have been received as examples of a putative 'late style' in their downplaying of organic thematic interconnection, violent contrasts, and new focus on athematic figuration, texture, and sonority. Focussing on the first and third movements of Op. 87 and outer movements of Op. 80, this paper examines the abrupt juxtaposition of intrathematic groups and the role of figuration, texture and timbre as formally articulatory devices, showing how these elements are drawn into the strongly rotational tendencies of these movements. In this, Mendelssohn is both continuing his own 'middle-period' techniques and Beethovenian precedent, but differing quite substantially in his music's syntactical implications. If syntactic radicality and parametric non-congruence lie under the ostensibly smooth surface of Mendelssohn's middle-period works, the late examples examined here openly flaunt such discontinuities, albeit still in the service of a larger teleology whereby the rotational cycling through an ordered series of opposed thematic events attains a tragic telos.

#### *Biography*

Benedict Taylor is the author of *Mendelssohn, Time and Memory: The Romantic Conception of Cyclic Form* (Cambridge, 2011), *The Melody of Time: Music and Temporality in the Romantic Era* (Oxford, 2016), *Towards a Harmonic Grammar of Grieg's Late Piano Music* (RMA Monographs, 2016), and the edited collection *Mendelssohn* in Ashgate's *The Early Romantic Composers* series (2015). The 2011 recipient of the Jerome Roche Prize from the Royal Musical Association, he is also co-editing the forthcoming volume *Rethinking Mendelssohn* from Oxford in 2018 and a special issue of *19th-Century Music* on subjectivity in song (Spring 2017).

### **Suspended Time: Cyclicity of Schubert's Expanded Secondary Theme Area**

Yi Eun Chung (The University of Hong Kong)

Schubert's late works convey a sense of time not only through its chronologically attuned label 'late', but also in their disjunctive and non-teleological tonal and formal procedures. The secondary theme area is vastly expanded, creating a sense of timelessness – recalling Schumann's famous description of the C-major Symphony's "heavenly length." Furthermore, the lyrical secondary theme constantly returns after deviations within the secondary theme area, as if functioning as a point of reference or signpost on the seemingly endless, goalless path.

In this paper, I will investigate Schubert's expanded secondary theme in terms of a temporal process wherein the lyrical secondary theme returns again and again, creating multiple direction of time. The cyclic nature of the secondary theme will be examined for the possibility of reading Schubert's secondary theme area as an "inner cycle embedded within a sonata-form trajectory." Additionally, in the tripartite tonal structure of the expositional and recapitulatory rotations, the minimized role of the closing zone – almost merely varied repetition of the secondary theme, when viewed from the perspective of Sonata Theory – complicates further the cyclic nature of the secondary theme area, which challenges the sonata teleology eventually.

#### *Biography*

Yi Eun Chung is a PhD candidate in Musicology/Music Theory at the University of Hong Kong. Prior to joining HKU in 2014, he obtained B.A in Music Theory from Seoul National University and M.Phil from University of Cambridge. He is the recipient of Hong Kong PhD Fellowship Scheme. His dissertation examines temporality in Schubert's late music, especially from the perspective of listener's subjective experience of time.

### **The Interaction of Structure and Design in Interruption-Based Forms**

Catello Gallotti (G. Martucci Conservatory of Music - Salerno, Italy)

It has become almost accepted practice to consider Schenker's principle of interruption as a middleground division of the Urlinie into two equally weighted branches. Nevertheless, both Peter Smith and Nicholas Marston have recently highlighted that such an interpretation is an oversimplification, since actually two contrasting readings problematically coexist in Free Composition, ones in which structural priority accrues to either the first or the final  $2^{\wedge}N$  of a divided Urlinie, so emphasizing one branch over the other.

I first discuss such controversial readings – renamed, respectively, 'beginning-emphasized' and 'end-emphasized' patterns – then try to demonstrate the way each structure interacts with different formal designs. The beginning-emphasized pattern displays an interruptive paradigm where both the first-branch tonic and the Kopfton are retroactively reinforced by the double return of the tonic and the opening thematic material, so matching the way we actually experience 'antecedent-consequent' or 'exposition-reprise/recapitulation' designs. The end-emphasized pattern is instead more responsive to lower- and higher-level configurations where the absence of double return de-emphasizes the first-branch dominant, consequently outlining a structural curve forward oriented towards the second-branch  $2/V-1/I$ . Finally, I conclude by claiming that the tension arising between the two interruptive patterns actually reveals Schenker's difficulty in fully disavowing a conformational approach to musical form.

#### *Biography*

Catello Gallotti is professor of Theory of Harmony and Music Analysis at the 'G. Martucci' Conservatory of Music of Salerno, where he also served as chair of the Department for Music Theory, Analysis, Composition, and Conducting. His degrees are in Pianoforte and Polyphonic Music and Choir Conducting. As a theorist, his main research interests include classical Formenlehre, Schenkerian analysis and history and pedagogy of harmony. Currently, he is member of the Scientific Committee and vice-chair of the Executive Board

of the Italian Gruppo Analisi e Teoria Musicale (GATM).

## Session 8C. Performance and Pedagogy 2

Monica Esslin-Peard (chair)

### **Flow in Music Education: Orff-Schulwerk approach and Optimal Experiences**

João Cristiano Rodrigues Cunha (University of Aveiro, Portugal)

This article shows that musical activities based on the Orff-Schulwerk approach (OSA) provide a flow sustained strategy during Music Education classes and enhance musical learning. Global results, from a two-year study on music pedagogy and musical development in a Portuguese Music Education context, report that 'optimal experiences/flow states' were experienced by 5th and 6th grade students during Music Education classes based OSA. The research developed also intends to contribute to an area where information is scarce on the connection between learning through the OSA and flow-related behaviours of 'optimal experiences/flow states'. The empirical process is based on Csikszentmihalyi's Flow Theory (1975, 1990, 1997, 2002), and consequent adaptation of the FIMA (Flow Indicators in Musical Activity) and AFIMA (Adapted Flow Indicators in Musical Activity), both developed by Custodero (1998, 1999, 2002, 2003, 2005). The study was based on action research methodology, according to four stages: 'plan', 'act', 'evaluate' and 'reflect'. At each stage, data were collected based on Custodero's studies and instruments: direct observation; video and audio recording of all sessions (FIMA) and questionnaires (AFIMA). Audio and video data were analysed based on Custodero 'FIMA coding scheme data analysis'. Following Custodero (2005), AFIMA assumes central role in 'flow' and Music Education studies, quantitative and qualitative results here presented mainly concern to AFIMA and includes three different flow monitoring dimensions: "Affective Indicator"; "Challenges and Skills Indicator" and "Subjective Indicator". The "Affective Indicator" and "Challenge and Skills Indicator" data were coded and studied using statistical analysis. Complementarily, in order to better capture the potentialities of the indicators, the "Subjective Indicator" reinforces the results obtained with the other two AFIMA dimensions. The findings have specific relevance for Music Education teachers interested on Csikszentmihalyi's 'flow paradigm' and OSA, since they reveal that OSA activities promote 'optimal experiences/flow states' in Music Education context.

### **Improvisation and an Inclusive HE Music Curriculum: 'Taking Race Live'**

Helen Julia Minors (Kingston University)

In response to the need to construct an inclusive music curriculum in HE, the funded-project "Taking Race Live" (2014-2017) sought to acknowledge students' prior experience while ensuring to enhance their engagement through a wider variety of student-led activities. Appointing student partners, the project and the musical improvisations worked on a principal of distributed leadership, which we hoped would impact positively on students' confidence, resilience and sense of inclusion.

With KPIs regarding the BAME attainment gap, the work of this project demonstrated positive impact. Evidenced through qualitative/quantitative analysis in this paper, I show how an inclusive curriculum and research with student partners benefits pedagogic research in Music.

Running in collaboration with Sociology the project won the University's "Rose Award" for "Teaching, Learning and Assessment Research" (October 2016) – this paper reassesses the work through the lens of the music educator. Presenting the results of a long

#### *Biography*

Helen Julia Minors is Head of Department of Music and Associate Professor of Music at Kingston University. She is chair of the National Association for Music in Higher Education. She has published widely on: intercultural music research, French music of the early twentieth century (inc. Paul Dukas), on improvisation (esp. Soundpainting) and on notions of translation and music, including the edited volume 'Music, Text and Translation' (Bloomsbury 2013).



## Session 8D. Music and Conflict 2

Áine Mangaoang (University of Oslo), chair

### **Performing Cramer Piano Sonatas with a Variety of Articulation**

Jing Ouyang (Royal Northern College of Music)

Cramer was well-known for his colourful tone production and broad range of touches provided in performances. The detailed performance indications in Cramer's piano sonatas enable keyboard performers to seek possible interpretation of articulations for producing different timbre. Nevertheless, the meaning of different indications was ambiguous such as the utilization of dots and strokes. Composers either used a single sign or mixture of dots and strokes, but Cramer did not adhere to the same method of indicating the detached notes which is worthy for investigation from a performer's perspective. Despite the fact that dots and strokes have the same meaning for some composers, the multiple meanings are shown when combining other musical elements such as slurs, tempo and dynamics.

In my presentation, I will firstly compare various definition on dots and strokes in the eighteenth and nineteenth centuries, in order to help performers nowadays to understand the complexity of articulation in the music at the time. Secondly I will draw from those meanings and seek possible interpretations of dots and strokes in Cramer's piano sonatas related to the musical context closely. By doing so, other functions of dots and strokes other than as a staccato sign will be realized. Since the musical indications have multiple meanings, it is important to provide careful consideration on interpretation of each notation in performances.

#### *Biography*

Trained as a pianist, Jing Ouyang is now on the PhD in performance programme at the Royal Northern College of Music. She has given papers at the International conference 'Muzio Clementi and the British Musical Scene' in Italy and 'Doctors in Performance 2016' in Dublin.

### **Hospital Magazines, Transnational Communities, and Music Therapy on the British Home Front During World War I**

Michelle Meinhart (Trinity Laban Conservatoire of Music and Dance)

Military hospitals in Britain during the First World War cultivated a variety of activities for the wounded British and dominion soldiers they treated, of which music was central. This music making of soldiers, hospital staff, and other civilians, soldiers-turned-critics was documented in hospital magazines, such as *The Craighleith Hospital Chronicle* (Second Scottish General Hospital), *The Pavilion Blues* (Royal Pavilion, Brighton), *The Ration: The Magazine of Reading War Hospitals*, and *The Canadian Hospital News: Official Organ of the Granville Special Hospital, Ramsgate*. As this paper shows, these witty, comical, often self-deprecating, reviews document the specifics of the rich musical life at their respective hospitals, chronicling repertoire performed, amateur musicians, and audiences' reactions. Additionally, they evidence the positive emotional and physical effects musical participation had on soldiers and point to the formation of unprecedented musical communities—transnational networks comprised of soldiers, civilians, and the magazines' local, national, and international readers. Such musical activities and the act of writing and reading about them, this paper argues, functioned as cathartic, group-oriented therapy that was central to the British empiricist approach to 'managing' trauma and maintaining public support for the war.

#### *Biography*

Michelle is a Fulbright scholar at Durham University (2016-7) and Assistant Professor of Music at Martin Methodist College in Tennessee. She received her PhD in musicology at the University of Cincinnati College-Conservatory of Music in 2013. Her current work focuses on music making in cultures of care giving on the British home front during the First World War. In addition to the Fulbright commission, her research has been funded by the National Endowment for the Humanities, the American Association of University Women, and the Music and Letters Trust.

### **Powers of Hearing: Acoustic Defense and Technologies of Listening during the First World War**

Gascia Ouzounian (University of Oxford)

During the First World War large-scale aerial warfare necessitated new, acoustic methods of defense: sensing the position of a hidden enemy by listening to it. This paper investigates the emergence of acoustic defense, and examines the development of military auditory technologies in relation to new ways of listening: cooperative forms of listening, alt-azimuth listening, 'acoustic sensing', among others. Referencing now-declassified military reports, military manuals, and scientific writing from the period, this paper uncovers the development of such wide-ranging, now-defunct acoustic technologies as geophones, sound-locating trumpets, binaural sound-locators, sound plotting devices, listening wells, sound mirrors, the Baillaud paraboloïde and the Perrin télésitemètre. It uncovers historical developments like the establishment of 'schools of hearing' where Allied soldiers received training in operating acoustic defense technologies. It argues that, during this period, the listening act was reconfigured as a fragmented act of data collection in ways that prefigured modern concepts of 'machine listening'. Similarly, directional listening, which was previously studied in terms of human physiology and psychology, was newly understood in strategic terms: a tactical activity that could determine human and even national survival.

#### *Biography*

Gascia Ouzounian is Associate Professor of Music at the University of Oxford. She is co-director of Recomposing the City, a group that brings together sound artists, musicians, urban planners and architects in investigating urban acoustic environments.

### **The Great War and Anti-German Propaganda in Music**

Monika Hennemann (Cardiff University)

Music can be the ultimate propaganda—bypassing logic and appealing directly to the emotions. But music itself doesn't have political opinions; they have to be imposed by association. And only by creating these associations can music be used or abused for propagandistic purposes.

This is all too obvious in times of war, because everyone knows that the devil has the best tunes. The First World War raised special issues, when the allied nations needed anti-German propaganda as much on the concert stage as in the newspapers, but was saddled with a concert repertoire that was German through and through. How was the repertoire to be rendered fit for propaganda purposes? Should all German composers be affected, or only those, like Wagner, who were very loudly German? And what about performers?

Based on a case study of Liszt's *St Elisabeth* on the stages of the Met in an effort to substitute the crowd-pulling productions of Wagner – certainly one of the strangest cases of musical propaganda – this paper chronicles the fate of German music in the English-speaking 'enemy' countries during and after WW1. In addition to the American opera world, it touches upon British musical reactions to wartime needs: What were the sometimes bizarre choices to address the nationalist issues at hand in the UK? And how did the longer-lasting effect of the war on musical life differ from the United States, given the close cultural affinities between Britain and Germany?

#### *Biography*

Dr Monika Hennemann is Programme Director of German, Co-Director of the Centre for Interdisciplinary Research into Opera and Drama (CIRO) at Cardiff University and an RMA Council Member. Her current research focuses on cultural conflict, transfer and assimilation in music, literature and art of the German- and English-speaking world during the nineteenth and early twentieth century, especially on the interface between culture and propaganda.

## Session 8E. Panel: Sound Substance(s) – Practice-Based Understandings of Compositional Making

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Matthew Sergeant (Bath Spa University), co-convenor and chair;  
Scott McLaughlin (University of Leeds), co-convenor;  
Laura Tunbridge (University of Oxford), respondent and chair of round-table discussion

*Six 5-minute position papers (30 minutes), a formal response (15 minutes), round-table discussion (45 minutes)*

Scott McLaughlin (University of Leeds)  
Patricia Alessandrini (Goldsmiths, University of London)  
Richard Glover (University of Wolverhampton)  
Larry Goves (Royal Northern College of Music, Manchester)  
Matthew Sergeant (Bath Spa University)  
Nina Whiteman (Royal Northern College of Music, Manchester)

Makers (in this case composers, sonic artists, etc.) do 'something' with 'stuff.' Making is a process of 'deutero-learning' (Bateson 1973), knowledge of making arises from the doing of making itself. This particular session will allow creative practitioners to share and critically discuss knowledges and 'onto-epistemologies' (Barad 2007) of the 'somethings' and 'stuffs' gleaned through and of their making.

A selection of position statements from invited speakers will explore what composers consider as the ontologies of their musical material, and explore the connection to the physical materiality involved in composing or performing their work. The content of this session is underpinned by the philosophical turn towards material-agency, new-materialisms, and posthumanity represented by authors such as Jane Bennett, Karen Barad, Tim Ingold, Graham Harman, Andrew Pickering (etc.) and speakers have been selected for their interest in this field.

Patricia Alessandrini's works actively engage with the concert music repertoire, and issues of representation, interpretation, perception and memory, often in the context of social and political issues. The recent work of Larry Goves (Royal Northern College of Music) has moved to explicate models of the inter-performer co-ordination of bodies as a material concern in his music. Richard Glover (University of Wolverhampton) is a founding member of the RMA 'Music and/as Process' study group and has developed a compositional ideology based on prioritizing temporally unfolding procedures as a given work's primary content. Scott McLaughlin's (University of Leeds) work explores relationships across metastable sounding-states generated from material indeterminacy of acoustic instruments. Matthew Sergeant (University of Huddersfield) has published on the foregrounding of musical instruments as agential Baradian apparatuses in his recent music, whereas Nina Whiteman (Royal Northern College of Music) has been developing a practiced forged on the collision of topos via inter-media mappings.

Whilst the global session format is intended to be discursive, matters arising from the participants will included (but are not restricted to) issues concerning intransitive notions of making (Ingold), the materiality of sound, the 'thing-power' (Bennett) of vibrating objects, the various ways that the process of composition 'surfs the contours of material agency' (Pickering 1995) and the extent to which musical making forms an emblem of 'intra-action' (Barad 2012).

As such, this session will activate 'artistic practice [as] as the production of knowledge or philosophy in action' (Barrett & Bolt 2010) and offer a positive model of practice-as-research in musical composition that goes beyond self-score-analysis and reflection, but equally is not entirely subservient to representation.

## Session 9A. RMA Music and/as Process Study Group

### Panel: Performing Temporal Processes

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Lauren Redhead (Canterbury Christ Church University), convenor and chair

*Musical performances (60 minutes), round-table discussion (30 minutes)*

Steve Gisby (independent scholar, London), *Iterative Music* (2014–16)

Alistair Zaldua (Canterbury Christ Church University), *Foreign Languages* (2013–16)

Mathias Spahlinger (independent composer, Germany), 'Eigenzeit' from *Vorschläge* (1992–3)

Sophie Stone (Canterbury Christ Church University), *As Sure as Time* (2016)

All process music deals with time as a part of its material. However, in the case of this music, the experience of time in music is not simply the experience of music as *Zeitkunst* (in Adorno's terms), but the experience of time itself. Where many musical works offer an experience of time as an experience of change or development, process works offer the opportunity to experience time as time. That is to say, these works offer the expression and experience of units of time that are defined by, and enclose, processes. Where the duration of a non-process work might be defined by its form, here the work's form is defined by its duration.

This experience of musical time has been described by Lawrence Kramer as 'vertical time' (1981/1988): the extended perception of a single moment. Such an experience of vertical time might be easily identified in Steve Gisby's *Iterative Music* and Alistair Zaldua's *Foreign Languages*. Both works are entirely prescriptive—even to the level of moment-to-moment duration in the case of the Gisby. Yet, in their performance, the moment-to-moment sonic details of the work remain undefined and are discoverable only as they unfold highlighting an unexpected characteristic of highly prescriptive music: its unpredictability.

Henri Bergson's (1889;1910) *Time and Free Will* outlines the distinction between a 'scientific' understanding of time—as units of duration understood as a spatial metaphor—and 'real duration' which is the experience of time passing in the present. This is expressed as a differentiation between a quantitative and a qualitative multiplicity. In the latter case "several conscious states are organised into a whole, permeate one another, gradually gain a richer content." (1910, p.122). By enacting such 'scientific' processes of spatial duration in their approach to time in their works, the composers featured in this session conversely allow the experience of 'real duration' through the reification of the quantitative multiplicity of time on the surface of their music. In Mathias Spahlinger's 'eigenzeit' the duration of the piece is clearly determined by the duration of its processes, although these durations remain undetermined until they are enacted. In foreign languages time is determined by a series of actions that have no duration until they are enacted.

Sophie Stone takes this further in "As sure as time..." by imagining each performance of the piece to be a unit of duration in a theoretical meta-performance of the work, and hearing the spaces between them as silence. These composers, then, show how the performance of temporal process "un-mixes" space and time through making concrete the quantitative nature of units of duration and shifting the focus of the listener to an experience of vertical time.

This session foregrounds the experience of these works, first presenting them as compositional research outcomes. Each performance involves the piece's composer, excepting that by Mathias Spahlinger which will be performed by members of the study group. The performance will be followed by a round table discussion of the temporal processes and issues in the music, bringing out the common research themes and interests between the composers.

#### Programme Notes

*Iterative Music* is an ongoing series of pieces that Steve Gisby has been composing since 2014. There are four in the series so far, which are all identical in terms of both structure and duration. They were created using a simple mathematical process that involves gradually assembling and then superimposing five layers of audio material, with each layer building up in the exact same way. The process itself is fundamentally very simple but, even if it has been correctly perceived by the listener, there is no possibility of predicting exactly what musical material each new step in the process will bring - meaning the piece is simultaneously predictable and unpredictable. The project has now been developed for live performance. Using pre-prepared audio material, Ableton Live and MaxMSP, a piece can be created that follows the same mathematical process. It is impossible, from the outset of a piece that uses this process, to conceive of the composite patterns that will emerge as a result. A key feature in the approach to performing the piece live has been the incorporation of a degree of indeterminacy in regard to the rate at which the process progresses. In *Music As A Gradual Process*, Steve Reich stated that "One can't improvise in a musical process - the concepts are mutually exclusive." Gisby believes this depends on where one sets the parameters of a process: what material, or elements of a piece are determined by the process, and what aren't? This juxtaposition of performer autonomy as a counterpoint to strict, logical systems has been a feature his work.

*foreign languages* for solo percussion and live electronics was inspired by reading both Maurice Blanchot's *Death Sentence* which is a short novel in two cryptically related parts, and Jacques Derrida's commentary on Blanchot's text. This work is not representational in any way; Zaldua's interest was to foreground the problem of translation in a work for percussion. More than works for any other instrument percussions pieces define their cumulative 'instrument' anew with almost every piece.

The composer will be performing the 2nd part of this two-part piece, for solo cymbal and live electronics. The deliberately curtailed notation presents the performer with a map of the cymbal with a set of directions for the beater to follow. The rhythm used is the rhythm of the performer's own

(internally) spoken voice (derived from the original French and translated English of the Blanchot text) which is tracked by the computer to trigger changes in the compressor and filter settings. While playing, harmonics are accessed using simple paper beakers, and this, as well as the tracked spoken rhythms, in turn influences the filter settings in the electronics.

*eigenzeit* is one of over 25 concepts contained in Mathias Spahlinger's work (written in 1993) *vorschläge* (suggestions). The instructions read: "find or invent possible objects or performance methods that are barely modifiable regarding their tempo, rhythm, and total duration; and which, once they have begun, cannot be further influenced; and whose processes cannot be reversed. examples and suggestions: circling plates and cymbals, falling ping-pong balls, pendulating giant feathers, buzzing/snapping a ruler held over a table-edge, marbles thrown over a marble lane, rubber balls thrown down the stairs, etc. each player decides by themselves when to play, and how they 'stage' their unique, and unmistakable sounds, bearing in mind their approximate duration. frequent accumulation of density and vain repetitions are to be avoided."

"As sure as time..." is part of an ongoing series of performances that use the same score. It is a spoken word piece that can be performed by one to four vocalists, and includes a variety of structural elements, sound/vocal techniques and movements. The score consists of a quote from Harper Lee's *Go Set a Watchman* (London: William Heinemann, 2015): "As sure as time, history is repeating itself, and as sure as man is man, history is the last place he'll look for his lesson". The work allows for performer interpretation with the vocalist performing an individual compositional process; where there are several performers, several compositional processes occur simultaneously. Rather than a traditional concert performance, the listener should experience the work as an installation in a gallery or other environment, allowing them to explore the environment as they wish to, talk and enter/leave when they like. When observed in its entirety, the series presents a new sense of extended duration with long silences separating the performances and the totality being the performance of the work itself. The work also highlights the numerous interpretations of silence as silences of unpredictable length are used within the performances and between each performance;



## Session 9B. Music Analysis 3

William Drabkin (University of Southampton), chair

the interpretation of silence is thus questioned as it never truly exists.

### *Biographies*

Steve Gisby is a composer, bassist and educator based near London, UK. He holds a PhD in composition from Brunel University and his music has been performed across the UK, Europe and the USA. Two of his works appear on *Symmetry | Reflection*, the recent CD by US percussion duo Novus Percutere, alongside music by Steve Reich, John Psathas, Christopher Adler, Ivan Trevino and Luis Rivera. In May 2014, along with pianist Michael Bonaventure, he gave the world premiere performance of Tom Johnson's *Intervals*. He has given papers and presentations at IRCAM, the Sibelius Academy in Helsinki, Furman University in South Carolina, California State University at Long Beach, Canterbury Christ Church University, the University of Surrey, the University of Birmingham and the University of Huddersfield. He is on the committee for the Society for Minimalist Music. He also works as an examiner for Trinity College London on their Rock & Pop syllabus, having conducted exams in the UK, Northern Ireland, Italy, India, Vietnam, South Africa, Malaysia, Brunei, Thailand, Hong Kong and Macau. [www.stevegisby.com](http://www.stevegisby.com) / [www.iterative-music.com](http://www.iterative-music.com)

Alistair Zaldua is a composer and conductor of contemporary and experimental music who currently teaches at Canterbury Christ Church University. His work has been performed both internationally and in the UK: Huddersfield Festival (2014), Sampler Series Barcelona (2014), Borealis (Bergen, Norway, 2014), Leeds New Music Festival (2013), UsineSonore (Malleray-Bevilard, Switzerland, 2012), Quantensprünge ZKM (Karlsruhe, 2007 & 2008), Música Nova (Sao Paolo, 2006). Alistair currently works with Lauren Redhead in performances for organ and live electronics, and improvises in a duet with film maker Adam Hodgkins (violin and live electronics). [alistiar-zaldua.de](http://alistiar-zaldua.de)

Mathias Spahlinger was born in Frankfurt in 1944. He studied with Konrad Lechner at the Städtischen Akademie für Tonkunst in Darmstadt. In 1968 he took up a teaching position at the Stuttgart Musikschule (music school), teaching piano, theory, musical education for children and experimental music. From 1973-1977 he studied composition with Erhard Karkoschka at Stuttgart's Staatliche

Hochschule für Musik und Darstellende Kunst. In 1978 he became guest lecturer in music theory at the Hochschule der Künste in Berlin, and in 1984 professor for composition and music theory at the Staatliche Hochschule für Musik in Karlsruhe. From 1990 to 2009 he held the position of professor of composition and head of the institute for new music at the Staatliche Hochschule für Musik (state academy of music) in Freiburg. He currently lives in Potsdam near Berlin.

Sophie Stone is a PhD student in music composition at Canterbury Christ Church University working under the supervision of Lauren Redhead and Matt Wright. She received her bachelor and master of music degrees at CCCU specialising in composition. Her research interests include extended duration music and the compositional and performance strategies that surround this genre.

### **Virtuosity in Liszt's Late Works**

Shay Loya (City, University of London)

Liszt's 'late style' is famous for sparse textures, compact and repetitive phrases, dissonance, borderline post-tonality and general oddness. It is largely a small group of miniature piano works that have sealed this particular reputation for enigmatic, intransigent, and prophetic 'lateness' (Loya, 2011; Pesce, 2014). Moreover, it is a lateness that is invariably constructed as a modernist antithesis to the perceived crowd-pleasing exuberance of Liszt's virtuoso years, as seen in aesthetic and biographical discussions from Dahlhaus (trans. 1989; 1991) to Walker (1997), and as reinforced in the analytical literature. Thus, despite a recent tendency to theorize a plurality of late styles (McMullan and Smiles, 2016), Liszt studies have yet to catch up, and virtuosity in Liszt's late works remains a particularly undertheorized area.

As part of a monograph on Liszt's Late Styles, this paper tackles virtuosity from four angles: (1) a formal comparison of Liszt's early and late virtuosity; (2) Liszt's transcriptions as critical commentary on virtuosity; (3) Recordings of late works as a form of reception; (4) Historical reception of Liszt's virtuosity in his final years. 'Late style' is, of course, a usefully imaginative but highly problematic construct. This paper intends to further test its tenability.

### *Biography*

Shay Loya (PhD, KCL) is a Lecturer in Music at City, University of London. His research interests include Liszt, Hungarian-Gypsy music, analysing musical transculturation, and other critical, analytical and aesthetic issues in music of the long nineteenth century. His main publications include Liszt's Transcultural Modernism and the Hungarian-Gypsy Tradition (University of Rochester Press, 2011), and, recently, 'Recomposing National Identity: Four Transcultural Readings of Liszt's Marche hongroise d'après Schubert', *Journal of the American Musicological Society*, 69.2 (2016): 409–67. He is currently working on a project entitled 'Liszt's Late Styles'.

### **'Non spero d'aver posa': Musical Rests, Poetic Repose, and Metrical Cesurae in the Trecento Song**

Mikhail Lopatin (University of Oxford, St Hugh's College)

This paper examines the use of the word 'posa' (a pause, rest, repose) at the intersection of metrics, poetry, and music in Trecento repertoire. I will argue that there is a correlation between the poetic motif of repose and its liminal metrical position at the end of a section, right before a major metrical break: that is, the poet's desperate search for repose in the narrative is reflected in the way the poem introduces cesurae (metrical 'rests') that split up the metrical body of the piece. This metrico-poetic combination is then echoed in the musical medium: on the one hand, 'pausa' serves as a representation of 'divisio soni/vocis' (the definition occurs in several music treatises of the period), thus reflecting in its musical division the metrical split-up; and, on the other, rests that accompany the word 'posa' in musical settings (e.g., within a penultimate melisma of a madrigal) seem to answer musically the poet's unceasing search for repose. Focusing on several musical examples drawn from Trecento repertoire, particularly from Francesco Landini's corpus, I will argue that 'posa' may be seen as one of such intermedial devices that helps establish a link between metrics, poetry, and music.

### *Biography*

Mikhail Lopatin received his PhD in Musicology in 2011 from the Moscow P.I. Tchaikovsky Conservatory, Russia. From 2011 onwards, his research interests lie mainly in Italian music of the Trecento and early Quattrocento. In 2011/12 he conducted post-doctoral research on canonic techniques in the Italian caccia at the Schola Cantorum Basiliensis (Basel). In 2014, he was a Mellon Visiting Fellow at the Villa I Tatti, Florence. From 2015, he is working at the University of Oxford as a Newton International Fellow, looking at musico-textual relationships in Italian repertoire of the Trecento and early Quattrocento.

## Session 9C. Performance and Pedagogy 3

Nick Baragwanath (Nottingham University), chair

### **Using Reflection to Develop Insights into Musical Practice and Performance: A Pilot Study with Chinese MMus students.**

Monica Esslin-Peard (University of Liverpool)

Reflection has been a part of tertiary education in England and Wales for over twenty years. Reflective practice is employed in the training of teachers, medical staff, engineers and students of the performing arts. The development of reflective skills, as Boud (2010, p.33) points out, may lead to surprising outcomes which challenge students to reconsider their approaches to individual and group learning. Assessed written reflection has been a part of undergraduate performance modules at the University of Liverpool for the last ten years and research is currently being conducted into the role of reflection and musical maturation of undergraduate classical and popular musicians which is described by Esslin-Peard et al. (2015).

In addition, the University of Liverpool offers a M Mus in performance which, over the last five years, has attracted increasing numbers of Chinese students. According to Wu & Hammond (2005), South East Asian students must deal with linguistic, academic, social and cultural challenges. In this pilot research project, we analyse the reflective writing of Chinese MA students in an effort to understand whether cultural heritage, a Confucian approach to pedagogy based on effort and rote learning and individual musical biographies help or hinder the development of reflective practice. This study offers insights into the challenges facing both Chinese students and faculty staff whilst also suggesting that reflective practice may help to overcome cultural differences in musical learning.

#### *Biography*

Monica Esslin-Peard, MA (Oxon), MA Mus Ed (London), mPGCE (London) is Head of Instrumental Studies at a secondary school in London and a part-time doctoral research student at the University of Liverpool. Her research interests include musical maturation in classical and popular musicians and the role of reflection in musical learning. Monica has presented at conferences in Ireland, the UK (SEMPRE, ISME) and Germany (AMPF) and Norway (CEMPE – The teaching of practising). Her publications include book reviews for *Psychology of Music*, two chapters for the Proceedings of the AMPF conferences and a chapter in the A&HHE digital special issue: 'The Reflective Conservatoire'.

### **What is Good Timing?: Performing T ru Takemitsu's Orion for cello and piano with the Japanese concept of ma**

Ikuko Inoguchi (City, University of London)

Keeping time and achieving a clean synchronization between performers can be considered vital for a good ensemble, especially in the performance of pre-twentieth-century music. The performers may achieve this through diligent counting. However, the Japanese composer T ru Takemitsu (1930-1996) challenges this traditional rhythmic ideal through incorporating the Japanese aesthetic and performance practice of ma. In traditional Japanese performing arts and music, the length of a good ma is understood as a mathematically indefinite duration. In this paper, I will discuss how ma works in the duo context based on my practice-based research on Takemitsu's Orion for cello and piano (1984). In the work, the composer employs time signatures to organize musical time; the notation does not specify when and how to incorporate the performance practice of ma. While referring to my rehearsal diaries as well as consulting the composer's interviews and the manuscript of the work, I will propose interpretive possibilities to solve the dilemma of dealing with both countable and uncountable durations. As the conclusion of the paper, I will discuss whether performing with the concept of ma is only a composer and work specific phenomenon or whether this performance style can be applied to any other ensemble contexts.

#### *Biography*

Acclaimed for her 'subtle sonority and fascinating colourful tones' (Der Kessener), the Japanese pianist Ikuko Inoguchi has been excelling both as a concert pianist and as a performer-scholar since completing her first doctorate (Doctor of Musical Arts) in the U.S. in 2009. After holding a Visiting Scholar Fellowship at the Institute of Musical Research in London during 2010-2011, she was awarded a PhD for her thesis entitled "Concepts of Time in the Works of John Cage, George Crumb, and T ru Takemitsu, and Implications for Performance" from City University London in May 2016.

### **The relationship between the music, text and pedal application**

Chi-fang Cheng (The University of Manchester)

Recent research by several music scholars has investigated the music interpretation, music structure, the use of articulation and characters in Beethoven's song settings with piano accompaniment. However, all previous research has ignored the many appearances of pedal markings in Beethoven's songs, which this paper can throw much light on. Thus, a necessary investigation of the relationship between the music, text and pedal becomes a major issue.

This paper draws a perspective on Beethoven's possible interests in the literature and his engagement with the text in his song works, while revealing a new aspect on the investigation of the pedal. The main aim of this paper is to examine his original idea of the pedalling. Firstly, it is to classify the main features in using the pedal; Secondly, it is to examine the contextual, figuration and text aspect of the work in employing the pedal, and also to find relationships within his composing process. Finally, it is to explore and understand the pedal application and relationship between the use of the pedal and work itself, then emphasizing the close connection with the musical setting, the content of the text and how the pedal interworked with them.

#### *Biography*

Chi-fang Cheng in her third year of Phd in Musicology at the University of Manchester now. Before starting her research, she had received her master of Performance and had concerts in Taiwan, China and Korea. Her Children music book, *The Adventure of Natan and Yoda: The Stolen Note*, has been released in Asian countries. Her professional career outside of academia includes sound mixing and editing such Discovery Channel, business commercial advertisements, children music channel and animas; a representative of culture and arts among Asian countries.

## Session 9D. Edge Hill University Panel: The Annual Eurovision Song Contest

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Richard Witts (Edge Hill University, Ormskirk), convenor and chair

Jon Ola Sand (executive supervisor, Eurovision Song Contest),  
Catherine Baker (University of Hull),  
Marie Bennett (University of Winchester),  
Philip Jackson (Edge Hill University),  
Brian Singleton (Trinity College, Dublin)  
Derek Scott (Leeds University)

The annual Eurovision Song Contest, (ESC) founded in 1956 by the European Broadcasting Union (EBU), attracts songs representing each of 42 broadcasting members in national heats culminating each May in two televised live shows and a three-and-a-half hour finale which is claimed to be watched by nearly 200 million viewers. There is also a Junior version of the competition. Technically adventurous, it is the generator of complex statistics based on sophisticated voting systems. Academically it represents a significant supra-national musical project centred on sociopolitical concepts of shared European identity, with their shifting aesthetic parities and diversities, but in the form of a symbolic contest between separate sovereign entities.

The aim of this panel is to contribute to the expanding body of interdisciplinary academic research on the ESC, and reject the dated view that it is nothing more than television light-entertainment on the one side, and, on the other, a notorious exemplar of how hegemonic affiliations benefit from factional polling. The session will take the form of a sequence of short papers from the panel of five, which will include an executive representative of the EBU and - we hope - a former Eurovision finalist, to be followed by a round-table discussion on the issues raised.

*Five short papers, followed by a round-table discussion on the issues raised*

## Session 10A. Panel: Vocality/Instrumentality – Perspectives on Voice in Instrumental Performance

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Kristine Healy (University of Huddersfield), convenor; George Kennaway (University of Leeds), chair

This session offers the work of three musicians whose research interrogates notions of vocality in the practice of instrumental music-making. Their collaboration was initiated through participation in the RMA-supported conference, Vocality/Instrumentality 2017, held in January at the University of Huddersfield.

Collectively, from various historical, stylistic, and methodological standpoints, they seek to examine what it means for an instrumentalist to pursue, manipulate and make meaning of aspects of vocality in performance.

### **Violin and Voice: Nineteenth-Century Perspectives**

David Milsom

A vast array of pedagogical material encourages instrumentalists to 'sing' on their instruments; most instrument advocates claim that their instrument (above all others) is capable of finely imitating the human voice, and that this is the *raison d'être* behind stylish execution. This is very much the case as regards violin playing, with ready comparisons with the art of the soprano voice, and numerous aesthetic similarities. But how do these comparisons work in a pre-twentieth-century setting? What kind of singing did violinists imitate in the nineteenth century, how did they do so, and to what extent did they achieve this? I discuss this with allusion to a range of evidence, especially treatises, and early recordings; his paper concludes that expressivity is not an immobile aesthetic concept and, in so doing, presents unrequited challenges for historically-interested musicians.

### **Imagined Vocalities: Exploring Voice in the Practice of Instrumental Music Performance**

Kristine Healy

For centuries, in pedagogical texts and performance critiques, instrumentalists have told each other stories about what it means to play in a vocal way, describing the human voice as the ultimate musical model. Musicians in the twenty-first century who work primarily in the 'mainstream classical' tradition continue to participate in and perpetuate the practice of talking about, evaluating, and understanding instrumental musicianship in relation to vocality. They attribute vocal qualities and characteristics to particular instruments and deny them to others, and produce connections with the voice that 'prove' the musical worth of one way of realising a text over another. In this paper, using examples from the text and talk of currently practising instrumental performers in interviews and masterclasses, vocality for instrumentalists is addressed critically and opened up to questioning. What does it mean to be vocal, as an instrumental musician performing in a contemporary context? And if an instrumentalist can only qualify as 'musical' by participating in a tradition that glorifies the voice, whose voice should they be emulating?



## Session 10B. Music Analysis 4

William Drabkin (University of Southampton), chair

### **Redefining the Cello's Voice: Vocality, Agency and the Contemporary Cello**

Rebecca Thumpston

Vocality, both actual and instrumental, is a strong agential cue; listeners afford subjectivities to music by 'tones of voice, with their emotional connotations, appearing in sound' (Cumming, *The Sonic Self*, 2000, p.9). The traditional cantabile vocality often associated with the cello, typical of Romantic cello writing and performance, encourages what Arnie Cox terms subvocalization, a form of mimetic participation through which listeners enact musical subjectivities ('Embodying Music: Principles of the Mimetic Hypothesis', *Music Theory Online*, 2011). But what happens when this cantabile vocality is removed? How is agency cued when the cello's voice is distorted and redefined? This paper will examine contemporary solo cello works that engage creatively with the instrument's 'voice'. Through discussion of performances of passages from Benjamin Britten's *Third Cello Suite* (1971), P teris Vasks' *Dolcissimo* (1978), and Simon Holt's *feet of clay* (2003), I will question how manipulations of the cello's voice in speech, song, prayer, and anguish can cue agency in different ways, inviting alternative forms of mimetic engagement.

#### *Biographies*

David Milsom is a Senior Lecturer at the University of Huddersfield, teaching performance and musicology, and an honorary Visiting Research Fellow of the University of Leeds. David is an internationally recognised scholar of string playing in general and nineteenth-century violin performing practice in particular; he is also an active professional violinist and violist in a range of areas spanning 'baroque' performance on period instruments to modern solo, chamber and orchestral playing. Since 2008, David has been a recordings reviewer for *The Strad* magazine. In his spare time, David is a choral tenor and Chairman of the Sheffield Chamber Choir.

Kristine Healy studied initially at the University of Queensland and worked as an orchestral flute player, chamber musician, theatre musician, and music educator in Brisbane, Australia before moving to the UK for further studies in performance at the Royal Northern College of Music. Having spent many years being advised to 'sing' on her instrument, Kristine's PhD research at the University

of Huddersfield is enabling her to explore ideas about voice in the context of instrumental music performance practice. Kristine has presented her work at several UK events, and recently organised a two-day international conference, *Vocality/Instrumentality* (Huddersfield, 2017).

Rebecca Thumpston is a Research Associate at the Royal Northern College of Music. Her PhD, 'Agency in twentieth-century British cello music', was awarded by Keele University in 2015. Rebecca has published on topics including tripartite agency in Britten's *Cello Symphony* and manipulations of vocal agency in the music of Simon Holt. She is currently editing *Music Analysis and the Body: Experiments, Explorations and Embodiments* with Nicholas Reyland (Peeters, Leuven Studies in Musicology, forthcoming).

### **Ligeti and Spectralism: Distant Resonances**

Benjamin Levy (University of California, Santa Barbara)

György Ligeti is often mentioned as a forerunner and influence on composers including Grisey, Murail, R dulescu, Saariaho, and Vivier. This paper explores the extent and limits of that connection. Ligeti's comments on his own aesthetics resonate with foundational ideas in the spectral movement, and an analysis of the *Cello Concerto* shows this common ground, with comparisons to works by Grisey (*Périodes* and *Partiels*) and Saariaho (*Lichtbogen*). All these works blur the distinction between harmony and timbre, crossing perceptual thresholds through shared techniques, often derived from electronic composition. Beyond technique, however, spectralism involves a type of attitude where music is seen as an investigation of sonic reality through acoustics and perception. In spectral composition, this basis of music in sound itself began as a quasi-scientific exploration, but it quickly acquired almost mystical overtones, e.g. in R dulescu's *Credo* or late works by Grisey and Vivier. While Ligeti admired their originality and imagination, he could not accept the religiosity of these compositions. Always thinking of himself as an outsider in both life and work, Ligeti uses these expressive and technical resources not as a source of sonic or spiritual unity, but rather as markers of distance, irony, and alienation.

#### *Biography*

Benjamin Levy is an Assistant Professor of Music Theory at the University of California, Santa Barbara. His publications on Ligeti, Xenakis, and Feldman appear in *Perspectives of New Music*, *Twentieth-Century Music*, *The Contemporary Music Review*, and in volumes of collected essays. He won the Society for Music Theory's Emerging Scholar Award in 2011, and his book *Metamorphosis of Musical Form: The Compositions of György Ligeti in the 1950s and 60s* is forthcoming with Oxford University Press.

### **Religious Patriotism and Grotesque Ridicule: Responses to Nazi Oppression in Pavel Haas's Unfinished War-Time Symphony**

Martin Čurda (University of Ostrava)

Composed in 1940–41, Pavel Haas's unfinished *Symphony* is a poignant expression of protest against the Nazi occupation of Czechoslovakia. Although previous scholarship has noted Haas's references to the 'Hymn to St Wenceslas', the wealth of religious and patriotic symbolism in the *Symphony* has not been fully explored.

In my paper, I will show how Haas's use of particular musical topics articulates the twofold legendary role of St Wenceslas as both a saint and a warrior. Drawing on the theory of markedness and correlation, I will explain how instrumental voices become associated with semantic binaries such as individual / collective, divine / earthly, and despairing / rejoicing, and what role these connotations play in the movement's programmatic narrative, which is predicated, besides Czech patriotic myths, on the biblical meta-narrative of the arrival of the prophesied Messiah.

Finally, I will discuss the *Symphony's* second movement, which represents a complementary facet of Haas's artistic protest against Nazism, based on grotesque depiction and satirical derision. I will argue that this movement, featuring spooky instrumental effects and a puzzling superimposition of the Nazi song 'Die Fahne Hoch' and Chopin's 'Funeral March' is a particular instance of the topic of *danse macabre*.

#### *Biography*

Previously a graduate from Masaryk University (Brno, Czech Republic), Martin Čurda is a final-year PhD candidate of musicology at Cardiff University, School of Music and a part-time lecturer in musicology at the University of Ostrava (Czech Republic). His PhD research concerns the music of Pavel Haas in the context of inter-war avant-garde movements in Czechoslovakia and beyond.

### **Synthesising Folk and Punk Cultures: A Case of Billy Bragg's 'Between the Wars'**

Christopher Thorpe (University of Kent)

With this paper, I plan to explore British folk music and the relationship it can often share with punk music such as the assumed values that the listeners project onto these genres: mainly those of expression of individuality and 'DIY' construction in both. Furthermore, the main point that I intend to focus upon is how both the musical and socio-cultural elements and practices that pertain to each of the genres individually become synthesized into one genre in regards to a specific song's audience and impact. Billy Bragg's song 'Between the Wars' will be my main focus during this discussion as I believe it is a musical example that exhibits a wide range of folk and punk practices in both its musical composition and its socio-cultural impact.

#### *Biography*

I am currently studying for my MA in Popular Music (Research) at the University of Kent and plan to further my studies into popular musicology with a focus on how popular genres of the 20th and 21st century interact with mainstream culture. As an undergraduate student, I wrote my final dissertation based on modern folk music and the previous folk revivals in Britain, questioning how the various instances of folk musics in Britain might enable us to predict the future nature of the genre.

## Session 10C. Panel: Rereading Medieval Music – Analytical and Hermeneutic Approaches to Thirteenth-Century Song

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Meghan Quinlan (Merton College, Oxford), convenor

Fabrice Fitch (Royal Northern College of Music, Manchester), chair

*Three 20-minute papers, each with 10 minutes for questions*

Medieval song texts have inspired a rich body of literary interpretation, but music's role in their interpretation remains largely unexplored. Whether they be philosophical treatments of music as sounding number, sound-studies inspired critiques of medieval sound, or source-oriented discussions of repertoire and transmission, accounts of medieval music have often lacked the close musical readings found in accounts of other musical activity. Part of this musicological silence rests on the tacit assumption that musical content in these repertoires is necessarily neutral, serving only to carry the text. Our session challenges this notion, considering the ways in which song could signify musically. Following a format of three twenty-minute papers, each with ten minutes for questions, we explore approaches to song analysis, text-music interaction, musical exchange, and the possibility of transcending the modern dichotomy of text and melody.

### **An Unexpected Liaison: Music, Poetry and Narrative in the Cantigas de Santa María**

Henry T Drummond (Merton College, Oxford)

Central to the thirteenth-century Galician-Portuguese *Cantigas de Santa María* is the musico-poetic *zejel*. This structure comprises alterations between a refrain, and strophes that reiterate the refrain's music and rhymes. Combining the linear *cantiga* narrative with this cyclical framework is problematic: in essence, fusing the linear with the circular should not work. This paper examines how the *cantigas* circumnavigate this dichotomy. Parsing the musical, poetic and narrative structures of a handful of songs, I demonstrate how the sonically tenacious refrain functions within strophes, highlighting the narrative thrust of a miracle story. The recurrence of refrain melodies and end rhymes thereby works to separate the narratively central from the extraneous. Revealing the links between such divergent forms, I hope to prove subtle interrelations between the musical and the semantic in the CSM.

### **Melodic Jousting: Musico-Poetic Competition in the jeu-parti**

Joseph Mason (Lincoln College, Oxford)

While scholars have long promulgated the view that the *jeu-parti* was performed as a competition, little attention has been paid to the role played by melody. The thirteenth-century *jeu-parti* was a sung debate of alternating stanzas by a pair of poet-singers known as *trouvères*. Composed according to the same melody, syllable count and rhyme scheme, the exchanged stanzas enacted a variety of 'symbolic violence' that is also found in *contrafacture*. This paper explores the ways in which *trouvères* exploited interlocking musical and poetic structures to enact symbolic violence against one another in the *jeu-parti*. Oppositional pitch structures latent in the melody of a *jeu-parti* could be attached to poetic ideas in one stanza that were then undermined or contradicted by the second *trouvère's* response. The presence of such oppositional pitch structures across the *trouvère* corpus argues for a re-evaluation of melody as a channel for symbolic violence more generally.

## Session 10D. Panel: Sound Cultures in Spain

Samuel Llano (University of Manchester), convenor, chair tbc

### Using the Domna to Dominate: Political Contrafacture in Thirteenth-Century France

Meghan Quinlan (Merton College, Oxford)

This paper considers the interpretive possibilities of the practice of musical contrafacture in two political songs (*serventois*) from thirteenth-century France. In both cases, contrafacture provides a way of evoking certain attitudes, emotions, and textual associations in a sonic, non-textual space, and the task of uncovering such associations calls for an investigation of each melody's historical contexts, as well as their embeddedness in issues of gender and class. The musical patterns of these shared melodies also provide layers of signification accessible to those unaware of the original songs: instances of repetition, symmetric structures, extremes in range, and various interval shifts all have the potential to change, undercut, or intensify the text, and this can have powerful effects on the song maker's intended political message. I discuss how these *serventois* formed communities of emotional and intellectual power, allowing their makers to achieve their political ends.

#### Biographies

Joseph Mason is a third-year DPhil student in musicology at the University of Oxford. His thesis, supervised by Professor Elizabeth Eva Leach, concentrates on the *jeu-parti* and its place in medieval French culture as a site for explorations of musical violence. He employs a range of methodological approaches, embracing palaeography, close readings of music and text, contextual study and critical theory.

Henry Drummond is in the third year of his DPhil at the University of Oxford, where he is working on the *Cantigas de Santa María* of Alfonso X el Sabio with Professor Elizabeth Eva Leach. While his doctoral thesis focusses on the relations between narrative and song in the *cantigas de miragre*, Henry is also interested in codicology, musical ontology, thirteenth-century court culture, and medieval historiography.

Recent years have seen a growing interest in 'sound studies', a field of study that addresses the role of the auditory in culture and society. Diverse and interdisciplinary in scope, sound studies examines the place of sound both across a range of contexts (architecture, geography, acoustic environments) and media (sound technologies and sound art, music and film, for instance). Sound studies scholars such as Jonathan Sterne, Brandon LaBelle and Emily Thompson have each challenged the epistemological dominance of the visual in Western culture, using sound as a means of rethinking our relationship to space and time.

This panel brings together a group of scholars specialising in Spanish music and cultural studies, to take sound itself as the critical point of departure. In drawing on an eclectic range of critical approaches, the works presented in this panel use the auditory to think through the following questions. How does sound inform our understanding of history --and in particular, of Spain's long and fraught road towards modernization? How might the categories of noise and silence, for instance, enable us to illuminate more fully historical junctures of crisis and contradiction within Spain? How might Spain's attendant changes in technology and culture be understood, or indeed rethought, through sound? Sound is as uncontainable as it is elusive: it is able to move through walls, corners, borders and landscapes. Correspondingly, sound studies similarly transgresses and eludes the borders between different academic divisions, an approach which is reflected in the broad scope of contributions in this panel.

### 'Travelling phonographs in fin-de-siècle Spain: recording technologies and national regeneration in Ruperto Chapí's *El fonógrafo ambulante*'

Eva Moreda Rodríguez

Through analysis of the zarzuela *El fonógrafo ambulante* (1899; music by Ruperto Chapí, libretto by Juan González), this paper discusses how the arrival of recording technologies in Spain (1877-1900) was influenced by and in turn influenced prevailing discourses concerning modernity, regional difference and mobility (rural-to-urban; social; interregional). With recent critical accounts of the early history of recording technologies having emerged mostly from the study of technologically and musically advanced countries, this paper also intends to be a reminder of the role of cultural context: the study of the arrival of the phonograph in Spain indeed reveals how early users of recording technologies related their experiences and perceptions to broader discourses of modernity and identity that had often been taken for granted elsewhere.

Intended to entertain big contingents of people across a variety of social classes, *El fonógrafo ambulante* portrayed an aspect of late nineteenth-century life in Spain its audiences would have been familiar with, i.e. the travelling phonographs paraded through Spanish cities, towns and villages during the 1890s. The work also embodies views on sound recording technologies which would have resonated with its audience— consonant with zarzuela's defense of an integrative, progressively industrialized, urban, somewhat relaxed in

terms of social mores, yet still ideologically conservative Spain. In fact, whereas the arrival of a phonograph in an Andalusian village at the beginning of the zarzuela is initially presented as a potential danger to social practices, reservations are quickly overcome when it becomes clear that mobile recording technologies can make the Spanish pueblo thrive through encouraging mutual understanding between Spanish regions and ensuring the preservation of gender roles. *El fonógrafo ambulante*, though, shies away from defending transformative uses of phonography that other, more regeneracionista sectors of the population anticipated; in doing so, it ultimately presents a sceptical view of modernity as the path to national regeneration.



### **'Socialism, Sound and Spaces of Resistance in Madrid: The Orfeón Socialista, 1900-1936'**

Samuel Llano (University of Manchester)

Many of the choral societies that proliferated in late nineteenth-century Spain were conceived as instruments to indoctrinate and control the worker according to bourgeois moral standards (Viallette). Yet, some of these societies had a markedly socialist and revolutionary character that was manifest in their repertoire and the use to which they were put, as was the case of Madrid's Orfeón Socialista (1900-1936). In Madrid's fragmented and complex public spaces, the meaning of sounds and musical practices was highly unstable as they interacted with one another in unpredictable ways. The Orfeón's public performances were enlisted by the authorities to help spread in Madrid an 'aural hygiene' (Llano 2017). Legislation on hygiene was aimed at sanitising public space, making it safe and suitable for the comfort of the rising middle classes. Sounds and musical practices deemed to be harmful or to run contrary to the well-being of citizens were displaced, and those responsible for spreading them were often persecuted. This paper argues that the Orfeón Socialista's revolutionary message was instrumental to this end as, in line with international socialism, it was predicated on an ideal of social harmony (Mitchell). The mainstream media appropriated that message in order to generate a selective form of social cohesion from which those responsible for the spread of unwanted sounds and 'noises' were excluded. One of the consequences of this was the scapegoating and persecution of organ grinders in Madrid during the second half of the nineteenth century. The most likely reason why the Orfeón offered private performances in theatres to a select audience of socialist supporters was to avoid that its message be appropriated and misconstrued. The Orfeón's need to rely on private performances in order to remain attached to its socialist roots conforms with the tendency shown by anarchism to produce a fragmentary social space (Goyens). The Orfeón Socialista's public and private performances contributed to generating a multifaceted urban cartography (Lefebvre), and will be analysed here as 'spaces of resistance' against the spread of aural hygiene in Madrid, which was conceived as a technology of power.

### **'Bakalao, sound and affect'**

Tom Whittaker (University of Liverpool)

While there has been much scholarship on the post-Franco cultural movement known as the *movida madrileña*, the more marginal subculture of bakalao and its various styles of techno music have been overlooked in Spanish Cultural Studies. Emerging from Valencia in the 1980s, the circulation and transmission of bakalao techno brought with it a radical new ecology of sonic and spatial contexts. From 'after hour' illegal night clubs and ad hoc roadside raves to pirate radio stations that were often listened to within cars, the initial innovative and mobile energy of the subculture soon became eclipsed by a moral panic which gripped the Spanish media in the early 1990s. Unlike the *movida*, whose songs and spectacular styles of dress have easily lent themselves to interpretation, the hypnotic rhythms of bakalao techno can be more productively understood as a production of pure sound. Following Christoph Cox, who argues that in searching for meaning in music, critics too often overlook the materiality and texture of sound in itself, this paper explores the affective dimensions of bakalao. In considering what this dance subculture did rather than what it meant, this paper explores the ways in which Spanish techno alerts us to what Brian Massumi has famously termed 'the body's capacity to act' and the general turn towards affect in Sound Studies (Ian Biddle, Jeremy Gilbert). In applying these critical writings to techno fanzines, testimonials with DJs, media and press coverage, as well as to the formal properties of bakalao music itself, this paper explores how the affective force of the subculture can be seen as 'irreducibly bodily' and 'autonomic' of meaning (Massumi). In doing so, it shows how the sonic ecologies of bakalao significantly brought about transformation that was both equally corporeal and social, relieving its young participants momentarily from social marginalization and increasing precariousness. It also brought with it a transgressive sonorous geography, whose mobile and fleeting dimensions brought about a physical response that was in constant motion. This paper finally argues that bakalao's non-representational and evanescent form – one that exceeded and temporarily disrupted meaning -- ultimately contributed to the discourses of moral panic which surrounded it.

## Session 10E. RMA LGBTQ+ Music Study Group Panel – Music and Musical Expression in LGBTQ+ Activism

Danielle Sofer (Maynooth University), convenor and chair

Five 10-minute position papers followed by general discussion among the panel's participants and members of the audience

### **LGBTQ+ Music Study Group board members:**

Danielle Sofer (Maynooth University)  
Alexander Harden (University of Surrey, Guildford),  
Shzr Ee Tan (Royal Holloway, University of London),  
Richard Witts (Edge Hill University, Ormskirk)

This themed session on the role of music and musical expression in LGBTQ+ activism serves to introduce the RMA's new LGBTQ+ Study Group and to examine issues of import to members of the Group and those individuals it represents, namely music scholars identifying as LGBTQ+ and/or those interested in researching LGBTQ+ concerns.

The panel will be in two parts. The first part will consist of 10-minute position papers from select members of the Group's board, Danielle Sofer and Alexander Harden, and three additional members of the group. Five speakers will explore the integral role of queer music studies to the RMA community by presenting the scholarly study of music as a form of activism that is neither marginal nor superfluous to issues of personal identity and group politics in today's political climate. In situating our Study Group's musical concerns within the cloud of broader activism, this session seeks to show the relevance of music to the wider concerns of LGBTQ+ activists while simultaneously providing a platform for LGBTQ+ concerns among the interests of RMA members more generally.

The five position papers will be followed by general discussion among the panel's participants and members of the audience.

Questions raised by the group include:

1. How do we as queer academics/activists engage with the academy from LGBTQ+ perspectives? How do we interrogate academic structures?
2. How does one's identity influence how they (re) present themselves in the profession?
3. Is there an inherent queer subtext, meaning, or encoding in music?

In response to these questions, the session includes discussion of the role of technology in forming and informing queer musical identities, and an investigation of 'representation' in music, drawing connections between this central theme in music aesthetics to the term's alternative definition and usage in gender theory and recent racial politics.

## The Le Huray Lecture

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### **'Schubert the Successful'**

Andrea Lindmayr-Brandl (University of Salzburg)  
Kenneth Smith (University of Liverpool), chair

Schubert was a failure in life, a composer neglected by his contemporaries; or so goes the story, traceable over generations, the appeal of which has been irresistible. Just as Schönberg sought to undermine the dominant narrative in his famous essay 'Brahms the Progressive', I will challenge this story, presenting instead a composer who planned ambitiously for his career and for the publication of his works. Despite what we have been told, these endeavours were not in vain. In a career of just over ten years, cut short by his early death, he achieved a remarkable level of success – success which has not yet been acknowledged by Schubert scholars, much less by the broader music-loving public.

This unconventional representation of the composer's life is based on a rereading and reinterpretation of the documents of his life (cf. Otto Erich Deutsch) from a new perspective, specifically looking for indicators of success. I will discuss various potential meanings of success (personal, professional, financial, etc.) and ask how we might be able to measure a musician's success in the early nineteenth century. One largely overlooked parameter is the number of music prints and reprints within and outside of Vienna. These can be determined with the help of the recently published catalogue of Schubert's first and early editions by Michael Raab (Schubert-Drucke-Verzeichnis, Neue Ausgabe sämtlicher Werke). Using selected examples of famous compositions, I will show how quickly and continuously Schubert's prints were distributed to a music market eager to play and hear his songs and instrumental works both in public and in private.

Although often criticised, Grillparzer's epitaph on Schubert's tombstone – *The musical art here buried a rich possession, but still much fairer hopes* – thus gains new meaning for a composer in his early thirties, suddenly deprived of the remains of his promising and already successful professional career.

## The Dent Medal Lecture

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### **'The Power of Musical Diplomacy in a Divided World'**

Mark Katz (University of North Carolina at Chapel Hill)

Mark Everist (University of Southampton, President of the RMA), chair

For more 75 years the U.S. Department of State has been sending American musicians abroad to tour and teach, based on the belief that music is an effective means to promote "people to people" diplomacy, in which citizens rather than government officials work to foster mutual understanding. In 2001, and after much internal debate, the State Department began deploying hip-hop artists as cultural ambassadors. In 2013 it established Next Level, a program that connects American hip-hop artists with youth in underserved communities around the world.

I have served as Director of Next Level since its inception, and have overseen programs in 19 countries. Based on this experience, and on nearly one hundred interviews with hip-hop artists and government officials, I argue that hip-hop—because of its global popularity, accessibility to those with few resources, and appealing mythos—is an effective means for finding common cause among people, especially youth, of different cultures. Although I acknowledge, and am often haunted by, the risks that attend U.S. cultural diplomacy, I believe in its potential for good and its continued relevance. Hip-hop, a voice of struggle and celebration worldwide, has the power to build global community at time when it is so desperately needed.

#### *Biography*

Musicologist Mark Katz is the Ruel W. Tyson Jr. Distinguished Professor of the Humanities and the Director of the Institute for the Arts and Humanities at the University of North Carolina at Chapel Hill. His books include *Capturing Sound: How Technology has Changed Music* and *Groove Music: The Art and Culture of the Hip-Hop DJ*. Since 2013 he has directed the U.S. Department of State-funded cultural diplomacy program, Next Level, which connects American hip-hop artists with underserved communities around the world. In 2016, Katz was awarded the Dent Medal by the Royal Musical Association.

## Lunchtime Concert (Leggate Lecture Theatre)



**Pixels Ensemble:** Thelma Handy (violin), Ian Buckle (piano), Ben Hackbarth (electronics)

**Franz Schubert (transcribed Ian Buckle), 'Auf dem Flusse', for violin and piano**  
**Franz Schubert, Sonatina in G minor, D408 for violin and piano**

1. *Allegro giusto*
2. *Andante*
3. *Menuetto*
4. *Allegro moderato*

**Mario Davidovsky, Synchronisms No 6, for piano and electronic sounds**  
**Ben Hackbarth, Liquid Study No 2, for piano and computer sound**  
**Beat Furrer, Lied, for violin and piano**

**Pixels Ensemble** is a collective of established chamber music players with a shared passion for performing the finest repertoire, from the classical period to the present day. Vastly experienced and versatile, the group appears in a wide range of combinations and line-ups, lending itself to innovative programming and enabling huge variety within individual concerts.

### 'Auf dem Flusse'

*Auf dem Flusse* is the seventh song in Schubert's song cycle *Winterreise* (1827). It begins

River, once so restless  
Flowing fast and bright  
Why are you now so still  
Lifeless, chilled and silent

and concludes

Does my heart see  
Your image in this river?  
Does it swell and quiver  
In its own icy case?

### Sonata in G minor

Nothing is known about Schubert's earliest works for violin and piano, the three sonatas in D major, A minor and G minor, either from his own circle of friends or from any other accounts. Schubert never called them anything other than Sonatas, but like so much of his music they did not reach printed form until several years after his death, when the firm of Anton Diabelli published them as 'Sonatinas' in 1836. Composed in 1816, after Beethoven had completed his ten Violin Sonatas, Schubert's pieces are of the older, Mozartian type, with the violin still playing a somewhat subordinate role to that of the piano.

### Liquid Study No. 2 (Dedicated to Ian Buckle)

*Liquid Study no. 2* (piano and electronic sound) is one of a series of pieces that explore an imagined sonic physics based on the behaviour of fluids. This particular work came about through my admiration for Mario Davidovsky's *Synchronisms no 6* for piano and electronics, a piece which itself exhibits fluidity in a variety of musical domains. My composition engages with three aspects of Davidovsky's work: (1) An isolated note, G, begins both pieces. This pitch is initially an object of timbral intrigue, but later becomes a reference point to which all other pitches (and actions) are tethered. (2) Tension from the mixture of a familiar and visually-present instrument (the piano) and an unfamiliar and visually-absent sonic force (the electronics). As in Davidovsky's composition, these two forces are continuously intertwined in my work, but friction also comes from the fact that while the piano and electronics share a similar sound world, the electronics perpetually transform the piano's sound in ways which directly contradict its physical capabilities. (3) An intense, sudden and unexpected tremolo. In the Davidovsky it is a climactic moment which acts as a keystone on an arch built out of many disjunct elements. In my piece this gesture is more consequential in terms of form - the tremolo marks a moment where the listener is suddenly plunged into a new medium, more viscous and resistant than before. This watershed gesture irrevocably alters how musical time moves forward.

### Synchronisms No 6

*Synchronisations no. 6* (piano and electronic sounds) was written for the pianist Robert Miller and was first performed at the Tanglewood Contemporary Music Festival in August 1970. This piece belongs to a series of compositions for electronically synthesised sounds in combination with conventional instruments. In this particular piece, the electronic sounds in many instances modulate the acoustical characteristics of the piano, by affecting its decay and attack characteristics. The electronic segment should perhaps not be viewed as an independent polyphonic line but rather as if it were inlaid into the piano part.

### Lied, for violin and piano

"The violin and piano fail to arrive at the same metre - instead, they approach and move away from one another in tempi that differ quite subtly. Sounds seem to possess memories: the opening motif from Schubert's song *Auf dem Flusse* seems to be audible from a distance, though it is not actually quoted" (Beat Furrer)

**Thelma Handy** was appointed Joint Leader of the Royal Liverpool Philharmonic Orchestra in 2007 and has directed the orchestra and appeared as soloist on many occasions. Previously she toured worldwide as a member of the English Chamber Orchestra and worked extensively with the Academy of Saint Martin in the Fields, the London Mozart Players and the London Symphony Orchestra. She has made guest appearances as Leader with many orchestras including the Hallé, BBC Philharmonic, Royal Scottish National, City of Birmingham Symphony, Manchester Camerata and the Real Filharmonía de Galicia. Recent solo performances include concertos by Glazunov, Sibelius, Bruch, Mendelssohn, Khachaturian, Brahms; and Mozart's *Concerto no 5* with the Queensland Philharmonic Orchestra as part of a tour of Australia. She has worked in Japan with the Mito Chamber Orchestra and in France with the baroque chamber ensemble *Orfeo 55*, and is in frequent demand as a chamber music collaborator, most recently giving concerts with Catrin Finch, Julian Rachlin and directing an RLPO string ensemble in Mendelssohn's Octet. She has recently made a recording of the Kodály Duo with her cellist brother, Lionel Handy. Thelma regularly plays in Ensemble 10/10, with whom she has premiered numerous new works and made several recordings, leading the group in performances nationwide including at Wigmore Hall and on BBC Radio 3.

**Ian Buckle** maintains a varied freelance career working as soloist, accompanist, chamber musician, orchestral pianist and teacher. He enjoys especially strong relationships with the Royal Liverpool Philharmonic and the John Wilson Orchestra, having appeared with them as soloist on numerous occasions; and has also played concertos with the Royal Philharmonic, Opera North, Sinfonia Viva and the Manchester Concert Orchestra. Committed to contemporary music, he has been the pianist in Ensemble 10/10 since the group's inception, and his piano duo with Richard



Casey specialises in music from the last and current centuries. He frequently collaborates with former Poet Laureate Andrew Motion performing recitals of piano music and poetry, recent programmes including *Shropshire and Other Lads*, a celebration of A. E. Housman; *Anthem for Doomed Youth*, a commemoration of World War One; and *Philip Larkin's England*. He is a member of both the piano-and-wind ensemble *Zephyr* and the *Elysian Horn Trio*, formed when the group were students at the Royal Northern College of Music; and is the director and pianist of *Pixels Ensemble*. Current CD releases include transcriptions for cello and piano with Jonathan Aasgaard, a recital of new works for clarinet and piano with former BBC Young Musician winner Mark Simpson, and a disc of English music with clarinettist Nicholas Cox.

**Ben Hackbarth** composes music for instruments and electronic sound, and is the director of the Interdisciplinary Centre for Composition and Technology, the Artistic Director of the Open Circuit Festival and the Head of Composition at the University of Liverpool. He has been named composer in research at IRCAM on three occasions, developing software for electro-acoustic composition. His research interests centre around the intersection of musical intuition and computer analysis. Ben was affiliated with the Center for Research and Computing in the Arts at San Diego, and a Sonic Arts Researcher at CallIT2. He has had residencies at Cité des Arts, Centre Internationale de Récollets, Akademie Schloss Solitude and the Santa Fe Chamber Music Festival. In addition to writing concert music, he collaborates with other artists to create multimedia installations with realtime graphics, sound and motion tracking. Notable performances include those by the Arditti String Quartet, Ensemble InterContemporain, the New York New Music Ensemble, the L.A. Percussion Quartet and the Wet Ink Ensemble. His work has been presented in venues such as Cité de la Musique in Paris, the MATA festival in New York, the Florida Electro-acoustic Music Festival, the Ingenuity Festival in Cleveland and Espace de Projection at IRCAM. Ben's music can be heard on CD releases by the Carrier Records and EMF labels.



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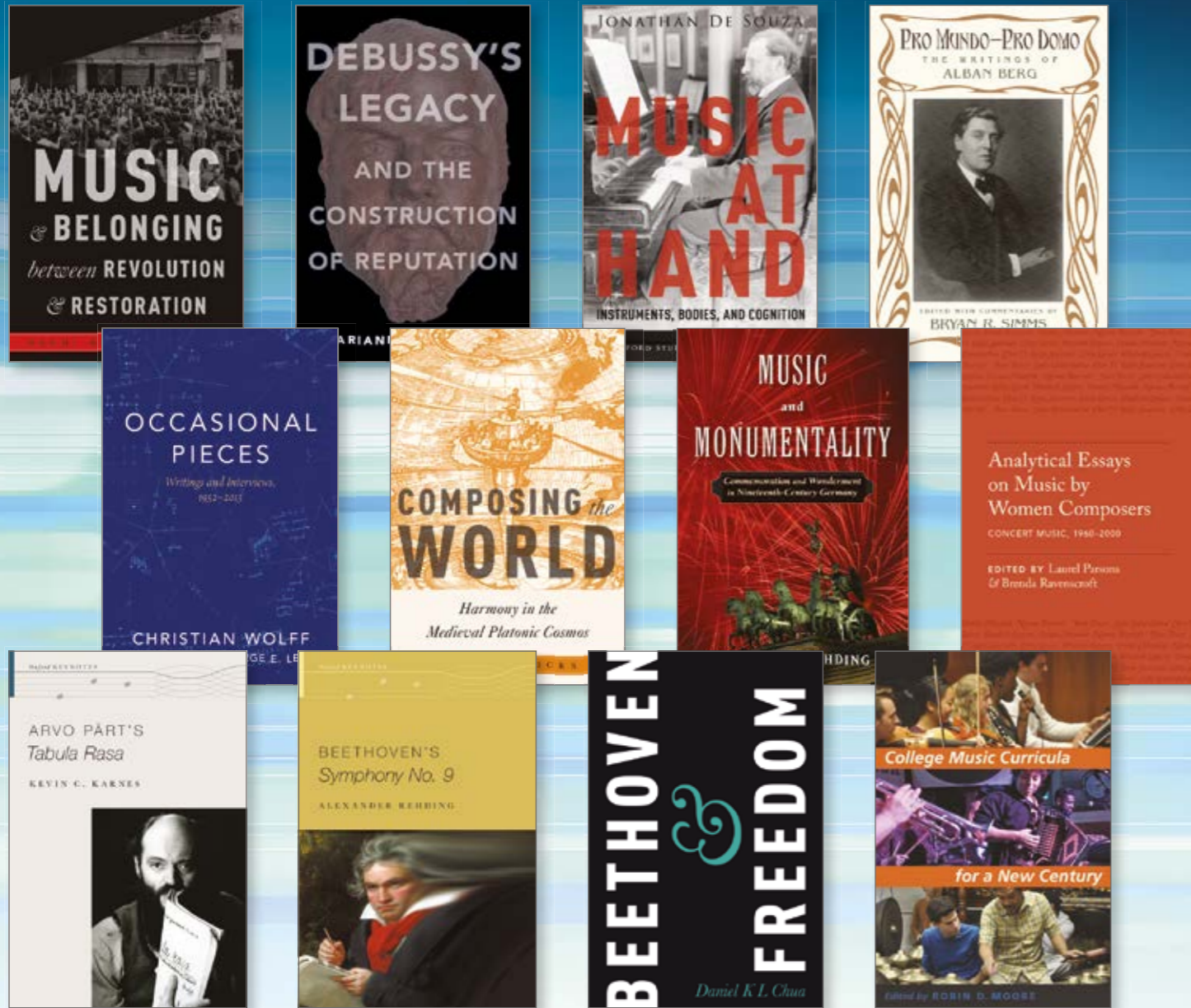
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