

**Ignacio Agrimbau**, SOAS, University of London

**'Tomorrow We Will Go Fishing': Exchanges Between Memory and Imagination in Two Different Verbalizations of a Dagara Xylophone Proverb**

In this paper I will examine two discrepant accounts of the meaning and origin of a Dagara xylophone (*gyil*) proverb (*zukpar*) in relation to the practical, discursive and ideological exchanges that occur between two different notions of competence among Dagara musicians: one that praises the imaginative creation of new *gyil zukpar* and another that conceives the preservation of old *gyil zukpar* as the key to the transmission of Dagara ancestral legacy (*saakumu*).

During a trip to the Upper West Region of Ghana in 2010, I recorded a rendition of the Dagara funeral song-cycle (*bine*) by the 85 year-old Dagara *gyil* player Dumeh Balsab. This was followed by a series of feedback interviews in 2013-14 in which collaborators in the field stated different verbalizations and interpretations of one *gyil zukpar*. The findings obtained during a third period of data collection in 2015 provided an explanation of this inconsistency, but also indicated that the same individuals who expressed regret at the disappearance of old *gyil zukpar* – and the local history and social commentary that they transmit – had unanimously missed the original meaning conveyed by Dumeh Balsab.

Following the approaches to the study of orature developed by Bauman (1975), Finnegan (1970, 1991, 2015) and Hymes (1996, 2003) and recent research on Dagara *gyil zukpar* by Woma (2013), Bodomo (2007) and Kuutiero (2006), this reflective ethnographic record will illustrate how the performativity of oral traditions enables different relationships between competing notions of competence and the politics of preservation of Dagara *saakumu*.

*Biography:* Ignacio Agrimbau (Buenos Aires, 1977) is an ethnomusicologist, composer, multi-instrumentalist and community musician currently completing a PhD ethnomusicology at SOAS University of London. His research interests are the Dagara *gyil*, the Iranian santoor, individuality and performance studies. Other areas of interest include composition, theatre and music in Special Education.

**Session:** 7C: Preservation & Transformation

**Keywords:** Preservation, transformations of tradition, musical competence, Ghana

**Patrick Allen**, SOAS, University of London

**Exploitation**

When does research (or a creative project) conducted with a disadvantaged or dispossessed community become exploitation? Is it unethical to build a career on other people's misfortune? How does a disadvantaged community feel about their stories and songs being 'stolen' by outsiders? My experiences over 8 years working with the forcibly displaced Chagossian community have revealed a growing contempt for the film-makers, politicians, novelists, theatre producers, anthropologists and academics who have prospered on their story and with their culture, leaving them with little benefit and no progress in their community. As a quasi-participant in their tale I keenly shared their anguish as a creative project with the Chagossians was hijacked for self-promotion by a "social enterprise". My paper reveals the feelings of the Chagossians as they see their story and culture pillaged for the benefit of others, and offers some current examples of exploitation through self-promoting narratives on social media and the internet. I hope this will be a starting point for a discussion on this important ethical issue for researchers, and those who work creatively with the disadvantaged. No organisations or individuals are named in the presentation.

*Biography:* I am a secondary school music teacher of some 30 years' standing, now conducting research for a PhD about my 7-year project with teenagers from the exiled Chagossian community. I am also the author of a number of widely used school music resources.

**Session:** 5C: Music and Wellbeing

**Keywords:** Ethics, representation, power dynamics of ethnography, Chagossians

**Jelma van Amersfoort**, University of Southampton

### **Guitars, Music & Culture in 18th-century Holland**

Between 1770 and 1810 many musicians in the Dutch Republic played the English guittar or guitarre Angloise, a plucked, wire-strung instrument with a flat, round soundbox. Although technically a cittern, its players called it a guitar and considered it similar to the gut-strung 'Spanish' guitar that was also in use. It fulfilled a similar function: to play solo pieces and to accompany the voice.

The instrument probably arrived in the Netherlands from Britain, but once here acquired a more international aura: it was taught by Frenchmen and a Belgian, and played by Italians. It had a repertoire of opera-arrangements, solos, and songs of international origin. In Britain (including Scotland, Wales and Ireland) the 'guittar' had been immensely popular from the 1750s onwards, when German luthiers introduced it there. Methods, songs, arias, reels and jigs were published for it, but also ambitious compositions by Straube (1717-1785) and Geminiani (1676-1762). France witnessed a similar fashion for 'guitares Anglaises': scores were printed and attractive instruments were crafted in Flanders and the north of France.

In my lecture, I will discuss the uses of the instrument and the meanings attached to it, and I will analyse some appearances of guittars in Dutch fiction. My sources are contemporary newspapers, archival material, scores, art and fiction. The impression that arises is that in the Low Countries international (guittar) fashion was quickly adopted from abroad, and that the instrument's cultural connotations were as varied as cosmopolitanism, sexuality, domesticity, and religious piety. The guittar fashion in the Netherlands can perhaps be seen as a microcosm of Dutch music and culture.

*Biography:* Performer's degree in classical guitar (Amsterdam), master's degree in musicology (Amsterdam), postgraduate studies (guitar and lute) at the RNCM in Manchester. Performs very frequently on 18th- and 19th-century instruments. Teaches guitar and lute in Amsterdam and Rotterdam. Member of the Consortium for Guitar Research, Sidney Sussex College, Cambridge. Published in *Oxford Early Music* (2013), *TVNM* (2014).

**Session:** 8A: Cultural Networks

**Keywords:** Instruments, international circulation, material culture and musical meaning, Netherlands

**Alina Apostu**, SOAS, University of London

**'Performing' Sacred Music in Contemporary Anglican Church**

This paper presents the musical process of facilitating religious experience in a traditional Anglican church in London and it is based on recently ended fieldwork. A less prominent topic in (ethno)musicological or anthropological research, traditional Anglican music in the contemporary church provides a rich ground for exploring how the *sound choreography* (the process of choosing and preparing the music and the act of 'performing' it in a church environment), within a service adopts and addresses notions of *performance, audience, repertoire*.

I follow the process by which the church sound environment is determined through the choice of music (hymns, anthems, mass settings), the music practice adopted and embodied by the choir and the sonic affordances of the church space. In particular, musical choices and 'performances', as part of the broader style of religious service, nurture spaces of debate about the boundary between sacred and secular, notions of faith, personal and collective histories, religious identities and expectations. Within this context, musical notions of *performance, professional vs amateur singing, style, expressivity* are continuously interrogated by the choir singers through their practice. Rehearsals and services convey moments of tension between, on the one hand, obtaining a 'professional' musical sound and, on the other hand, leading the congregation in a meaningful worship whereby the two aspects appear not to be fully compatible. By looking at the structure, content, technique and focus during choir rehearsals, I approach questions about the implications for both musical performance and religious experience of the choices made by the singers in addressing this tension.

*Biography:* I am currently in my third year of PhD, having recently finished fieldwork in London on the relationship between sound, music and religious experience in two Anglican churches. Part of my work is to reflect on ways in which non-musician anthropologists can study musical phenomena and contribute to musicological or ethnomusicological discussions.

**Session:** 2D: Stage & Chapel

**Keywords:** Sacred music, religious experience, professionalism and amateurism, rehearsal and performance

**Roya Arab**, City University of London

**Musical Performance and the female voice in Iranian film through a Socio-political lens**

This presentation will provide a brief overview of changes in the use and presentation of music in Iranian films, with a focus on live musical performance in film (musicians seen within the narrative - diegetic) and the female voice (diegetic and non-diegetic): their appearance, disappearance and re-emergence, set within the socio-political and economic context.

Iran, first saw the movie camera when a Qajar king brought it back from Europe in 1900. During the modernising regime of the Pahlavis 1925-79, the first Iranian sound film appeared with a female heroine singing out in 1932. During the ensuing decades, music and dance featured heavily in films. After the multi-party revolution in 1978, the Islamic faction rose ferociously into the lead, any dissent waylaid by trench warfare laced with poisonous gases when Iraq attacked. The war weary country awoke to the remarkable and forceful influences of socio-religious modalities on all its life-ways.

The arts were subjected to Islamic revolutionary cleansing as subject, image, context and text were edited with religious quill in hand. Within that, music its private and public consumption, production, presentation and performance were targeted. This has not been a static or one dimensional landscape, the painting forever changes with the brush strokes of changing times and the artists' palette that challenge, circumnavigate and take charge at various places, points and times creating a dynamic and unique musical film voice. This paper will share parts of the story with excerpts of film to illustrate music's ever changing use and role within Iranian film.

Biography: Roya Arab is a UK-based Iranian archaeologist and musician. Her archaeological research centred on the socio/political and economic uses and abuses of the past in the present – with a focus on the destruction of Near Eastern heritage wrought by internal and external conflict. Her work involves the promotion of Iranian culture through its rich history, literature, music and arts. She is currently researching Iranian film music at City University as an M/Phil student.

**Session:** 2A: Female Identity & Voice

**Keywords:** Film music, the female voice, suppression of music, Iran

**Liam Barnard**, University of London/University of Kent

**Participatory Action Research Ethnomusicology**

The diversity of types of ethnomusicological research have multiplied in recent years, with such fields emerging as applied ethnomusicology, eco-musicology and medical ethnomusicology, spawning a huge and welcome surge in associated publications and interest in the study of the world's musics. To all of the three cases quoted above, amongst others, the influence of Research techniques derived from the health sciences has been considerable. What has not been implemented so much is the deployment of the truly participatory user-driven approaches that are now revolutionising the worlds of international development and systemic mapping. What if we could loosen our reins on how much we control the research agenda? What would happen? Would we still have ownership of any or all of the research? Through the usage of Participatory Action Research, Participatory Narrative Inquiry and Systemic Action Research, my research aims to find out. This paper not only frames the issues brought up by participatory processes in an anthropological context by my research, but also breaks down participatory methodologies in order to explain how they work, arguing that they are sustainable, scalable and cut across boundaries of musicology, ethnomusicology and music and applied drama for development in possible implementation. Could this be a glimpse of the future of truly democratising ethnomusicological research and the dissemination of knowledge surrounding the how-to of associated methodologies?

*Biography:* Liam Barnard trained at SOAS, University of London and is a current holder of a scholarship for a PhD in Ethnomusicology at the School of Music and Fine Art, University of Kent. He is also Student Liaison Officer on the committee of the BFE. He plays mostly double bass, bass guitar and piano and is a full-time single father to a beautiful daughter.

**Session:** 3B: New Methodologies

**Keywords:** Ethnomusicology methods, health, research ontology, informal research

**Ian Bascombe**, Irish World Academy, University of Limerick

**Daavid Allen (1938 – 2015): Method in the Madness - Prophetic Voices Emerge From The ‘Canterbury Scene’.**

Daavid Allen was an Australian born musician and poet, ‘father’ of the ‘Canterbury Scene’, and founder of psychedelic band ‘Gong’. When he died last year, he bequeathed an enormous body of frequently derided work. This paper proposes that two phases of his output instance prophetic voices, comparable to Blake (1757-1827) and Gibran (1883-1931).

Allen’s psychedelic vision (expounded in the *‘Radio Gnome Invisible Trilogy’* (1973-1974)) was markedly influenced by Buddhism, and foretold a collective awakening of consciousness. However, in 2001 this upbeat visionary stance was dramatically reversed with the track *‘Daughters Of Amerika’*, a vitriolic attack on ‘Western’ materialism and culture. It ends with a plea to Al Qaeda/Bin Laden to “drop the big one”, and three weeks later, the World Trade Centre attacks occurred.

The two phases of output are scrutinised within a framework of four prophetic functions (Sandy (2002)). The *‘Trilogy’* fulfills one function, ‘divine providence’, and is evidenced by Allen’s creation of new mythology - a key component of prophetic tradition (El-Hage (2013)). *‘Daughters Of Amerika’* fulfills the criteria for Sandy’s other functions: ‘vengeful deity’, ‘fallen humanity’, and calamitous ‘divine judgement’; a prophecy that proved to be uncannily accurate with the events of 9/11.

The true prophet, states Gibran, enables us to consciously realise veiled perceptions. Did Allen articulate the deepening unease of the ‘West’ as neoliberalism appears to spiral out of control? In his last public appearance he seemed to renounce his former prophetic voices, and welcomed death in order to “seek God unencumbered” (Gibran 1923).

*Biography:* I moved to Ireland to study/play Irish traditional music in 2008, and am currently reading for a PhD in that field. However, I have retained from my teenage years an avid interest in the psychedelic rock that emerged, in part, from the Canterbury Scene; specifically, Daavid Allen and Gong.

**Session:** 8A: Cultural Networks

**Keywords:** Music and politics, music and religion, psychedelia

**Jessica Beck**, Royal Northern College of Music, Manchester

**Exploring the practice of music in British Ethical Societies between 1887 and 1927: Women musicians at South Place Ethical Society.**

Inspired by the United States, the British Ethical Movement thrived from 1886, when the first British Ethical Society was founded in London, up until the 1930's. Each of the 74 Ethical Societies that were founded between 1886 and 1927 shared a common goals linked to the development of ethical values and social reform. Whilst they began to quick decline in numbers during the 1930's and lost their significance in contemporary society, the British Humanist Association today acknowledge the ethical societies as being highly influential to their existence.

Each society had a unique relationship to music, and this is demonstrated to the fullest by the South Place Ethical Society. This was one of the earliest ethical societies to join the movement and is also the longest running, as it still exists today under the name of Conway Hall Ethical Society (based in Holborn, London). Most notably, the society has hosted the South Place Sunday Popular Concerts since 1887, now the longest running chamber music concert series in Europe. During this presentation, I will use my research about South Place during the early twentieth century to provide a clear outline of how music was used by the ethical societies in Britain. I will also draw on the practices of two musicians who are important figures in my research, Edith Swepstone and Josephine Troup, to highlight the multi-faceted roles that some musicians played within the societies.

*Biography:* I am an AHRC-funded collaborative doctoral award student, working alongside Conway Hall Ethical Society and studying at the RNCM, supervised by Professor Barbara Kelly and Professor David Amigoni. My research is archival based and concentrates on the role of the women musicians at the society from 1900 – 1920.

**Session:** 2A: Female Identity & Voice

**Keywords:** Musical societies, London, chamber music series, music the late nineteenth century, early twentieth century

**Lucas Berton**, Ecole des Hautes Etudes en Sciences Sociales (EHESS)

**From the literary work to the music: the example of the piano work *Mazeppa***

It is impossible to talk only about the musician when we study Franz Liszt. Among all the musicians, he is one that has the greatest literary production. Living in an atmosphere of a fusion of the different arts from the beginning of the 19th century, Liszt frequently tried to illustrate a poem or a literary work by the music, his main medium to express himself.

This presentation will focus on a demonstration: how Liszt managed to introduce literature in a musical work? To answer this question, we will focus on the specific example of the piano work *Mazeppa*. Victor Hugo (who published his poem *Mazeppa* in 1829) had probably the biggest influence on Franz Liszt's work during his Parisian period, and gave him the interest of the very famous figure of the Romantic era *Mazeppa*, the man bound to a horse. We will talk about the importance of Victor Hugo's poem for Liszt, and we will analyse how the musician transforms the letter to note. To achieve his goal, Liszt used different ways, as for example the virtuosity, by which he broke the sonata form, and managed to introduce poetry in the musical work. An analysis of the different moments of the piano work will also demonstrate this transition, from the literary work to the music.

Biography: Lucas Berton is currently doing a second year of master on the links between music and literature in the music of Franz Liszt. He studies in the EHESS (École des Hautes Études en Sciences Sociales) in Paris with Cécile Reynaud. After years of practicing baroque violin, he also has a formation of performer.

**Session:** 2B: Literature & Imagery

Keywords: Music and literature, programme music, nineteenth-century art music, virtuosity

**Elizabeth Black**, City University of London

**Exploring a Holophonic Texture**

My research proposal *From Fusion to Stratification: an examination of textural relationships in instrumental composition* will investigate the manipulation and perception of simultaneous layers of activity in instrumental music composition, with a focus on better understanding the textural spectrum framed by fusion and stratification.

My research contributes to the evolving understanding of texture in the field of composition and will look to expand upon an area of work recently documented by composer and author Panayiotis Kokoras. In his 2007 paper, *Towards a Holophonic Texture* Kokoras proposes the idea that a new form of texture is evolving today, coining the term holophony, whereby independent sounds contribute to the synthesis of the whole. I will explore these ideas of fusion and holophony alongside the wider textural spectrum of stratification and will investigate different methods of constructing, controlling and transforming fusion and strata in instrumental music. As investigated by Kokoras, musical texture has been modified over the years, evolving with the music of the times, instrument capability and technology. Kokoras points out that 'since the previous century, however, the development of musical texture no longer appears to move in any clear direction'. At the core of my research is a desire to interrogate recent theories and ideas about the layering of sound and to examine how, in practice, instrumental lines can be fused, separated, transformed and manipulated in innovative new ways. My presentation will pull in relevant works and how this has informed my own composition.

*Biography:* Elizabeth Black, Masters of Music in Performance at RNCM and BMus University of Manchester. Currently studying a PhD at City University of London in Composition (part time). Full time working as Head of Marketing New Brands at Merlin Entertainments.

**Session:** 1B: Compositional Methods

**Keywords:** Composition, texture, 21<sup>st</sup>-century music, instrumental music

**Núria Bonet Filella**, Plymouth University

**Echoing our Environment: Sonification in Electroacoustic Music as part of a Musical Tradition**

Musicians have always been inspired by the soundscapes around them; R. Murray Schafer argues that humans echo the soundscape in their music and speech in his seminal book “The Soundscape: Our Sonic Environment and the Tuning of the World”. Not only do composers echo the soundscapes of their time in music, they do so in the musical language of their time. Birdsong is perhaps the best example of a natural motif used by composers from Jannequin to Messiaen. As music composition, soundscapes and technology have evolved, what are today’s composers’ techniques to represent their own environment? I will discuss the use of sonification – the transmission of information through non-speech sound – in the compositional process. Originally a scientific method, sonification needs to be adapted to the needs of musical composition; I will make a case for ‘musifications’. These are sonifications that take into account musical elements such as structure, harmony and spatialisation in the process from data collection to sound production. Showing successful musification examples by a range of contemporary composers, I will present my own compositional work as an exponent of the tradition of representing the environment in the musical style of the time. Finally, I will argue that my work with sonification in electroacoustic music is not only part of a tradition but could also be an exciting avenue for development in the genre. It could provide audiences with new ways of engaging with both contemporary music and science.

*Biography:* Núria is a PhD student at Plymouth University under the supervision of Prof Eduardo Miranda and Alexis Kirke. Her research looks at the use of sonification methods in music composition. In her spare time, she also researches Catalan folk instruments.

**Session:** 1B: Compositional Methods

**Keywords:** Composition, soundscape, electroacoustic music, 21<sup>st</sup>-century music

**Christopher Booth**, Catholic University of America

**'Let them eat cake pops': Anachronism as Feminist Voice in Sofia Coppola's Marie Antoinette.**

Through a close reading of Sofia Coppola's *Marie Antoinette* (2006), this paper will describe preexisting music's unique ability to manipulate film. Unlike the traditional film score, preexisting music is able to bring to bear social, cultural, economic and/or political associations stemming from its various origins. As the use of preexisting music in film has increased in recent years, exploration of its additive element can provide comprehensive and holistic interpretations to a given film or scene. A necessary component of this theory, however, is its relation to the concept of visual suture, which film scholars describe as a process of drawing a viewer in towards filmic discourse.

Coppola's film, which liberally and perhaps quixotically defends the historical figure of Marie Antoinette, presents a miscellany of intentional anachronisms, particularly concerning costuming and musical choices either contemporaneous of the filmic setting or borrowed from the late twentieth century. By exposing connections between visual components and aural anachronisms, I will demonstrate how Coppola engenders a discourse between subject and viewer that is largely inconsistent with traditional filmic practice. This deviation enables the viewer to interpret anachronistic music as a disembodied representation of the titular character's voice: a diegetically unheard utterance, subversive against patriarchal and societal constraints, and ultimately a reaction to sexual politics in pre-revolution Versailles.

*Biography:* Christopher (Topher) Booth's doctoral dissertation in musicology, titled "Preexisting Music as a Subversive Element In Historical Fiction Film," is forthcoming this year (2017). He completed his Ph.D. coursework at Catholic University in Washington DC, and he currently lives in Naples, Italy. Other interests are opera, critical theory, and postmodernism.

**Session:** 2A: Female Identity & Voice

**Keywords:** Film music, semiotics, anachronism, feminism

**William Bosworth**, University of Cambridge

**'Concise yet expansive': probing metre and its expressive effect in the first movement of Brahms's Op. 101 Piano Trio**

The stormy first movement of Brahms's Third Piano Trio, the shortest first movement in his oeuvre, typically draws comments relating to its size and its powerful minor-mode setting. This paper takes one reviewer's description of it as 'concise yet expansive' as a springboard for analysis. William Caplin's concept of expansion is used, along with an inspection of some of the work's formal and metrical features, to work towards a definition of what 'expansiveness' might mean in this music. The paper tries analytically to pin down both an elusive effect, and one aspect of a very Brahmsian concept: the synthesis of opposites, or a type of dualism, here found within single moments, passages, and the entire movement.

*Biography:* William Bosworth is currently at the University of Cambridge, where his doctoral thesis under Professor Nicholas Marston investigates metrical complexity and metrical narratives in the music of Brahms.

**Session:** 6B: Synthesis

**Keywords:** Brahms, 19-century music, metre, analysis

**Philip Burnett**, University of Bristol

**Singing from the same sheet: Anglican Hymnody in the Cape Colony, 1855-1880**

In 1855 the Church of England established a network of mission stations in the eastern districts of the Cape Colony. The reports from the missionary priests suggest that mission stations were places of intense and constant sonic activity. Furthermore, the proliferation in the publication of hymnbooks from this period indicates that hymnody was regarded as a potent force to assist with the conversion to Christianity of amaXhosa, the indigenous people among whom this group of missionaries worked. So, beyond its place in the liturgy, what were some of the functions which hymnody and singing served; how was hymnody used to create bonds of kinship within the local Christian community, and communities elsewhere in the world; how did hymnody and singing exclude, and to what extent was it used a measure of conversion? This paper addresses these and other questions as it traces the afterlife of British hymnody in the colonial mission field through a close reading of the archived reports written by the people of the mission stations. Ultimately, it seeks to suggest two things. First, that hymnody and singing – the chief cultural products of Christianity in this context – provide a unique lens through which to view the relocation and transmission of liturgical practice from one society into another. Second, that the meanings lying behind these (f)acts of performance precipitated the building of new Christian communities across space and time during the second half of the nineteenth century.

*Biography:* Philip Burnett is a PhD candidate in Musicology and History at the University of Bristol. His PhD research is on the musical activity of mission stations established by the Society for the Propagation of the Gospel in the Cape Colony, c. 1855-1900. He is supervised by Emma Hornby (Music) and Robert Bickers (History).

**Session:** 2D: Stage & Chapel

**Keywords:** Hymnody, colonialism, 19-century music, liturgy

**Kelly Butler**, Canterbury Christ Church University

**Effect of incongruence in audio-visual processing: how a viewer's perception of stimuli is affected when paired with an auditory stimulus.**

A number of films in the last half a century have experimented with the pairing of upbeat music and harrowing or scary film scenes, as opposed to a 'traditional' homogeneous blend of film and music. This paper looks at incongruent audio and visual stimuli through the paradigms of musicology and psychology, using existing models, and self-reporting, to work towards a theory on its effect.

The findings of this research could help to shape the way in which composers treat horror (and other) soundtracks in the future; a viewer becomes conditioned to 'feel' a certain way after witnessing an event or phenomenon multiple times (such as the classic horror genre); an ever-evolving treatment of music for film will inhibit this conditioning, thus heightening the experience for an audience. Incongruence denies a viewer the phylogeny they have come to expect (in the horror genre); the presence of foreboding music likely means that something is about to happen that will contribute to the film's plot. This leads to multimodal encoding that opposes itself, leaving the viewer neurologically disoriented, enhancing the overall potency of the film.

This paper invites further research into the roles of music and film (or TV) as a unit, and adds to a relatively new interdisciplinary field in which humanities and sciences coexist. This has also inspired two more strands of (ongoing) research into why this effect does not seem to hold efficacy on all viewers, and what affordances the phenomenon may have on viewers if it were reversed – a positive visual stimulus paired with foreboding or melancholic music.

*Biography:* Kelly Butler is currently reading a Master of Music at Canterbury Christ Church University, specialising in Film and Music Psychology.

**Session:** 5D: Cultural Construction

**Keywords:** Film music, psychology, incongruence, multimodal

**Anthony Castro**, Canterbury Christ Church University

**Assessing live performance in UK Musical Theatre HE training programmes: an examination of current practice and exploration of “new” practices.**

Given the post-1990s expansion of Musical Theatre training courses in Higher Education, typically dependant on live group performance as a significant assessment element, the lack of substantive research in this area provides a strong impetus for new research into the practices involved therein.

The assessment of live group performance within Musical Theatre involves multiple criteria in an “objective”, team-negotiated, evaluation of groups of students employing discrete but interdependent skills simultaneously in the real-time “authentic” setting of a public theatrical presentation. Assessors consider each individual in large casts (12-25), playing roles of varying size and complexity. The panel may also consider the impact of the “Creatives” (i.e. Director, Musical Director, Choreographer) on each student’s opportunities to meet the stated criteria.

Students’ perceptions of assessment are informed by a number of factors, including their understanding and expectations of the stated process, the actual practice, and their interpretation of feedback. The wording of narrative feedback to MT students is also complex, given the scope for differences of interpretation between feedback given in rehearsal and that given post-performance.

Through my PhD research I hope to provide a starting point for further research and discussion, as well as developing assessment strategies informed by innovative practice.

I would very much value the opportunity to share my aims with conference and to solicit from conference any experience-based commentaries about the assessment of groups in real-time activities.

*Biography:* Anthony Castro has enjoyed parallel careers as a Musical Director/Conductor specialising in Musical Theatre, as a Performing Arts Teacher, Manager and Consultant in various Higher Education institutions, as a commissioned composer (including works for The Big Sing community choir at Turner Contemporary), and, more recently, as a researcher.

**Session:** 7B: Perceptions of Performance

**Keywords:** Music education, music theatre, higher education, group assessment

**Jorge Pallares Catalan**, University of Edinburgh

**Jazz Musician's skills. Guitar and guitar techniques**

In this paper there is an analysis on some contemporary jazz guitar techniques. In order to achieve this analysis, there have been 17 interviews in different countries in Europe and America. With the mentioned analysis, the aims to discover new tendencies and develop new methodologies are a priority. This is part of the PhD process that I am currently taking, where more aspects on jazz are being also developed and analysed.

In these 20 minutes of presentation, I will talk about the chord-melody technique for guitar and how the participants see this discipline. I will also point out the participants' opinion and their own definitions on the topic. Another part of the presentation will consist on looking at this concept from the compositional point of view. In addition, I will talk about other guitar techniques such as "Gypsy jazz picking", which is used not only in jazz but also in other styles inside and outside jazz. There will also be a section of the presentation focussed on the guitar discipline and the difficulties to progress to a very high level on this instrument.

Eventually, all the information described above will be reflected in an original musical piece. This piece will also be analysed, linking its different parts to the gathered data during the research.

*Biography:* My name is Jorge Pallares Catalan and I am a PhD student in my third year at the University of Edinburgh. I studied a Postgraduate in Music Education in East London College and a Degree in music at UEL University. During these academic years, I have been able to write several research works about song-writing and other musical topics. I have been playing professionally in different countries and teaching music in several institutions. I have taught in conservatory, special needs school and in secondary school. Currently I am tutoring at the University of Edinburgh.

**Session:** 1B: Compositional Methods

**Keywords:** Performance studies, jazz, composition, guitar

**Lorenzo Chiarofonte**, SOAS, University of London

**'Because We Like That Song!': Continuity and Change in the Musics of a Burmese Possession Cult Ceremony**

In Burma (Myanmar), traditional animist ceremonies of the *nat pwe* are still wide popular. Even in the biggest cities, the devotees pray and summon the local spirits, the *nats*, in order to obtain health and wealth through their help. During the *nat pwe* celebration, the medium (*nat kadaw*, "nat's wife") performs possession dances and songs, together with the support of the *nat hsaing*, the traditional Burmese outdoor ensemble composed by tuned drums and gong chimes. In order to call the spirits, the *nat hsaing* ensemble performs traditional songs, and it entertains the audience playing Burmese court songs or modern songs. During a *nat pwe*, the musicians can easily switch from one musical genre to another, but it is also possible for them to mix traditional ritual songs (specifically, rhythmic patterns) with new melodies and "popular" songs. This paper investigates how these different musical contexts are linked together. It refers especially to the *nat pwe* performances of one *nat hsaing* group based in Yangon (Rangoon), the Kyi Lin Bo Mingala Hsaing Pwe.

*Biography:* Lorenzo Chiarofonte completed Undergraduate (Cultural Anthropology) and Postgraduate (Ethnomusicology) studies at Sapienza (Università di Roma). As part of his MA final research, in 2013 he went field-working in Burma. He is Research Student in Ethnomusicology at SOAS, London, to further his studies on Burmese music.

**Session:** 1A: Cultures of Popular Music

**Keywords:** Ethnomusicology, ritual, Burma, popular/traditional music

**Sara Clethero**, Brunel University

**An existential frame for singing training: An innovative summer school in the Italian Alps**

Singing is fundamental to human existence, and has been for millions of years. This gives an urgency to our efforts to understand precisely what we are doing in encouraging students to give voice. What is the meaning of the physical resonances which make up sung sound?

This paper will explore an opposition used by Adriana Caverero in *For more than one voice*, in which she argues that logos (metaphysical, logical use of words) has been privileged at the expense of phone (the sound of the voice).

This contrast will be explored in relation to a series of masterclasses by international teachers in Italy this year, with detailed examination of their meaning and the philosophical force of the positions taken.

The classes were recorded and transcribed and provide contrasting approaches to teaching singing which have however, a surprisingly consistent theme.

*Biography:* Sara Clethero is Director of Opera Mint, a singing training organisation, since 1995. She was Head of Voice at the London College of Music 2005-2014, after a career singing at Bayreuth, the Chatelet Theatre in Paris and Welsh National Opera, amongst others. She is studying for a PhD at Brunel University under Prof Christopher Fox.

**Session:** 7A: Pedagogy & Collaboration

**Keywords:** Music education, singing, meaning, acoustics

**James Crackle**, University of Huddersfield

### **The Coda: What, Where and How?**

It is widely accepted that codas in the works of Haydn, Mozart and especially Beethoven 'represent a pinnacle in the development of stylized formal closure in Western art music' (Smyth, 1985, p. 1).

However, exploration and understanding of this high point in coda development is generally neglected with observations and conclusions on the coda, including the exact location of the beginning of a specific coda and the methodology for its identification, varying to a significant degree. In cases where the coda has been identified, even less effort is made to explore and discuss the structural characteristics of these sections. Writings on the coda appear content to label the section as an 'appendix' (Leichentritt, p.155, 1967) or 'extrinsic addition' (Schoenberg, 1999, p.186), and yet examples exist, such as the fourth movement of Beethoven's Eighth symphony, which question these broad generalisations. The primary objective of this research is to explore the expanding function of the coda and identify the presence of internal structures in the codas of Mozart, Haydn and Beethoven's symphonies. However, before this can be explored, the codas of these works must be identified.

The aim of the 20-minute academic paper is to provide an overview of four different closing operations present in the first and final movements of Mozart, Haydn and Beethoven's symphonies; to explore eight criteria which when applied to the sample of works confirm not only the presence of a coda but identify a possible starting point; and to explore the implications of this initial analysis on our current understanding of the coda.

*Biography:* James Crackle is a PhD student at the University of Huddersfield working under the supervision of Dr Steven Jan. His research focuses upon the theoretical study of the sonata-allegro and sonata-rondo coda in the eighteenth and early-nineteenth centuries through the use of computational and statistical methodologies.

**Session:** 4B: Perspectives on Analytical Features

**Keywords:** Formal analysis, coda, classical style

**Michael Davidson**, SOAS, University of London

**Innovative Presentation: 'Who wants to play the Ukulele anyway?' / Revising Blacking for Ukuleles**

Blacking famously compared how the Venda of the North Transvaal taught music inclusively using hockets with the competitive and marginalised way he himself learnt music in UK. Whilst indexing a specific time and place risks generalising from and romanticising a culture, Blacking's fieldwork with the Venda functions as an effective schema to describe the use of music to support inclusive citizenship, especially for music educators more used to defining musical value by progression through grade examinations and into orchestras. My auto ethnographic research focuses on my role in the development of Musicnet-East, a partnership of Youth Music, Hertfordshire, Cambridgeshire and Essex Music Education Hubs, which seeks to embed musical inclusion practice within their core work. Each partner has varying experience and knowledge of musical inclusion, with value usually defined by 'presentational' rather than the 'participatory' fields with which musical inclusion is often associated. Early stages of the project demonstrated an element of 'othering' of these supposedly binary cultures, with participatory practice identified only with personal and social outcomes, not using 'proper instruments' or having musical 'value'. Developing a hockets-based Ukulele workshop as part of the project research has offered a practical medium to explore the barriers and enablers of embedding musical inclusion practice, by challenging ethnocentric perspectives on music and citizenship and demonstrating that world music pedagogy can offer a way to teach music musically, so helping Hubs promote the full value of music to schools.

*Biography:* Doctoral Researcher at SOAS, Michael Davidson has been Head of Rock, Family Music and Community Music for Hertfordshire Music Service since 2003. He is currently leading the research and development of Musicnet-East, a music inclusion project developing teaching for personal and social outcomes within the core work of music services.

**Session:** 7A: Pedagogy & Collaboration

**Keywords:** Ukulele, community music, music education, workshop

**James Davis**, University of Birmingham

**Luciano Berio, *Epifanie* and Phenomenology**

Italy was the site of concentrated economic growth and industrialisation in the late 1950s and early 1960s (a period commonly referred to as the 'Economic Miracle'). This shift in the mode of production was accompanied by significant social and cultural changes. One product of this environment was Luciano Berio's *Epifanie* (1961). Though this work has yet to receive detailed consideration in the literature on the composer, its close proximity to the politics of Umberto Eco's best-selling *Opera aperta* [Open Work] (1962) has long been recognised in terms of the work's open form. Yet this is not the only philosophical-political presence within the work: there is also a significant phenomenological dimension, which has not yet been discussed in the English language literature. This paper will attempt to accommodate for this lack.

*Biography:* James Davis is currently completing a PhD at the University Birmingham on Luciano Berio, in which Berio's philosophical engagements are studied in terms of their socio-political significance. He has previously conducted research on the musical aesthetics and politics of György Ligeti and Thomas Adès.

**Session:** 4C: Phenomenology

**Keywords:** Berio, post-war music, open form, phenomenology

**David Dewar**, University of Bristol

**Performing for the love of it: towards a historiography of 'art' music in the amateur milieu in the 20th century Britain**

In the early part of the 20th century opportunities for amateur musicians to engage with 'art' music burgeoned through participation in orchestras, choirs (sacred and secular), collaborations, amongst other interactions. The historiographical record of how such engagement was mediated and nurtured by professional involvement with amateurs seems fairly sparse. Technological advance gave impetus to engagement in many ways. Alongside amateur participation in music, composers and other professional musicians were able in many cases to encourage and inspire either overtly or otherwise the amateur. In light and popular music there are well-established pathways of influence – in 'art' music such a flow has often seemed less clear in its nature and operation.

Using the life and work of the composer, performer, and pedagogue Eric Harding Thiman (1900-1975) as a model, this paper will touch on opportunities to examine this area from the perspectives of: (i) how music written for amateurs may differ from the art music of its time (by being simpler, more traditional etc.); (ii) in what ways it partook of developments in professional music (i.e. how innovation might have filtered through into amateur music); and (iii) what personal and institutional intersections there were between professional and amateur music-making.

**Biography:** David Dewar completed a BA in Church Music at Canterbury Christ Church University in 2014, and is now pursuing musicological research at the University of Bristol on an MPhil/PhD pathway.

**Session:** 8B: Amateur Music-Making in Britain

**Keywords:** Community music, 20<sup>th</sup> century, British music, amateur music-making

**Max Erwin**, University of Leeds

**The Row Less Travelled: Herman Van San and “Total” Serialism.**

Recently, the musicological ‘myth’ of post-war serialism – that an elect group of well-known composers formed a ‘citadel of the avant-garde’ to promulgate a crypto-mathematical and frigid music – has undergone intense scrutiny, culminating in M.J. Grant’s statement that “there is no such thing as total serialism.” In this presentation I provide a brief historiography of just how this ‘myth’ was developed, and provide an example of one composer (among a small handful) who, I argue, did write music that deserves the label of ‘total serialism’: Herman Van San. It additionally presents a general outline of Van San’s compositional practice and development, which was likewise accomplished through critical engagement with archival materials. Through these investigations, I demonstrate how Van San’s compositional practice initially overlapped with stylistic tendencies of his better-known contemporaries (dodecaphony, serialism, parameterisation) but subsequently developed in a singular manner towards absolute automation, to the extent that every “composition” he wrote after 1960 was in the form of algorithms too complex to be musically reproduced by contemporary technology.

**Biography:** Max Erwin is a musicologist and composer originally from Franklin, Tennessee. His concert music has been performed in North America, Europe, and Australasia. He is currently completing a PhD in musicology at the University of Leeds under Martin Iddon, where he is the recipient of a Leeds Anniversary Research Scholarship.

**Session:** 3C: 20<sup>th</sup>-Century Composition

**Keywords:** Serialism, post-war music, 20<sup>th</sup> century, modernism

**Marco Fatichenti**, King's College London

**The lonely Epílogo: Resolution to performance-related and editorial challenges in Granados' ambiguous Serenata del Espectro.**

Granados' *Goyescas* have been long established as part of pianists' repertoire (particularly in Spain) as standalone or grouped pieces in recitals. However, this is rarely – if ever – the case for the last piece in the suite, *Epílogo*. Perhaps the ambiguity mentioned in the title resides in the striking stylistic differences that make it a unique piece in Granados' output. The scarcity of original melodic material and the angularity of the verse-refrain structure make it a perplexing and seemingly anticlimactic conclusion, but not one that lacks humour or depth, making remarkable demands of pianistic virtuosity, both sonorous and technical.

In this paper I will comment on aspects that require careful consideration on the performer's part, such as the 'Dies Irae' passage. In detail, I will explore some puzzling notational and editorial issues that survive from the Autograph and First Edition, which have a direct impact on the range of possibilities in pedalling and finger attack. As these remain unresolved in the De Larrocha 'Complete Works' publication and the more recent Henle edition, I will bring to light the overlooked incomplete transcription for cello and piano dedicated to Pablo Casals, as a tool that clarifies many of these practical issues.

Lacking the composer's recorded legacy as reference, contemporary players should therefore accept the questions arising from these editorial errata as challenges for their own intellectual and pianistic approaches.

*Biography:* Marco Fatichenti is an internationally-acclaimed performer and recording artist, said to offer 'a different and refreshing slant on Brahms from a vantage point south of the Alps'. Active as recitalist and chamber musician, Marco is an educator committed to promoting music and its societal value among diverse audiences.

**Session:** 2C: Editorial Challenges

**Keywords:** Editions, performance, Granados

**Kathryn Firth**, University of Massachusetts Amherst

**Gender Ambivalence in Late Renaissance Italy: The Reception of Tarquinia Molza Among Her Contemporaries.**

Like today, the status of women was an issue at the forefront of society during the Renaissance era: the topic was one of heated debate, and the role of women in society was constantly changing. Especially notable was the evolution of the role of women within the arts, in which the female gender was becoming particularly sought after. By around 1600 there was a chance that women could pursue a meaningful career in music, especially in the courts of Northern Italy. One woman deserving of attention is poetess, philosopher and musician, Tarquinia Molza (1542-1617) who enjoyed notable success at the court of Ferrara. Molza bypassed gender conventions of the time by engaging in traditionally “masculine” activities like philosophy and “feminine” ones such as singing. Existing scholarship by academics including Laurie Stras and Anthony Newcomb has explored Molza’s life and works. However, no current scholarship has specifically considered how questions regarding her gender affected Molza’s reception among contemporaries. This paper explores how notions of masculinity and femininity (exemplified through her movement in academic and musical circles, and her appearance) impacted on Tarquinia Molza’s philosophical, poetic and musical work. This study sheds light on the importance of gendered rhetoric in late 16th-century culture; a consideration that can be developed and applied to the study of other notable female figures.

*Biography:* Kathryn Firth graduated from the University of Southampton in 2015 with a BA(Hons) Music, specializing in performance and history. She is currently finishing her MM History degree at the University of Massachusetts Amherst where she is completing a thesis on female musicians during the late Renaissance.

**Session:** 5B: Gender

**Keywords:** Renaissance, gender, Molza

**Federico Furnari**, University of Sheffield

**The Buckeburg Archive: new sources for Giovanni Battista Serini's biography and catalogue.**

The research will focus on the life and music by Serini according to the documents preserved in Buckeburg archive. Giovanni Battista Serini was an Italian composer almost completely forgotten. Born in Italy (probably in Cremona on 1709) from a musical family, Giovanni Battista worked in Venice for Robert d'Arcy (English diplomats) and Germany (at the Buckeburg Court and Bonn).

Between 1750 and 1755, Serini worked under protection of Count Schaumburg-Lippe in Buckeburg. The archive of German city preserves letters and invoices for his job.

Giovanni Battista left several letters thanks to which is possible to draft his life history, at least the German period (1750 until his death, after 1765). Those letters are also useful in order to understand if manuscripts of his compositions are autograph.

The music, most of which is in manuscript form, is preserved in several European libraries such as York (UK), Regensburg (Germany) and Venice (Italy).

Linking the history of manuscripts (analyzing paper, watermarks and countermark), with the information collected from letters is possible rewrite the Serini's life and catalogue.

This is a first attempt to rewrite his life as well as a study to write the entry 'Serini' in Italian biographical encyclopaedia edited by Treccani and update the entry in New Grove.

*Biography:* I am a PhD researcher in historical musicology. I held the diploma in classical guitar (conservatory, Italy), and MA in Musicology (Sapienza University of Rome). In UK I was awarded a Postgraduate Diploma in Music from the University of Leeds. I am a Graduate Teaching Assistant at the University of Sheffield.

**Session:** 8C: Developing Methods

**Keywords:** Archival studies, Serini

**Daniel Galbreath**, Birmingham Conservatoire

**Choral Aleatorism: Findings from a Longitudinal Case Study**

This paper will discuss one year's progress toward a theory of performer experience and practice in exploring choral aleatorism. Aleatorism – referring to any open or semi-improvised process within vocal ensemble music – is under-researched in the choral realm. Vocal improvisation has been written about in a pedagogical context (eg Antunes Teixeira Dos Santos Del Ben 2004 and Freer 2010), and is present in genres outside Western art music, but its growing presence in 'classical' choral and vocal ensemble music has not been matched by research into performer experience, practice, or training.

I hope ultimately to formulate a theory that can inform further practice of performers (and composers), and so this presentation details how a longitudinal case study (spring–summer 2015) with the chamber choir Via Nova was used to draw a preliminary theory from work and discussion with performers. Pursuing my argument that extramusical meaning in choral aleatorism is emergent and performed (rather than immanent), I followed an inductive methodology, Grounded Theory Method (Glaser and Strauss 1967, Charmaz 2014), that allows principles and, ultimately, a substantive theory to emerge from those discussions.

The workshop-performances that comprised the study will be outlined, and findings from data collection will be shown to lead toward an early theory, illustrated through singer responses and musical extracts. Those categories in turn coalesce into a preliminary, two-pronged theory of 'embodied constructivism' and 'multi-input decision making', which I will elaborate upon in terms of their immediate impact on practice and how they might direct further study.

*Biography:* Daniel Galbreath is a researcher and conductor based in Birmingham, in his second year of doctoral study at Birmingham Conservatoire (supervised by Professor Deborah Mawer). He founded and directs contemporary chamber choir Via Nova, which has become a vehicle for performer-centred research into devised, collaborative, and aleatory vocal ensemble music.

**Session:** 3D: Performance

**Keywords:** Fieldwork, applied ethnomusicology

**Richard Louis Gillies**, University of Manchester

**Shostakovich's Last Words: Dialogue and Synthesis in the Seven Poems of Aleksandr Blok**

A proclivity to evaluate Shostakovich's musical, political and ideological identity through often speculative hermeneutical and semiotic readings of his music, influenced by potentially (though not necessarily maliciously) spurious biographical details of his life, has persisted, it seems, for decades. This has resulted in the casting of Shostakovich as a two-dimensional character, governed by a series of tired, un-nuanced binaries: public/private, official/unofficial, Party loyalist/secret dissident, and so forth.

This paper seeks to challenge this persistent tendency to evaluate not only Shostakovich's music and personality, but also the Soviet Union in general in almost exclusively binary terms, drawing upon Alexei Yurchak's sociological study of late-socialist Russia, *Everything Was Forever Until It Was No More*, in an examination of Shostakovich's *Seven Poems of Aleksandr Blok*, Op. 127. In particular, it will explore Yurchak's theoretical concepts of *svoy* and *ne svoy* (perhaps adequately translated as 'self' and 'other') in relation to the process of dialogue and thematic synthesis in the Blok cycle, and contend that a more nuanced understanding of late Soviet society, as advocated by Yurchak, may contribute to a more nuanced understanding of Shostakovich's creative output, compositional process, and artistic identity, and vice versa. The paper will also address the ways in which an 'artistic utterance' (to borrow Philip Bullock's terminology) might (or might not) be intimately reflective of Shostakovich's own artistic, personal, existential identity within the elusive cultural environment of the Stagnation era.

*Biography:* Richard studied for a BA in Music followed by an MA in piano performance at the University of Bristol before moving to Manchester to start his PhD under the supervision of Professor David Fanning. His research focuses on vocal cycles and songs from the 'Stagnation' period in Soviet Russia, 1964-1985.

**Session:** 6B: Synthesis

**Keywords:** Russia, 20<sup>th</sup> century, Shostakovich

**Jack Goldstein**, Goldsmiths

**The Valley's Again Red: The Fallout of the UK Miners' Strike on The British Brass Band Movement and the Paths Towards a Progressive Resuscitation**

My paper will examine the socio-political and cultural history of the British Brass Band movement from the 1984 UK Miner's Strike to present day. The British brass band movement has come to represent a cultural signifier for the disenfranchised working classes. A cultural appendage that has been relegated to what Leon Trotsky would refer to as the ash heap of history. Trotsky coined the term to describe the vast, figurative void to which cultural and ideological circumstances are consigned when they become historically redundant.

However, this moment of perceived ruin offers up the potential of a cultural and political resurgence. Since the landslide election victory of Jeremy Corbyn to the position of Labour Party leader on September 12<sup>th</sup> 2015, the political and cultural milieu has shifted; leading to speculation that the seemingly outdated Labour values of the first half of the twentieth century might not be so outdated after all. This being the case, socialist principles and the cultural appendages that were politically affiliated with them, in which the brass band would play a decidedly focal position, could break with centrist perspectives and be reinvigorated into the twenty-first century.

The research undertaken in this paper will propose an approach in which this cultural shift could be realised whilst also looking into the historical significance of the banding movement fifty years prior to Corbyn's election.

*Biography:* Jack Goldstein is a student in Contemporary Music Studies at Goldsmiths University. After graduating from Brunel with a first class honours degree, he went on to be awarded the Bob Gilmore Prize for Outstanding Work in Musicology for his dissertation on the relationship between politics and the brass band movement.

**Session:** 6A: Politics

**Keywords:** Cultural resurrection, reconstruction, politics

**Alexander C. Harden**, University of Surrey

**Narrative Communication in Recorded Popular Song: Limitations and Prospects**

Despite considerable discussion and interest around musical meaning, narrative interpretation remains curiously under-theorised in popular musicology. Some commonality can be found between structuralist models of interpretation in both popular musicology and narratology, such as Tagg's 'basic communication model' and Chatman's 'narrative communication model', respectively. However, each model suggests that some form of 'correct meaning' is encoded in a text. Later theories of subject position attempt to return some interpretative agency to the interpreter, yet they too remain problematic in the generalisation of diverse populations of listeners. In this paper, I explore the limitations of such approaches, which suggest that narrative meanings would be encoded into a text, and propose that we must, instead, consider the interpretative agency of the listener.

Having addressed the limitations of communication models, I discuss how we can adapt Chatman's model to schematise the process of narrative interpretation in recorded popular song. To do this, I outline a series of actual and implicit agents concerned with narrative interpretation and set out its prospects in future analytically informed discussion in how songs tell tales and how we as listeners interpret them.

*Biography:* Alexander C. Harden is a PhD researcher in narrative theory and popular music analysis at the University of Surrey. He is currently the Postgraduate Representative of IASPM (UK&I) and winner of the 2016 Andrew Goodwin Memorial Prize for his essay 'A World of my Own.'

**Session:** 1A: Cultures of Popular Music

**Keywords:** Narrative schemata, popular music, analysis, methodology

**Yuemin He**, Newcastle University

**Composing Masculinity and Femininity: *Kunqu* and Gender in Early Modern Chinese Context**

I would like to deliver an academic paper about my PhD project. It examines how ideals of 'masculine' and 'feminine' were constructed through *Kunqu*, a performing style of musical drama among elites since the mid-16th century. Reflecting elites' taste, *Kunqu* is noted for its artistic coordination among melodies, literary lyrics, costumes, and performers' bodily gestures and movements. Male literati articulated their values and build homosocial bonding through *Kunqu* music, libretti, and printing since 1570s. The involvements of educated women also influenced the creation and circulation of its relevant works (aria anthologies, song-lyric) in *Kunqu* development. Under this condition, a new model of 'femininity' that created by literati appeared as female roles in drama works. Based on existing researches in the field of Chinese literature and history, this research explores how gender was negotiated through the process of creating, performing, and anthologizing *Kunqu* works from musicological perspective, and discusses how the late Ming ideas of 'masculinity' and 'femininity' in *Kunqu* works reflect gender and identity confusion in the sophisticated late Ming (1570-1644) sociocultural context.

*Biography:* I am a second year PhD student in the department of Music, Newcastle University. I am also a classically trained mezzo-soprano. I was fascinated by the idea of "gender in music". Inspired by numerous works of feminist musicologists, I decided to do a project relates to gender in early modern Chinese music. My other research interests include Renaissance music, especially those composed by William Byrd.

**Session:** 5B: Gender

**Keywords:** Gender, China, transgender studies, Ming Dynasty

**Benjamin Holbrook**, Butler University

**This is What America Looks Like: Musical Indications of a Progressive Occupy Wall Street**

On September 17, 2011, members of the Occupy Movement established a protest camp in Zuccotti Park in New York's financial district. Writing about what would be labeled Occupy Wall Street, James C. McKinley Jr. of the *New York Times* declared the movement "lacks a melody" compared with the previous century's protest movements. Despite the common perception of little music accompanying the movement, associated organizers released *Occupy This Album: 99 Songs for the 99%*, a collection of songs connected with, written for, or about the Occupy Wall Street movement to raise funds for future protests.

*Occupy this Album* serves as a guidebook to the ideological and political makeup of the movement and provides material that can be compared with output from previous social movements like the Industrial Workers of the World's "Little Red Songbook," *Broadside*, or the Student Nonviolent Coordinating Committee songbook. Building upon the framework designed by R. Serge Denisoff that utilizes an analysis of the magnetic and rhetorical propaganda music of social movements to determine class consciousness, *Occupy this Album* is used to judge Occupy's progress through two lenses of social theory: historical materialism and Parsonian modernization theory. I contend the music found on *Occupy this Album* is indicative of a socially progressive movement through its diversification of musicians and the heightened use of rhetorical propaganda signifying generalized, accessible value sets. This paper works to legitimize today's propaganda and protest music as an area of study and analysis as important as the music of movements from the last century.

*Biography:* My name is Benjamin Holbrook and I am a second-year graduate student at Butler University pursuing a Masters of Music in Music History. My areas of research focus on Anglo-American Music of the colonial era, the social utility of music, and the use of music in political movements.

**Session:** 6A: Politics

**Keywords:** Social theory, protest songs, Occupy movement, propaganda

**Christina Homer**, Bangor University

**Musical Museum Practice: Musicking Ancient Musical Instruments**

Sitting behind glass and de-tangled from webs of culture, musical instruments in museums offer tantalising glimpses into musical culture; but often in silence. In this paper, I will outline some of the ways in which I am trying to bring ancient musical instruments back into musical practice. The instruments with which I work are a collection of pre-conquest musical artefacts from Mexico. Comprising mainly ceramic flutes and ocarinas, the objects date from a range of periods spanning 3000BCE to the Spanish invasion, and represent the various cultures of a large area of western Mexico.

I will focus on some of the activities with which I have started to experiment: display, performance, recordings and the manufacture of replicas. I will also discuss the ethical issues around these instruments, which have been decontextualized and recontextualised several times throughout their lifespans and during their journeys from ancient West Mexico to North Wales. There are additional complications caused by age of the instruments and the scarcity of information about their original musical cultures.

My ethnomusicological approach is informed by John Baily's work on music and the body (1995), and learning to perform (2001), and Mantle Hood's concept of bimusicality (1960). The study of musical instruments is sometimes in conflict with the idea of music as process, as exemplified by Christopher Small's *Musicking* (1998). In an effort to move away from quantitative data-driven organology, I am attempting to treat these musical artefacts as active agents in musical processes.

*Biography:* I am a PhD student in Ethnomusicology at Bangor University, funded by an AHRC CDA (in collaboration with Storiel). My research centres around a collection of ancient Mexican musical instruments, and the ways in which these instruments can inspire musical practice through displays, performances, education programmes, and interactive events.

**Session:** 6C: Musical Artefacts

**Keywords:** Musical instruments, museums, bimusicality, ethnomusicology

**Adrienne Honnold**, University of Birmingham

**'Unacknowledged Ubiquity': The Saxophone in Popular Music**

Saxophone solos have been featured prominently on several Billboard Top Ten songs in the last five years including Jason DeRulo's "Talk Dirty to Me," Lady Gaga's "Born This Way," and M83's "Midnight City." Who played these saxophone solos? How did the player get there? What does it mean to have a saxophone solo in a popular song?

From its military band roots in the late nineteenth century to its prominence in jazz, rhythm and blues and popular music in the twentieth and twenty-first centuries, the saxophone has maintained a distinctive position in our collective consciousness. Many books, dissertations, and articles chronicle the history of the saxophone in the classical and jazz genres but there has been very little research on the saxophone in popular music.

This paper will represent new research that aims to answer the question of how the saxophone has become ubiquitous and yet saxophonists have remained largely unacknowledged by investigating the cultural significance of the saxophone and its meanings in (mostly) American popular music. The paper will be organized in three main parts: qualitative analysis of an ethnographic study involving interviews and observations of session saxophonists, with research and discussion of their networks and career trajectories; a historical synopsis of the saxophone and its under-represented practitioners, with a review of relevant literature; a semiotic approach to the discussion of the instrument and its associations, with special consideration given to race, gender, high versus low culture, and the concept of "cool." Specific methodologies will also be discussed.

*Biography:* Adrienne Honnold has performed as a saxophonist all over the world including at Royal Albert Hall, the Berlin Philharmonie and the Salle Pleyel in Paris. She taught saxophone at universities in the St. Louis area from 2007 to 2015, and currently teaches the History of Rock and Roll online at Maryville University and UMSL. She received both her Bachelor and Master of Music degrees from the University of Illinois at Urbana-Champaign, and is currently working on her PhD in musicology at the University of Birmingham.

**Session:** 8C: Developing Methods

**Keywords:** Saxophone, popular music, ethnography

**Mitra Jahandideh**, Memorial University of Newfoundland

**The Process of Improvisation in an Iranian and Chinese Ground Melody**

My peer, Jing Xia, who is a Chinese guzheng player and I, a flute player, define this project based on the concepts of creativity, innovation and change. We designated “systematic improvisation” as the core of our intercultural collaboration and designed a two-part performance, one based on a Chinese ground melody and the other based on a Persian one. The concept of “improvisation” is a mediation for liberation and deconstruction to decolonize ourselves and make a dialogical encounter in a freedom space, in order to answer two questions: 1) How does this intercultural dialogue occur? 2) How do we manage the complexity of cultural diversity? At the same time, as a multicultural musician who is trained academically as a western flutist in Iranian society, I am looking to see whether or not I exhibit any unconscious mind, automatic skills, and sound sensitivity awareness while improvising based on a Persian melody.

I start with studying the concept of human social environments to explain what makes me a multicultural musician. Afterward, besides explaining why I see “improvisation” as a leader of deconstruction, I introduce our approach to improvisation. Then, I explain our efforts in the process of selecting Persian and Chinese melody, and making Chinese and Persian sonic spheres. Finally, I analyze our performance by scrutinizing our rehearsals and performance, in addition to considering my observations, and statements of a Persian music expert who I interview.

*Biography:* Mitra Jahandideh is currently a Ph.D. student of Ethnomusicology at the Memorial University of Newfoundland. She has published and presented over 15 articles at different journals and international conferences. Mitra is a member of Iran Flute Society, International Council for Traditional Music International, and Indiana Academy of the Social Sciences. In addition, she is a member of the Editorial Board and reviewer of some academic journals.

**Session:** 3D: Performance

**Keywords:** Improvisation, intercultural dialogue, musical process, social environment

**Vicky Jassey**, Cardiff University

**The Undefined: Narratives on Male Homosexuality and the Drumming Cult of Añá**

The drumming cult of Añá is thriving in Cuba and beyond. Añá, the deity believed to reside inside the three consecrated hour-glass drums, is central to the religion of Santería. It is only men who are *bien definido*, literally translated as well defined heterosexuals, who can become 'sworn' (initiated), play and own Añá drums. Notions of sexuality in Cuba (and more broadly in Latin and Lusophone America) do not necessarily define Men who have Sex with Men (MSM) as homosexual. This has led to a grey area when it comes to defining and prohibiting MSM from being sworn into the heterosexual male-only cults of Añá, Ifá and Abakuá.

Although, there is scant literature on homosexuality and Añá (Morad 2015) and empirical evidence of MSM and who work with Añá has yet to be fully established, I explore the implications that both cult members and male gay religious practitioners believe this group exists. Drawing on extensive fieldwork in Cuba (2014, 2015), my research explores contrasting views on the relationship between sexuality, musicality and religion framed by heteronationalist discourse (Lazarus 2011), which generally promotes heteronormativity in Cuba. This paper aims to expand gender discussions concerning Añá beyond the scope of female and male heteronormativity by presenting new discourse from cult members, gay religious practitioners and analytical scholarship on the conceptualisation of male homosexuality within religious musical domains of Santería.

*Biography:* Vicky's professional background is in music and theatre. Following the completion of her MA at SOAS she was awarded a SWW DTP scholarship and is now a third year PhD student looking at gender narratives in Cuban batá performance. She comes to this research both as a scholar and as a religious and secular performer of the batá repertoire.

**Session:** 3A: Voice & Identity II

**Keywords:** Homosexuality, drumming, Cuba, religious music

**Rachel Johnson**, Royal Northern College of Music

**Networks of musical sociability: Manchester's Amateur Glee and Catch Club, Gentlemen's Glee Club and Madrigal Society**

The explosion in participatory choral singing in nineteenth-century Britain has been much commented on, with the large-scale oratorio festival a highly visible example, but the parallel practices of smaller-scale sociable singing have often been overlooked. This paper is based upon the surviving records of three societies existing concurrently in early-Victorian Manchester for sociable music-making: the Amateur Glee and Catch Club, the Gentlemen's Glee Club, and the Madrigal Society. It looks at personnel, musical and non-musical practices, and the place of these clubs and societies within the wider structures of Manchester's musical and civic life.

Manchester's Amateur Glee and Catch Club, while relatively small and short-lived, left behind a fascinating archive comprising minute books, lists of members and seventeen volumes of glees. This archive has much to reveal about both sociability and musical activity, with the presence of women and which roast meat to serve detailed as carefully in the minutes as the purchase of music and how best to make use of piano accompaniment. The Gentlemen's Glee Club, established eight years later, had ten times the membership of the former and lasted ten times as long. A collection of programmes from this society from 1830 to 1939 survives, together with a chronicle of the club compiled by Henry Watson. The programme collection for the Madrigal Society, which gave public concerts, spans 1842-64. There was much overlap in personnel between the societies, with surviving materials providing a valuable opportunity to explore their relationships and rivalries.

*Biography:* Rachel is a PhD student at the RNCM, supported by an AHRC Studentship, researching musical networks in early-Victorian Manchester. Rachel is supervised by Prof. Richard Wistreich and Martin Harlow. She holds a Masters in flute performance from the RWCMD, previously studying at the University of Manchester.

**Session:** 8B: Amateur Music-Making in Britain

**Keywords:** Musical sociability, Glee clubs, British music, choral singing

**Daniel Jordan**, University of Cambridge

**Nostalgia and Musical Folklore in Early Francoist Spain** (option for 10 minutes)

“Make our country great again” is a trope which often has special significance in nationalist ideology: idyllic visions of a nation’s past serve as a model for its future and justify any means for the protection of the ‘folk’. During Generalissimo Franco’s dictatorship (1939-1975), the *Sección femenina*, the women’s section of the fascist Falange party, propagated an idealised vision of Spanish peasant life through cinema, theatre, radio, and the education of the youth. This group sent young women to remote villages throughout the nation’s diverse cultural and linguistic regions to collect and transcribe folk music and dance. The material was documented in a highly standardised format to be used for publications, nationalist youth programmes, and the national and international touring groups of the *Sección femenina* itself.

This study proposes that these musical artefacts were used to enforce a dichotomy between the “purity” of the Spanish race and the corrupted otherness of the exiled Republicans and Communists after the Spanish Civil War. Drawing upon theoretical literature regarding nostalgia and memory (Illbruck, 2012; Pistrick, 2015), this paper explores the *Sección femenina*’s hierarchy of aesthetic values in its crusade against the supposed immorality of foreign media and popular culture. Referring to primary sources and delving into the lives and work of the members themselves, I will show that the musical programmes of the *Sección femenina* were a form of cultural conquest and internal colonization with nostalgic references to an imperial Castilian golden age.

*Biography:* Daniel Jordan is a second year PhD student at the University of Cambridge, and possesses a Master of Music from the Royal College of Music, London. Daniel combines his research in musicology with a career as a performer, and enjoys reading at conferences and lecture recitals in Europe and North America.

**Session:** 7B: Perceptions of Performance

**Keywords:** Musical folklore, Spanish music, colonisation, aesthetic values

**Karlyn King**, University of Birmingham

**Vinyl records vs digital ephemera: Does the medium of music consumption matter?**

In an era when music is considered a utility rather than a possession, this research considers the theory of technological advance shaping our musical consumption culture, with a potential reversal at play, initially conceptualised by McLuhan in 1988. McLuhan theorised that when a technology, or medium, is overwhelmed due to its own nature, it can cause a reversal back to older mediums.

In 2015, vinyl records sales made more capital for UK artists than YouTube. The goal of this research is to compare the artistic exchange between consumer and product, focussing on the current monopolised product format of iTunes and the resurgent vinyl record.

In aiming to identify the consumer connection with musical objects, this research will use qualitative interviews, case studies and synthesised cultural theory, in an attempt to decode the nature of perceived connections to different musical formats. Such a study is useful for developing an understanding of the ideology of meaning associated with music consumption, to inform technological endeavours and music economics in relation to practices and formats. In addition, there is a lack of discourse contrasting perceptions of both formats amidst a plethora of literature on vinyl history.

*Biography:* Karlyn King MA (Hons) is a PhD student at the University of Birmingham and an Academic Skills tutor. Her portfolio career has seen her span lecturing in Music Business, music journalism, popular music research and performance in the Glasgow DIY music scene. She currently lives in Oxford and is a keen dancer.

**Session:** 6C: Musical Artefacts

**Keywords:** Recorded music, vinyl, digital, technology

**Olivia Knops**, University of Birmingham

**Follow your Dreams: Michael Tippett, Dream Analysis and *The Midsummer Marriage*.**

The principles of Jungian theory and dream analysis are not familiar to the majority of musicologists; nonetheless, their influence is undisputedly significant in the life and music of Michael Tippett, who had a deep interest in Jungian theory. Often cited are the nine months of personal dream analysis occurring in 1939, which were pivotal for Tippett in coming to terms with his homosexuality. Published in Tippett's semi-autobiographic *Those 20<sup>th</sup> Century Blues*, this self-analysis remains entirely unconsidered by musicologists. This paper examines these dreams fully, including the key aspects of analysis that Tippett himself neglected (namely context and emotion). This examination reveals an underlying theme of ignored potentiality and explains how these dreams relate to the events in Tippett's life and his subsequent musical output. Dream examples will demonstrate this theory, along with explanations of methodology. This paper will also demonstrate how Tippett's method of dream interpretation affected his approach to composition, with particular regard to *The Midsummer Marriage*. This opera is awash with complex symbolic language and though the theme is simple, the overall effect is one of confusion. This paper will demonstrate the clear correlation between Tippett's dreams and the plot of his opera, allowing a greater understanding of his psyche and work.

*Biography:* I am a second year PhD student at the University of Birmingham. I look at the relationship between composer Michael Tippett and Analytical Psychology, with particular reference to the 'maverick psychologist' John Layard. I hope to become a Music Lecturer specialising in the psychology of music and early music performance.

**Session:** 4C: Phenomenology

Keywords: Psychoanalysis, dream analysis, Tippett, opera

**Mark Levett**, Canterbury Christ Church University

**'An Eton Salve'**

The loss and destruction of religious images, manuscripts and other artefacts during the upheavals of the English Reformations is well documented. Indeed, when visiting many of the Cathedrals and older Parish Churches of England, such a legacy is often visually self-evident. Survivals of this iconoclasm however, provide a rare opportunity to examine pre-Reformation artistic endeavour in the service of the church and in one particular location there exists two of the most important of these: the chapel murals and the Choir Book at Eton College.

Neither of these works on their own and removed from geographical context loses its appeal as a work of art. Clearly it is possible to enjoy music and images in almost any location. However, when the murals are experienced in situ as they were originally intended, forming a backdrop to a rich and colourful liturgy, they assume a particular significance which is otherwise only suggested. Likewise, the extraordinary and groundbreaking music of the Choir Book may be heard in recording or concert and appreciated as such, however a crucial dimension is absent, because music written for the pre-Reformation liturgy is not ornamental, incidental or accidental. Rather, it is an integral part of that liturgy, and all of its qualities can be best experienced in their proper multisensory context where, together with painted images, richly coloured stained glass, delicate statuary, sumptuous vestments and a fragrance of incense, they complete the potent phenomenological suite of religious experience which their creators intended.

**Session:** 4C: Phenomenology

**Keywords:** Religious artefacts, reformation, Eton Choir Book, phenomenology

**Na Li**, University of Birmingham

**Between chivalry and tenderness: the image of China Wind**

The research of gender dynamics in Chinese popular music is mainly built around the concept of *yin* and *yang*, two abstract and contrasting systems that are not only used to refer to soft and hard musical stylistic changes but also as gendered terminology to imply femininity and masculinity respectively (e.g. Brace, 1992; Baranovitch, 2003). By exploring the construction of hardness and softness in this form through performances and music videos, this paper emphasizes the perception of the gender image for one particular style of Mandopop – China Wind (which was a dominant form of popular music in the Greater Chinese community, especially in mainland China from 2000 until present). From the distinct sense of ‘chivalrous tenderness’ (侠骨柔情) that is perceived by Chinese audiences, this paper examines the various versions of masculinity presented through the male characters and performers, in particular, the sense of tender and tender men identity (Moskowitz, 2010) based on the understanding of ‘gender identity as performative’ (e.g. Goffman, 1979; Butler, 1988; Auslander, 2004).

*Biography:* I am a Ph.D. candidate with a particular interest in the study of Chinese popular music. My research focuses on exploring the elements that create the identity of Chinese popular music through the examination of three distinct styles: Shanghainese Pops, Northwest Wind and China Wind.

**Session:** 5B: Gender

**Keywords:** Gender dynamics, Chinese popular music, mandopop, China Wind

**Xiaoyun Lim**, University of Bristol

### **The Irony of Chopin's Improvisation**

Against the backdrop of negative criticisms on Chopin's Op. 35 and Op. 58, advocates of Chopin's sonatas used analytical methods and Beethoven as a model of reference to dispel issues on the lack of structural unity and motivic connection. Nonetheless, the focus on Beethoven can be problematic. Firstly, it has overlooked other important aspects of Chopin's sonatas that are situated within the broader context of nineteenth-century pianism and aesthetic climate: virtuosity and improvisation. Secondly, analysts who have used Beethoven as a model of comparison are arguably not engaging in hermeneutic analysis but a presentist project because of their vested interests and the value judgement that comes with them.

This discussion aims to demonstrate that the work-oriented aesthetics of a German tradition, pivotal in the construction of the sonata form, plays less an important role in Chopin's sonatas than his discovery of structural unity through improvisations. It looks particularly at the connecting passages between the first and second themes of both the sonatas' exposition and the transition passages from one movement to the other to illustrate that these passages are a result of Chopin's improvisations and thus, his manner of holding the sonata together. It further questions recent Chopin scholars' efforts to justify the importance of improvisation in his other genres, as though shying away from his sonatas. Consequently, it uses some of the compositions in his other genres to contend that a similar practice has been extended to what was considered the most intellectual form available to him, the sonata.

*Biography:* After completing her Masters of Music in Performance at the Royal College of Music, Xiaoyun Lim went on to pursue her PhD at the University of Bristol under the supervision of Professor Katharine Ellis. Recent success includes Kent International Piano Competition where she won both the recital and concerto prizes.

**Session:** 4A: Piano Practice

**Keywords:** Chopin, improvisation, virtuosity, sonata

**Sam MacKay**, City University London

**Music-making and the dialectics of gentrification in contemporary Marseille**

In the open squares of the Marseille neighbourhood of la Plaine, groups of Cap Verdean men listen to funana on portable stereos while affluent couples meet friends for drinks. Punks and hippies share a delicate socio-spatial mosaic with young professionals and incomers from across the global south. A rich music scene - cosmopolitan and often underground - helps define a distinctive place for la Plaine in Marseille's reputational geography, with tiny venues programming everything from cumbia and salsa to Noise and Free Improv. Yet in the era of culture-led regeneration, the scene's relationship to neighbourhood change is ambivalent: does public music-making in la Plaine nourish illusions of social mix that merely entrench what Tim Butler (2003) calls the "tectonic" social relations of the gentrifying neighbourhood, or does it conversely produce spaces in which social mix can be meaningfully realised?

In this paper I draw on interviews and observational data gathered over three years to argue that a dialectical model such as that proposed by David Ley (2003) affords generative alternatives to the binaries of victim and perpetrator that often characterise understandings of gentrification. Instead music's distinctive spatialities demonstrate ways in which the "revanchist city" (Smith 1996) might be visibly and audibly interrupted. More broadly, ethnomusicology's attention to the fluidity and affective capacities of musical experience can help deconstruct and refine the unitary categories of "cultural production" and "artistic lifestyle" that remain dominant in sociological accounts of the cultural dimensions of post-industrial urban life.

*Biography:* Sam Mackay is a PhD student at City University London. His AHRC-funded research critically examines the relationship between music and urban change in contemporary Marseille. In particular he addresses the changing circulation and mediation of musical culture in the contested, postindustrial city.

**Session:** 3B: New Methodologies

**Keywords:** Public music-making, Marsailles, social strata, ethnomusicological method

**Leandro Maia**, Bath Spa University

**From Sambista to Song: what an unpublished 86-year old sambista reveals about songwriting.**

This work presents songs by the Brazilian songwriter Conceição Teixeira (1930-) in the context of the research 'Poetics of song: songwriting habitus in the creative process of Brazilian songwriting'. Having composed more than one thousand sambas without receiving formal music education, Teixeira offers an extraordinary opportunity to approach the creative process regarding aspects such as informal learning, intuition and tacit knowledge. Considering the inherent interdisciplinarity of the popular song genre, the research on Teixeira's songs combines ethnography and song analysis to understanding how a songwriting habitus is manifested through the identification of music dispositions found in her work. The presentation is characterised by a 20-minute recital-lecture in solo performance (voice, percussion and guitar) including a demonstration of the transcreational procedures used in the translation of songs. The reasons behind this innovative format are related to the opportunity of joining music performance, music analysis and field research reports into the same presentation, avoiding separation between theory and practice. The possibility of having the feedback and real-time participation of the audience in a dialogical perspective offers additional motivation for this proposal.

Biography: Singer, songwriter and senior lecturer at Universidade Federal de Pelotas (UFPEL/Brazil). Leandro Maia has released the albums *Palavreiro* (2008), *Mandinho* (2012) and *Suite Maria Bonita e Outras Veredas* (2014) and has written music for theatre, dance and movies. Awarded as the best singer in 'Premio Brasil-Sul de Música' (2013) and 'Premio Açorianos de Música' (2015), Leandro was granted with the first 'Prêmio Ibermúsicas' for popular song composition, conceived by the Organization of Ibero-American States (2014-2015). He is currently a PhD candidate in Songwriting at Bath Spa University with research funded by the Capes Foundation/Ministry of Education of Brazil.

**Session:** 5A: Creative Process

**Keywords:** Samba, songwriting, creative process, lecture-recital

**Giles Masters**, King's College London

**Black Music as a Technology of the Self: Witnessing and Prosthetic Memory in James Baldwin's Accounts of Listening**

For the great African-American writer James Baldwin (1924–1987), music was central to the formation of identity. In a 1961 interview, he claimed that it was listening to the recordings of the legendary blues singer Bessie Smith that 'helped to reconcile me to being a "nigger"'. While many scholars have studied how music functions as a trope or metaphor in Baldwin's fiction, little attention has been paid to what his thought might tell us about the musical practice of listening. In this paper, I argue that approaching his ideas from this perspective offers powerful insights into the racialised reception of African-American music at a particular historical moment, some of the implications of the impact of recording technology, and broader questions about the importance of listening to an individual's identity.

With these themes in mind, I treat Baldwin as a case study in Tia DeNora's influential concept of 'music as a technology of the self'. I suggest that drawing on an example that is so historically and culturally distant from DeNora's subjects forces us to challenge her microsocial, interactionist approach. In particular, I seek to expand DeNora's understanding of music's ability to recall the past by drawing on the historian Alison Landsberg's notion of 'prosthetic memory'. I also explore the hybridity of traditions that informed Baldwin's theories of the function of art – namely French's existentialism's concept of 'authenticity' and the African-American Pentecostal Church's tradition of 'witnessing' – and led him to conceive of music as a uniquely powerful technology of the self.

*Biography:* Giles Masters is a first-year PhD student in Music at King's College London, where he holds a Studentship from the Arts and Humanities Research Institute. His research, supervised by Heather Wiebe, focuses on the festivals organised by the International Society for Contemporary Music in the 1920s and 30s.

**Session:** 3A: Voice & Identity II

**Keywords:** Identity, James Baldwin, race, recording technology

**Ginte Medzvieckaite**, University of Manchester

**Sixteenth-Century Italian Devotional Music Culture and Giovanni Pellio, *Il primo libro de canzoni spirituali* (Venice, 1584)**

Devotional music, or *musica spirituale*, is a rich, but still insufficiently explored area within the musical culture of sixteenth- and seventeenth-century Italy. The value of this type of music lies particularly in its intermediary position between the strictly sacred and the strictly secular, for it employs genres belonging both to profane settings (e.g. madrigal, canzonetta) as well as to liturgical music (e.g. motet). The numerous prints and manuscripts of *musica spirituale* are evidence of a versatile culture of religious activity outside the official Catholic liturgy and the use of music in this culture. Moreover, they shed a light on how deeply religious practices had penetrated cultural life and were, on their part, reshaped by secular culture.

This paper will provide a brief introduction to Italian devotional music and its genres with a special focus on one of the most complex of them, the spiritual madrigal. The example used to illustrate this will be a piece from Giovanni Pellio's *Il primo libro de canzoni spirituali* (Venice, 1584). The collection is based on a cycle of poems by Bernardo Tasso, modelled on the Psalter, especially the Penitential Psalms, which Tasso blends with Petrarchist vocabulary and references to Classical literature. Pellio's musical settings use the standard secular composer's word-painting toolkit to highlight the religious statements of the texts. At the same time, *Canzoni spirituali* is a rare example of devotional music in a Benedictine setting, an area that has been much less researched than the *musica spirituale* related to some other religious orders.

*Biography:* Ginte Medzvieckaite studied Classics at Vilnius University, Lithuania, and Musicology at Heidelberg University, Germany. She is currently working on a PhD thesis under the supervision of Thomas Schmidt at the University of Manchester studying the paraphrases of biblical and liturgical texts in the Italian spiritual madrigal.

**Session:** 2D: Stage & Chapel

**Keywords:** Religious music, 16-17 century, Italy, Pellio

**Roberta Milanaccio**, King's College London

**Tradition vs. Renewal: Editorial praxis at Ricordi and the definition of new editorial genres and series**

This paper tries to throw light on the editorial ethos at the Italian music publishing house, Ricordi, before World War II. In the past Casa Ricordi itself contributed to this subject through publications that had a celebrative function and retraced the history of the firm. But even though those publications included essays by eminent musicologists on editorial activity, they remained within the sphere of self-celebration, hence with a limited critical involvement and with objectives that were purely illustrative. A few contributions that touched on this theme also appeared in academic journals. Among the publications the most important broad treatment—even though it does not specifically concern the editorial practice at Ricordi—has been Philip Gossett's *Divas and Scholars*. My research will therefore try to fill a gap in the enquiry into the editorial ethos in Italian music publishing as exemplified by Ricordi, the most important music publisher in the country.

As I aim to demonstrate, the editorial mediation carried out by Ricordi in identifying 'editorial possibilities' cannot always be viewed in terms of a conscious strategy. Moreover, from the genres and series published at Ricordi, there emerges the question of the tastes and mentalities of the people to whom the editions were addressed. In this sense, this study aims not only to reveal the problems, of varying importance, posed when studying the historical process behind Ricordi editions, but also to show how Ricordi conceived the 'destiny' of its scores.

*Biography:* Roberta Milanaccio is a PhD student working under the supervision of Professor Roger Parker at King's College London. Her doctoral work is an inquiry into the new editorial ethos at Ricordi, since the end of World War Two. She is Managing Editor of the New Critical Edition of the Works of Antonio Vivaldi.

**Session:** 2C: Editorial Challenges

**Keywords:** Italy, Music publishing, 20<sup>th</sup> century, editorial ethos

**Laura Milburn**, University of Sheffield

**Noël Coward: The Popular Music Entertainer**

The last person we think of when we think of popular music is Noël Coward, yet his legacy is profound. Best known perhaps as a playwright, writing plays such as *Private Lives* and *Blithe Spirit*, Coward should also be recognised as a talented songwriter. In total, he wrote over five hundred songs – many in his accustomed musical performance style of spoken dialogue with music. Rather like his musicals, Coward's songs do not conform to a specific musical genre, but then it is his versatility that makes him unique.

This paper will examine Noël Coward as a popular music songwriter; looking at the songs that originated in his musicals through to his reinvention as a cabaret performer and television star in the USA during the 1950s, to critical acclaim. The diversity of thematic content cannot and should not be underestimated: from comedic numbers written purely for their entertainment value to political songs which provide a social commentary, they were each the embodiment of the Noël Coward wit and charm. Now, over forty years after his death, his legacy continues. The 1998 album *Twentieth-Century Blues: The Songs of Noël Coward* is testament to that. Featuring artists such as Paul McCartney, Pet Shop Boys, Sting, Elton John and Robbie Williams, a new generation has been introduced to the songs of Noël Coward.

*Biography:* Laura Milburn is an MMus candidate at the University of Sheffield, studying under the supervision of Dr Dominic McHugh. Her current research looks at a selection of Noël Coward's musicals, but she is interested in all aspects of his career.

**Session:** 6D: Legacy and Parody

**Keywords:** Coward, Broadway, popular music, musical theatre

**Joanne Mills**, University of Wolverhampton

**The Magic Theatre: Examining Immersion through the Lens of Minimalism**

'From Fluxus to Zee: A Practice-Led Investigation of Minimalism's Journey into Immersion' considers the cultural 'melting pot' of America during the 1960s and 1970s; and will inform current creative practice, art history and musicology. It seeks to define an 'expanded narrative' surrounding the collaborations and experimentation of the West Coast Minimalist composers and artists around 1963-1973, a peak time of avant-garde experimentation; with a focus on performance environment, atmosphere and engagement of senses. This can be seen to have roots in both Fluxus and the Light and Space movement, and to be of contemporary relevance with works such as Kurt Hentschläger's Zee and Universal Everything's Polyfauna reflecting the evolving role of the audience.

Initial research into the performance venues and collaborations of the above performers revealed the relevance of the 'Evenings for New Music' at SUNY Buffalo, due to the range of works which were showcased. In particular, a collaborative performance between La Monte Young, Terry Riley, Jon Hassell and Marian Zazeela which took place in 1969, and engaged multiple senses through a continuous combination of music, light and incense. This event forms the basis of a case study which I am currently developing. Through my paper, I will present some context into my investigation and introduce the three areas of focus through which my hypothesis will be addressed, Venue, Collaboration and Contemporary Relevance. I will then introduce the above case study.

*Biography:* I am in my first year of practice-led PhD study. I have a particular interest in the space between the real/unreal and the relationship between spectator and artwork; seeing the audience as both proactive and central to the work itself, allowing the work the opportunity to evolve with each view/experience.

**Session:** 3C: 20<sup>th</sup>-Century Composition

**Keywords:** Minimalism, West coast, practice-led research, 'Evenings for New Music'

**Stuart Mitchell**, Edinburgh Napier University

### **Decomposition and Parody – A Practical Approach**

Can text decompose? If so, to what extent can my music do the same? In my current work-in-progress, *Totentanz* for orchestra, choir and soloists, a setting of Goethe's text of the same name, deconstruction plays a vital role throughout. The imagery of the poem inspires two structural devices: decomposition and parody.

This aspect of deconstruction alluded to in the text becomes the gradual breakdown of comprehensible language from movement to movement, with the recognizable da capo aria form in the first to the eventual deconstruction of the text into phonemes.

The juxtaposition of the ghoulish with the jovial is an important facet in Goethe's work and I have chosen to reflect this by employing different manifestations of parody in my compositional process. Starting from the pastiche of Baroque da capo aria form in the first movement, quotation from the historical canon, self-parody, and ultimately a pre-recorded interruption of material from the first movement force the audience to reconsider its role in the work macroscopically.

Parody in *Totentanz* exemplifies the decomposition of meaning from the historical period of the da capo style to the present day, the quotations from their original composition to the present day, and the recordings made at the outset of the work to their position at the end. It is not a question of if text can decompose; text set to music naturally decomposes through the process of listening and the aim of my work is to communicate this idea to the audience through their participatory act of listening.

*Biography:* Stuart Mitchell was born in Fife and has worked as an active composer and singer in Edinburgh for the last 10 years. He is currently studying for his PhD in Composition, balancing this with a lay clerkship at The Robin Chapel and St. Mary's Episcopal Cathedral, Edinburgh.

**Session:** 6D: Legacy and Parody

**Keywords:** Decomposition, parody, Goethe, poetry

**Victoria Mogollón Montagne**, Royal Holloway

**Creating Venezuelan Sounds in Paris: A Case Study on the Hybridity of the Waraira Quartet**

The Venezuelan music ensemble Waraira Quartet has successfully secured their position in the Parisian world music scene in only two years, emerging as the only ensemble of its kind. The examination of the specific aesthetic, political and migrational features present in these musicians' professional experience and musical interpretation evidence a keen understanding of the cultural industries' economic practices that has allowed them to better promote their performance proposal despite having recently arrived in the French capital. In this presentation, I intend to illustrate musical hybridity as a medium through which the Waraira Quartet crafts an exotic, yet accessible musical material in order to appeal to the non-Venezuelan communities that hold most of the purchasing power. Furthermore, the hybridity manifests as a process of resignification of cultural markers, and infuses Waraira's music with complex socio-cultural dynamics that are played out in their choices of genre, instrumentation, and repertoire. The data collected is essentially qualitative and includes observation of concerts and lessons; close analysis of jazz, Western classical music, and other popular music genres' influence in the work of the Waraira Quartet; and interviews with French and Venezuelan musicians and students, as well as the cultural attaché of the Venezuelan Embassy. Lastly, this study pays close attention to the relationship between the Waraira Quartet and the Venezuelan community in Paris, particularly regarding political affiliation and community formation.

*Biography:* A native of Caracas, Venezuela, Victoria Mogollón Montagne is an ethnomusicologist inspired by the musical lives of children and minorities in diasporic contexts. She holds a BA in Music and a minor in Italian from the University of Denver, and is currently working on a MMus at Royal Holloway, University of London.

**Session:** 1C: Cultural Pluralism

**Keywords:** Venezuelan music, Parisian music culture, Waraira Quartet, ethnography

**Nadia Mokhtari**, Guildhall School of Music and Drama

**Anton Rubinstein's philosophy of history and its influence on the St Petersburg piano school**

Anton Rubinstein believed that any musical artist worthy of the name had to engage with a philosophy of history that embraced all the arts. My research, which focuses on the traditions of the St Petersburg piano school, traces the influence Rubinstein had on future generations of pianists. Ultimately, I believe, it also offers a new understanding of the evolution of the repertory, and a new definition of historically informed performance.

Rubinstein gave the first of his lectures on history in Saint Petersburg in the late 1880s. His premise was that music was 'the echo and re-echo of historical events', and in this paper I show how Rubinstein's artistic beliefs originated from his understanding of three types of historical reflection, described by Hegel as the 'original' history, the 'reflective' history and the 'philosophical' history. I discuss Rubinstein's understanding of the relationship between art and history, especially music and history. In particular, I show how this had an impact on how he taught the history of piano literature, which he considered to have originated in England with William Byrd. From this I derive an account of his musical and philosophical concept of interpreting a musical work, which is founded in a dialectic where the work is both a reflection of its time and the embodiment of resistance to it. In conclusion, I point to some of the practical, as well as an aesthetic, influences his approach was to exert on succeeding generations of pianists, up to and including the present day.

*Biography:* Nadia is a pianist who studied Bachelor at the Royal College of Music in London, Master in Performance at the Folkwang University der Künste and is currently studying PhD at the Guildhall School of Music in London. Nadia is grateful to the Guildhall Trust for their generous support for her studies.

**Session:** 3D: Performance

**Keywords:** Anton Rubinstein, performance practice, Hegelian dialects, piano

**Federica Nardella**, SOAS, University of London

**Social rise of the Ottoman şarkı: emergence of the Ottoman bureaucracy and transformation of the fasıl from the 17th to the 19th century**

In this paper, I argue that the Ottoman *şarkı* is the musical transliteration of a social phenomenon, and I propose a sociological approach to historical ethnomusicology, fusing more musicological approaches (Öztuna 1986, 1988; Wright 1992; Feldman 1996; Toker 2016; Ekinci 2015) to the 'modes of exchange' theory used by John Lie (1992) to explain economic development processes, as recently applied by Keith Howard to Korean music (2014, 2016). I also propose my own model to identify patterns in structural change. The structural and social shifts altering the essence of the Ottoman imperial system between the seventeenth and the late nineteenth centuries found their aesthetic articulation in the *şarkı*. Its path to status and emancipation and transition from musical episode of the *fasıl* suite in the mid-eighteenth century to main focus of composition and performance by the late nineteenth century, reflected the evolution of the palace service (*kalemiye*) into a bureaucratic system (*mülkiye*). The process which caused the *şarkı* and *mülkiye* microstructures to compete and eventually take over the macrostructures of the empire and the *fasıl* reveals a complex shift in relations between the structures of power and their constitutive elements which modified the structural composition of the imperial system and generated a new social and aesthetic reality, that of the emerging bureaucracy. I use sociology to focus on relations and power shifts triggering social transformation, thus examining the social dimension of the Ottoman song, in the attempt to unravel the processes and tensions of which musical activity is an expression.

*Biography:* I have gained a BA English Literature & Creative Writing degree from Royal Holloway University in 2009, and I have recently completed the MMus Ethnomusicology at SOAS. I focus on late Ottoman/Turkish music – particularly on the *şarkı*, or song. I am in the process of submitting my PhD. research proposal.

**Session:** 7B: Perceptions of Performance

**Keywords:** Ottoman *şarkı*, power, structural change, Ottoman empire

**Olga Nikolaeva**, University of Gothenburg

***Songs for Someone: Music and Image in Making Senses***

Live music performances, regardless of genre, are always a sight to see as much as a sight to hear. The experience of performed music is strongly tied to imagery, whether we are talking about an imaginary visuality constructed in the audience's mind or physical images presented along in the place of the live performance. Images can sell music, enhance the experience of it, attract and avert from it.

In 2015 the world famous Irish band U2 invited a prominent figure in contemporary stage design, Es Devlin, to create a stage construction and screen visuals that would be able to transfer their music into images. The idea behind the music presentation was to reach out to the audience, by breaking the *fourth wall* of the stage, and creating an almost impossible in the space of an arena sense of intimacy, and transforming visuals, sounds, vocals and lyrics into a multisensory experience.

By stressing shared affective qualities of sound and image in the space of a live music concert, the paper will focus on the bilateral complexity of visual and aural presentation in the situation of temporality and the immediacy of the live concert. Relying on two specific examples taken from U2's latest live concert, the paper will argue that both entities, music and images, act as a mutual accompaniment, that the perception of one is affected by the perception of the other, and discuss how this influences the presentation of music intensified by audiovisual means.

*Biography:* I am a third year PhD student, with a specialist degree (5 years) in Art History and MA in Visual Culture. In my PhD project I investigate live rock music concerts, focusing on the role musicians' bodies and screen visuals are playing in the construction of imagery presentation in the temporal context of live performances.

**Session:** 2B: Literature & Imagery

**Keywords:** Music and image, live performance, U2, audiovisual

**Marten Noorduin**, University of Manchester

**New Solutions to an Old Problem: The Metronome Marks for Beethoven's Ninth Symphony.**

Since the 1980s, a strong case has been made for the validity of Beethoven's metronome marks as a guide to his intentions, and several ensembles, perhaps most successfully the Leipzig Gewandhaus Orchestra under Riccardo Chailly, have applied them in performance. Those for the Ninth Symphony, however, remain controversial, especially since several have been shown to be incorrectly transmitted by amongst others Peter Stadlen and Clive Brown, such as the speed for the Turkish march in the finale.

This paper will put this debate in a wider context by examining the autograph score of the Ninth Symphony, Beethoven's metronome marks for other fast movements, as well as his statements on the tempo generally that he made earlier in his life. In contrast to the polarizing debate so far, this approach will provide a more nuanced understanding of the problem, as in some cases it will present two solutions which are approximately equally plausible.

*Biography:* Marten Noorduin hails from The Netherlands, and has recently completed a doctoral thesis on Beethoven's tempo indications at the University of Manchester.

**Session:** 4B: Perspectives on Analytical Features

**Keywords:** Nineteenth-century performance practice, metronome marks, Beethoven, Ninth Symphony

**Jing Ouyang**, Royal Northern College of Music, Manchester

**The variety of interpretation of dots and strokes in Cramer piano sonatas**

The increasing number of performance indications from the late 18th century enable keyboard performers to produce timbre with variety. Nevertheless, the meaning of different indications was ambiguous such as the utilization of dots and strokes. Composers used either a single sign or both dots and strokes, and one may not adhere to the same method of indicating the detached notes. Despite the fact that dots and strokes have the same meaning for some composers, the multiple meanings are shown when combining other musical markings such as slurs. In my presentation, I will focus on Cramer piano sonatas since his music shows broad range of touches. Therefore, studying his music would help performers to understand the complexity of articulation in the 18th and 19th century music. I will firstly compare various definition on dots and strokes in treatises written at the time. Secondly I will seek the possible meanings of the dots and strokes related to the musical context, in order to show the various possible interpretations. The dots and strokes have other functions other than as a staccato sign, such as changing the metre and rhythm. Since the musical indications have various meanings, it is important to provide careful consideration on interpretation of each notation.

*Biography:* Jing is a pianist. She 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.

**Session:** 4A: Piano Practice

Keywords: Cramer, piano sonatas, dots and strokes, articulation

**Tom Parkinson**, Royal Holloway

### **The Opera According to Islamic State: Harmonic and Melodic Antecedents**

Despite officially banning music, Islamic State is producing a sizeable and growing body of stylistically consistent and generically distinct song recordings. Over the last few years, a 'medieval death cult' has forged a unique recorded compositional language that is inescapably digital, of the mid-2010s and quasi-timeless, bearing complex and contradictory relationships to traditional music from Iraq and the Levant, and contemporary and historical global pop music.

What little scholarly interest there has been to date on the music of IS has focused on textual analysis of the lyrics, methods of dissemination and the cultural function of the music in propaganda videos. Almost nothing has been written from a musicological perspective. However, a greater understanding of political and cultural ramifications of the music and psychological insights into its adherents could equally begin via an analysis of the music itself.

This paper forms part of a wider research project exploring potential approaches towards a musicological study of jihadi *anasheed*, concentrating almost exclusively on the song *My Ummah, Dawn has Appeared*. Previous iterations have looked into the ideological ramifications of the recording and production technology, here, the focus is on the music's harmonic and melodic antecedents.

*Biography:* Tom Parkinson is a composer working primarily in an interdisciplinary context. He has worked with/at the National Theatre, the Royal Opera House, the National Dance Company of Korea, Julidans, Holland Festival, The Young Vic, Prague Chamber Ballet, Almeida and Phoenix Dance Theatre. He occasionally writes about contemporary music for The Guardian.

**Session:** 7D: Opera & Voice

**Keywords:** Islamic State, opera, Jihadi *anasheed*, harmony and melody

**Ruairidh Patfield**, Newcastle University

**French Progressive rock and the Pluralism of Counterculture(s)**

Counterculture is a term that within our collective consciousness is most directly associated with the anglophone movement of the so-called long '60s. However, what does the term actually mean? A minority group positioned against a dominant power may be a good – albeit simplistic – definition, but, implies a singularity, a cohesiveness. In fact, the counterculture was multi-faceted, variant, and multinational. By considering the discourse surrounding the attachment of politics to music within French progressive rock during the early 1970s, this paper challenges the singularity implied by the term counterculture. Within this discourse a myriad of opinions of the national characteristics and political purpose of progressive rock existed. If such a small part of the wider counterculture movement was not unified in its ideals, then how can the counterculture be considered homogenous on the larger scale? The use of the term counterculture, then, washes over many of the nuances of the movement in favour of a monolithic model and that merely by using the term in the plural – countercultures – these nuances are acknowledged. By acknowledging this plurality, a greater appreciation of the variance within national countercultural movements, as well as a more inclusive understanding of non-anglophone movements, can be achieved.

*Biography:* Ruairidh Patfield is a 1st Year PhD student in the department of music at Newcastle University. His interests include French popular musics, counterculture and ethnomusicology. More specifically, his work examines the music of the French counterculture during the 1960s and 1970s.

**Session:** 1C: Cultural Pluralism

**Keywords:** French progressive rock, 1970s, deconstruction, counterculture

**Emily Peasgood**, Canterbury Christ Church University

**Crossing Over**

Crossing Over is an experimental choral composition and installation, and vehicle that aims to explore social identities and attitudes towards immigration through its musical content and the social action of forming and performing with a united, cross-cultural community choir. Crossing Over is inspired by JMW Turner's painting The Slave Ship and attitudes towards migration in Thanet, where recently, concerns about immigration have been exacerbated by the presence of UKIP and the EU referendum. Marking the anniversary of the murder of approximately 140 enslaved Africans on the slave ship Zong on 29 November 1781, Crossing Over will reference the transatlantic slave trade, the current refugee crises and the "crossing over" of migration into the United Kingdom. Crossing Over will premiere in darkness at Turner Contemporary on 29 November 2016, performed by a newly formed choir of community singers and people who have experienced migration and sought asylum. My presentation will provide an overview of the compositional methods I utilised to provide an inclusive and challenging experience for the performers, who had a wide variety of musical experiences, and backgrounds. Due to the impermanence of a live performance event containing elements of indeterminacy, a visual representation of the graphic and notated score, and video footage of the premiere will be included in the presentation to provide context and clarity to the voices and meanings inscribed in the work.

*Biography:* Emily Peasgood is a composer, sound artist, musical director and practice researcher undertaking a PhD in composing experimental music for community choirs.

**Session:** 5A: Creative Process

**Keywords:** Composition, work in progress, choral music, migration.

**Artur Pereira**, University of Manchester

### **Beethoven and Dedications**

The dedication of a piece of music is a factor which is generally overlooked, but this detail can reveal so much about the work, the composer, the society, and the music world in which the composer lived.

This paper addresses general issues which have emerged from the discussion of Beethoven's dedications, as for example what kind of individuals Beethoven dedicated to, what type of works were dedicated, and how long in advance Beethoven thought of the dedicatee. This investigation touches upon some lesser known aspects of Beethoven's biography and explores his personal and social dealings with a multiplicity of individuals.

This study also demonstrates that dedications held a great significance for Beethoven. He was aware of the inherent power of dedications, and used them wisely to succeed in most of his enterprises.

*Biography:* Portuguese pianist, Artur Pereira began studying music at the Oporto Conservatoire. His undergraduate studies were completed in Cape Town, South Africa, where he studied for three years at the University of Stellenbosch. Later, he received his Masters diploma at the Royal Northern College of Music after which he began his doctoral studies at the University of Manchester, specializing on Beethoven under the guidance of Professor Barry Cooper.

**Session:** 4D: New Challenges in Old Austria

**Keywords:** Beethoven, score dedications, biography, network analysis

**Christian Poske**, SOAS and British Library

**Arnold Bake's Study of Rabindrasangit and Kirtan: Participant Observation in Early Ethnomusicology**

The Dutch ethnomusicologist and singer Arnold Adriaan Bake (1899-1963) extensively documented the folk music and dance traditions of South Asia through audio recordings, silent film recordings and still photographs during nearly twenty years of fieldwork between 1925 and 1956. Inspired by the work of European folk music collectors around the turn of the century and by the theories and concepts of comparative musicology, Bake initially collected recordings for preservation at the Berliner Phonogrammarchiv in the early 1930s. Nevertheless, Bake's fieldwork in West Bengal was also characterised by the introduction of innovative methodological approaches, as he learned the music genres Rabindrasangit through Rabindranath Tagore's grand-nephew Dinendranath at Visva Bharati University in Santiniketan in 1925-1929 and kīrtan through Nabadwip Brajabashi in Calcutta in 1942-1946, achieving a proficiency in performance that was appreciated by South Asians and Europeans alike. Van der Linden (2013) examines that Indian music had been practised by other Europeans previously. However, Bake's study of Indian music is perhaps the first instance of a European ethnomusicologist adopting the anthropological method of participant observation, decades before the same gained widespread acceptance in ethnomusicology through John Blacking and Mantle Hood. Though Tingey (1985) and Jairazbhoy (1991) have examined sections of Bake's fieldwork, the methods of his research have not been comprehensively analysed yet. Therefore, this paper examines his approaches to fieldwork in the light of the development of ethnomusicological research methodology.

**Biography:** Christian completed his BA and MA in Instrumental Music at Rabindra Bharati University in 2010-15, where he also studied the languages Bengali, Hindi, Urdu, Sanskrit and Tamil. His current AHRC-funded research at SOAS and the British Library is a restudy of the fieldwork of the Dutch ethnomusicologist Arnold Bake.

**Session:** 7C: Preservation & Transformation

**Keywords:** Arnold Bake, participant observation, Rabindrasangit, Kirtan

**Graziana Presicce**, University of Hull

**Listening with the Mind's Eye: Performers and Listeners' Perspectives on Music and Imagery**

The following paper will explore the role of visual imagery and its implications in piano-related music, addressed through two areas of study: performance and listeners' perspectives.

Visual imagery can often be part, in one way or another, of musicians' instrumental practice and performance preparation. Performance studies highlight the use of visual imagery as beneficial in overcoming performance anxiety (Bowes, 2009), supporting the music memorisation process (Holmes, 2005) or as a source of motivational stimuli during private practice (Clark et al., 2012; Trusheim, 1991). There is, however, even further scope for imagery in performance; for instance, within the ensemble context. The way anticipatory auditory, motor and visual imagery facilitate aspects of an ensemble's performance (Keller, 2012) suggests a potential for improved cohesion between ensemble partners, increased coordination of movements and enhanced overall sound production. Furthermore, agreed metaphorical visual imagery may lead towards shared interpretational goals amongst duo/chamber partners, with a view to optimizing and enriching the ensemble's performance. Examples of imagery emerged from previously documented rehearsals will be explored in relation to this.

Finally, the paper will provide an insight into music and imagery from a listener's perspective (Osborne, 1981; McKinney & Tims, 1995). Findings from a recent study on listeners' imagery in response to solo piano music will be outlined, followed by discussions on a further planned study exploring performers and listeners' responses to Rachmaninoff's suite *Fantaisie-Tableaux* Op.5 for two pianos.

*Biography:* Graziana Presicce is currently working through her PhD studies in Music Performance at the University of Hull as part of the university's scholarship programme. Her doctoral research investigates listeners' responses to piano music with a focus on engagement levels (absorption) and music-induced visual imagery. As a performer, Graziana actively engages in recitals in and out of Hull, both as a soloist and accompanist, as well as joining local chamber ensembles.

**Session:** 2B: Literature & Imagery

**Keywords:** Music and image, performance studies, listener's response, audiovisual

**Philip Robinson**, University of Manchester

**From Lady Macbeth to an 'Old Granny' Opera: Neonationalism and the Public Face of Soviet Music in 1936**

The January 1936 denunciation of Shostakovich's *Lady Macbeth* engendered a crisis in Soviet opera aesthetics, insisting that opera capture the spirit of national popularism (*narodnost'*) whilst circumventing 'bourgeois' Western modernism. A month after this seismic editorial, a ten-day festival (*dekada*) of Ukrainian art occurred in Moscow. These national *dekadas*, of which this was the first, became the foremost cultural expression of Soviet nationalities policy. Growing musicological interest in Soviet nationalism has piqued scholarly curiosity in these festivals, notably from Richard Taruskin and Marina Frolova-Walker, although few studies adequately examine repertoire and reception within the wider purview of transnational and celebratory discourse.

Two Ukrainian operas headlined the festival, both extolled as 'socialist realist', and clear paragons of the ideological volte-face in arts policy that had sparked the denunciation of Shostakovich's opera. Contemporary Ukrainian operas largely represented modernist practices of the avant-garde 1920s. In order to provide ideologically permissible operas that would also satisfy cosmopolitan Muscovite audiences, the Ukrainians cast back to their nineteenth-century heritage, resurrecting Hulak-Artemovsky's vaudeville *Cossack Beyond the Danube*. Tasked to modernize the works were Ukrainian composer Vladimir Yorish and librettist Maxim Riisky, the latter sardonically dubbing the opera an 'old granny of Ukrainian theatre.'

Focussing on *Cossack*, this paper analyses the opera's reception in its extensive press coverage, and draws comparisons between Artemovsky's modest vaudeville and Yorish's attempt to recast it into a Tchaikovskian-Wagnerian mould. Such analysis yields insights into attempts to construct cultural manifestations of nationhood under the auspices of Soviet modernity, and how music interacted with the 'celebration discourse' of the Soviet 1930s.

**Biography:** Phil is a doctoral research student at Manchester University, having previously studied at Bristol University and Royal Holloway, University of London. His recent research interests lie in Russian and Soviet music, nationalism, and opera studies, and his PhD work considers national music festivals in Moscow during the 1930s.

**Session:** 7D: Opera & Voice

**Keywords:** Soviet music culture, opera, discourse of celebration, *Cossack Beyond the Danube*

**Debbie Rodgers**, Canterbury Christ Church University

**'Stigma-free zones': community music-making as a vehicle for tackling mental health stigma**

Existing research has developed a reliable foundation of evidence surrounding the potential benefits of musical participation within the fields of physical and mental health and wellbeing (Starifoff, 2004 & Secker, et al., 2007). However, as Rüsç et al. (2005) note, people with a mental health condition not only have to manage the individual symptoms of their condition, but also have to tolerate and navigate discriminatory behaviour (and its further consequences) within society as a result of having a mental illness.

This paper briefly highlights some of the key effects of stigma and, in turn, begins to suggest ways in which the experience of interaction with or within community music activities may provide a means of challenging and resisting stigma.

DeNora (2013) discusses the ability of different social spaces to act as a means of asylum, and in turn how the ecology of such environments may be manipulated through removal and refurbishment activities. Drawing upon such observations, and considering the phenomenon of musical tachytopia (Saffle & Yan, 2010), it is possible to begin to explore how the rehearsal, concert or workshop environments of community music activities may facilitate the chance for group and audience members to actively redress their surrounding social space. This would allow the direct experience of futuristic, utopian values of acceptance, support and lack of judgement within an alternative, temporary (but parallel) time and space, free from the underlying stigmas and stereotypes prevalent in everyday society. Opportunities for individuals to interact with an alternative social space and values may well facilitate a change in personal attitudes and understanding towards mental health.

*Biography:* Debbie Rodgers is a part-time PhD student at Canterbury Christ Church University and also works as a peripatetic music teacher for Surrey Arts. Her research interests include the sociological and philosophical applications of community music (with particular interest in the field of mental health), music education, music analysis and criticism.

**Session:** 5C: Music and Wellbeing

**Keywords:** Mental health, community music, music therapy, effects of stigma

**Arne Sanders**, University of Leeds

**Heterophony / Polyphonic Stratification as a Mode of Multi-Part Composing in 21st Century Music**

Plurivocality is traditionally divided into three main types: homophony, (contrapuntal) polyphony and heterophony. Whilst homophony and polyphony – mostly in their Western manifestations – have been widely and fruitfully explored and developed by composers of the twentieth and twenty-first centuries, the potential lying in heterophony, as a way of multi-part composing, has hitherto been neglected. In my research, I intend to explore the potential role of heterophony to contemporary plurivocal composing. 'Heterophony' is a musical practice that has existed in musical cultures all over the world, but is to be found mainly in non-western traditional musics; therefore, a great deal of my investigations is dedicated to ethnomusicological research on 'heterophonic' music practices. Furthermore, as heterophony is often regarded as the oldest kind of plurivocal music, my research field also includes music anthropology (Merriam, Lomax, Suppan).

In my paper, I would like to present my recent research on heterophony in East Asia (Myanmar, Japan, China), including not only the 'inner-musical' processes such as variation, melodic construction and ornamentation, but also the 'sociological' aspects that play a vital part in the formation of heterophonic music practices. I will then demonstrate how I applied my findings on the basis of a short composition for voice and piano.

*Biography:* Arne Sanders studied musicology at the University of Göttingen (Germany) and composition at the Robert-Schumann-Hochschule Düsseldorf and the University of the Arts Berlin. His music has been performed by renowned soloists and ensembles at major festivals all over Europe, in Russia, Japan and the US. He has received numerous awards and scholarships.

**Session:** 3B: New Methodologies

**Keywords:** Musical texture, heterophony, composition, ethnomusicology methods

**John Shanks**, Canterbury Christ Church University

**Michael Tippett and the modern countertenor: making sense of the past?**

The composer Michael Tippett (1905-1998) is often regarded as the father of the modern countertenor voice. In 1944, he auditioned Alfred Deller (1912-1979) an alto Lay Clerk in the choir of Canterbury Cathedral, declared that 'this was the voice for which Purcell had written' and re-named that voice as a 'countertenor'. Subsequently, Tippett's judgement has been called into question by emerging evidence on historical performing pitch and styles of vocal production. This has led to a view that Tippett was simply mistaken – if he had known then what we know now about historical pitch and if he could have heard the Baroque style now achievable by specially-trained male and female singers using conventional voice production, he would not have promoted the male falsetto singer as an appropriate voice for Purcell. By implication, the current widespread use of the modern countertenor voice for the performance of Early Music replicates the same mistake based on the same erroneous impression of historical precedent. I propose that we can better understand both Michael Tippett's moment of epiphany and the subsequent evolution of countertenor singing if we consider them as examples of the more general process by which we imaginatively strive to make sense of the past. We can usefully learn from current debates in historical studies on how we construct the story of the past (historiography) and from experience in the visual arts on how we create the look of the past (the heritage industry).

*Biography:* John Shanks enjoys choral singing and studies voice with Janet Haney and Ashley Stafford. He is currently a student on the MMus course at Canterbury Christ Church and has a particular research interest in the function of memory and how the past and the present influence each other.

**Session:** 3A: Voice & Identity II

**Keywords:** Michael Tippett, countertenor voice, historiography

**Eric Sunu Doe**, University of KwaZulu-Natal

**Playing with Identity in Ghanaian Popular music? Obrafour as an Osofo**

This paper examines identity construction and usage in Ghanaian popular music. It explores specifically how Ghanaian hiplife musicians construct their identities juxtaposing it with its reflectiveness in their music and music careers. Ghanaian popular musicians have assumed certain identities on stage over the years that have characterized their career. Reflecting on Waterman (2002) notion of celebrity enactment of self in performance that are publicly expressed models of subjectivity, multidimensional images of what it is to be a person, to inhabit the world in a certain way under particular social and historical circumstances the paper hypothesizes the playfulness with identities among Ghanaian popular musicians. It argues that hiplife musicians are careful with the identities they construct, which they eventually depict in their creations and performances of their songs. In examining this thesis, the paper will discuss Obrafour a hiplife musician and his claim to be Ghana's rap Osofo. The paper concludes that, Ghanaian popular musicians are conscious of the identity they construct and this serves as the base for their creations and performances.

*Biography:* Currently a PhD student at the University of KwaZulu-Natal, I hold an MPhil in Music from the University of Ghana. My research interests include the diversified traditions of Ghanaian Palmwine music styles and indigenous choral music of Africa. I directed the Legon Highlife Ensemble and now leads the Legon Palmwine Band.

**Session:** 1A: Cultures of Popular Music

**Keywords:** Ghana, identity, popular music, hiplife

**Alan Taylor**, Royal Central School of Speech and Drama

**'It depends on who you are talking to.' The contrasting ways in which composers work with artists in other disciplines.**

Based on my own practice-as-research, and studies of other composers, I will present a typology of working relationships and use it to examine the contrasting relationships composers establish with artists in other artistic disciplines. The four types of working relationship result from the ability or otherwise of the artists to share the imagination of material, and to share decision making on whether and how to use the material. The four forms of working are: hierarchical, co-operative, consultative, and collaborative.

I will examine cases of composers working with musical performers, choreographers, writers and librettists, and film makers. In each case I will show that the working relationships develop in ways which are affected by the characteristics of the artistic disciplines concerned.

Conclusions drawn will include that:

1. Composers consult musical performers they are working with, but rarely work more closely with them.
2. The relationships composers have with choreographers can be difficult, but this can be overcome by collaborating to agree a concept for the piece.
3. Composers usually consult librettists, seek a text, but then feel free to change it.
4. Composers are normally low in the hierarchy of film-making, subject to the decisions of others, but this is not inevitable.

Examples referred to will include Brahms and Joachim, Copland and Graham, Britten and his librettists, Fellini and Rota, case studies based on interviews conducted with modern composers, and cases from my own practice.

*Biography:* I came to music part way through life. I studied with Michael Finnissy and John Woolrich, and gained an MMus at Trinity-Laban. I am studying for a PhD on shared artistic creation. I conduct the London Contemporary Chamber Orchestra and the London Consorts of Winds and founded the Herne Hill Music Festival.

**Session:** 7A: Pedagogy & Collaboration

**Keywords:** Collaboration, interdisciplinarity, composition, practice-as-research

**James Taylor**, University of Bristol

**Music in Transmission: Radio Concert Broadcast in Early Soviet Russia** (10 mins, if required)

In the seminal work *Russia in the Microphone Age* (2015), Stephen Lovell has argued that the spoken word, not just the written word, played a huge role in mass communication and education during the Soviet period. While the Soviet authorities never underestimated the use of the spoken word (through public speaking, lectures and door-to-door agitation) for communicating with the wider masses, early radio broadcasting in particular became a source of much anxiety in terms of the issues with pronunciation, programme scheduling and technology. In this sense, the radio medium was ambivalently perceived; on the one hand, it was heralded as a modernising method for Soviet cultural construction, on the other hand, it was viewed as a cause for concern in respect to the uncontrollability of live broadcasting.

In this paper, I will examine how early Soviet music specialists in the 1920s attempted to understand the concept of radio and make use of such medium for transmitting music to the benefit of a wider audience. I will briefly seek to demonstrate the genealogy of Soviet radio, in transmission from the pre-revolutionary wired telegraph, and explore the technological advancements that made radio music broadcasting possible. This paper will also explore the debates surrounding radio concerts and the broadcasting of opera, the perceived advantages and disadvantages from a musicological perspective, and how radio music could be used to both educate and culturally unite the Soviet masses.

*Biography:* James Taylor completed a BA in Russian and Music at the University of Sheffield (2012), a Masters degree in Politics and Economics at University College London (2013) and is currently studying for a PhD in Musicology at the University of Bristol.

**Session:** 7C: Preservation & Transformation

**Keywords:** Radio, Soviet Russia, cultural construction and education, technology

**Yang-Ming Teoh**, SOAS, University of London/National Taitung University

**'From Singing Together to Singing Alone: Taitung Amis Music and Recording Culture'**

Those who recall Enigma or the Atlanta Olympics will know *Sakatusa' Ku'edaway a Radiw*. Or do they? The title may well be unfamiliar, but this is an Amis contrapuntal polyphonic song from Malan, Taitung, probably the best-known song of the Taiwanese indigenous people; it was used, controversially, as the foundation for Enigma's *Return to Innocence*. In Taiwan, as singing together has become less common, the Amis polyphonic tradition is fading from view (Kao Shu-chuan 2013). Based on ethnographic study, music analysis and literature review, my presentation compares and explores four versions of this emblematic Amis song, as presented on commercial albums and archival records, and as collected through fieldwork. I analyse the adapted, appropriated and preserved components, examining the context of the culture of the recorded music industry. From a perspective of the desirability to sustain a music culture and make a tradition appealing, I argue that even when media and technology is vastly utilised – as discussed by Arjun Appadurai in his assessment of 'mediascapes' and 'technoscapes' as ways to understand the contemporary imagined world and its cultural interactions (1996) – the essence of that tradition can be maintained. In doing this, I focus on three major characteristics of the Amis polyphonic tradition – 'call and follow' practices, *misa'aretic* high register countermelodies, and *ikung* improvisation (after Sun Chun-yen 2013; Lu Yu-hsiu 2013). Paralleling Joseph Jordania's (2011) observation that choral singing is an ancient activity which is gradually disappearing, I conclude that Amis polyphonic tradition has been disrupted by modernity, by changes in lifestyles, and by the commercialization of the media industries. As a result, only those able to maintain and restore the way of singing together in polyphony can sustain the inherited tradition.

*Biography:* Teoh Yang-Ming lectures at National Taitung University, Taiwan and is currently a research student at SOAS, University of London. His research concerns the music of Taiwanese indigenous people. He is also a practitioner, composer, and studio engineer.

**Session:** 5D: Cultural Construction

**Keywords:** Taiwanese indigenous peoples, Amis, recording culture, ethnomusicology

**Jason Terry**, Indiana University

### **The Impact of the Plagal Cadence on Nineteenth-Century Music**

Beginning in the mid-nineteenth century, most hymns in the Anglo-American tradition ended with the congregation singing amen, where it was almost always framed within a plagal cadence. Hymns Ancient & Modern (1861), an Anglican hymnal, helped this tradition take root by publishing the “amen cadence” after each hymn. This practice was heavily adopted among later denominations and their hymnals throughout England and the United States. By the middle of the twentieth century, the number of participants singing this cadence had notably declined; however, it was not until the 1990s that the plagal-amen cadence all but disappeared from hymnals.

This research will present the context of the plagal-amen cadence tradition through its history, particularly from the nineteenth and twentieth centuries. The association of amen and the plagal cadence was already being discussed during the late eighteenth century, and the plagal-amen cadence only grew in popularity from that time forward.

In this paper, it is suggested that the music of Thomas Tallis led to the significance of the plagal-amen cadence in nineteenth-century society. Tallis’s immediate influence was felt among his contemporary English composers as well as posterity, all of whom were well-aware of his compositional styles and techniques. More importantly, however, was the revival of his music in nineteenth-century England, which had a greater impact on the plagal-amen tradition. With his historical title as the father of English cathedral music, Tallis was favored by the supporters of the Oxford Movement. Thus, with society’s view of Tallis, the simple IV–I cadence he chose to set the text amen attained a much greater worth in the history of Western music.

*Biography:* Jason Terry is currently on staff at the Jacobs School of Music, Indiana University. He holds degrees in piano performance, church music, and musicology. He has performed in concerts and presented in conferences throughout Europe, Asia, and around the United States.

**Session:** 4B: Perspectives on Analytical Features

**Keywords:** Plagal cadence, religion, 19<sup>th</sup> century, hymns

**Sarah Thompson**, University of Bristol

**Editorial challenges and methodology when approaching Edward Elgar's music**

My research involves creating the first critical editions of Edward Elgar's complete Overtures, Marches and Recitations with Orchestra. Whilst some of these works are well known, and performed regularly, the printed scores and parts invariably contain many errors and ambiguities. My approach to editing identifies not only these mistakes but the causes of the mistakes.

This paper addresses some of the reasons behind the causes and how they have been dealt with when preparing these editions. Elgar worked with several publishers, who provided starkly contrasting levels of support. Over 100 years later, this has had a significant impact on the varying levels of editorial presence in my work.

Modern performers require accurate, well researched musical texts. The examples presented in this paper illuminate and justify the need for scholarly editions of Elgar's music.

*Biography:* Sarah graduated from Bangor University receiving in 2010 The Philip Pascall Memorial Prize for Editing. She completed an Editorial Musicology MA that year, before arriving at the University of Bristol. Her edition of Elgar's Overtures was published in 2014 as part of The Elgar Complete Edition.

**Session:** 2C: Editorial Challenges

**Keywords:** Elgar, editions, archival research

**Leighton Triplow**, University of Melbourne

**Visions of Judgement: A New Australian Composition Commission**

From the perspective of a performer, I provide insight to a newly commissioned Australian composition by Melbourne-based composer Harry Sdraulig (b.1992). The song cycle *Visions of Judgement* Op.20 for tenor voice and piano has received much acclaim since its earliest performances in 2015 and continues to draw interest from new music specialists across the globe. It recasts three sacred poems of theologian William Fuller (c.1580–1659) whose characterisation of an ominous and formidable Hell is perfect for fresh musical interpretation. These early modern English texts were originally set by Henry Purcell (1659–1695) but now find currency in a contemporary Australian musical aesthetic; a seamless fusion of past and present materialises.

For this presentation, I reflect on our fruitful practice-led collaboration that evolved from casual coffee meetings in iconic Melbourne laneways to a high profile premiere performance at the Australian High Commission in London. Sdraulig's composition, serving as a centrepiece for this concert program, came to symbolise the historical ties between Britain and Australia. It leads one to question how new music from 'Down Under' is effectively promoted and circulated on the world stage.

A discussion concerning the composer's study of complex texts, employment of leitmotifs and attention toward my strengths as a vocalist will ensue. I also consider the transhistorical embodiment of Purcellian song in connection with this unique project. Live musical examples will complement an examination of the creative processes and challenges for composer and soloist alike in realising such a dense work.

*Biography:* Leighton Triplow is a high tenor who specialises in early music repertoires, contemporary Australian music, and arts administration. Completing a PhD in performance at the University of Melbourne, he is currently visiting England to conduct archival research for his thesis on Purcellian performance practice and for professional development.

**Session:** 5D: Cultural Construction

**Keywords:** Composition, Harry Sdraulig, Practice-led, collaboration

**Barbora Vacková**, Charles University

**“Oh, that’s nothing.” Scottish-Czech composer Geraldine Mucha and her negotiations between musical career and motherhood**

London-born Geraldine Mucha (1917 - 2012), graduate from the Royal Academy of Music who nevertheless spent most of her adult life in the communist Czechoslovakia, ranks among the few professional women composers in the Czech music history. Although her musical oeuvre consists of more than 70 vocal, orchestral and chamber pieces, Mucha has been so far portrayed almost exclusively as a woman entirely void of ambition who was fortunate enough to become the wife of a writer and WWII hero Jiří Mucha and thus daughter-in-law of the art nouveau legend Alfons Mucha.

In this paper I aim to problematize this myth of Mucha as a romantic heroine too “wonderfully modest” to promote her work in any way. Using a vast body of sources including interviews with the composer herself as well as with her friends and family, I argue that Mucha’s reluctance to speak about her work – outside of calling it an unworthy product of her biological and psychic urgings – needs to be seen as a result of various cultural and social conditions by which the composer’s very subjectivity was shaped. Mucha’s seemingly self-imposed retreat into obscurity thus can be understood, rather, as the consequence of her trying to combine her familial and social duties with – at the time and place highly unusual for her sex – interest in composition.

Anchored in literature on women biographies in musicology, this paper moreover serves as a methodological exploration of research approaches to subjects outside of the traditional Western canon.

*Biography:* After graduating from Prague Conservatory, Vacková studied Musicology and English Philology at Charles University. She also spent two semesters at HU Berlin. Her bachelor thesis recommended for publication by the university representatives, she is now going to pursue her interest in feminist musicology further in the Master’s programme.

**Session:** 5A: Creative Process

**Keywords:** Composer, motherhood, Czech, methodological exploration

**Katy Vaughan**, Bournemouth University  
**Being a musicologist in Weimar Germany**

Musicologists of the Weimar Republic present a fascinating and somewhat diverse insights into 1920s musical practice. The First World War had devastating effects on German musicology, as inflation sufficiently cut university budgets and music was finding its place in the new Republic. The development of new media, new compositional methods, and American influences meant that musical practice was changing. Therefore, German musicology journals was interdisciplinary in nature and engaged with the modern world in a highly critical way.

The journal *Musikblätter des Anbruch*, or in its later years just *Anbruch*, was a prestigious contemporary music journal spanning 1919-1937. Although the journal was based in Vienna, a significant amount of its contributors were from the Weimar music scene, such as Hindemith, Weill, Adorno, Krenek, Bekker, Berg and Wellesz. This journal was a hub for debates on contemporary music. It discussed hot topics such as the so-called opera crisis, jazz, mechanical music, radio and the gramophone. *Anbruch* paints us a picture of an anxious musicological climate and can be seen as a narrative of the changing attitudes in Weimar musicology as the journal and Republic develop.

This paper will outline what it meant to be a musicologist in the Weimar Republic, by using *Anbruch* as a case study, in order to show just the significance of musicology in German academia and how the Weimar Republic produced a somewhat unique approach to musical scholarship.

*Biography:* Katy Vaughan is working on a PhD project which explores the relationship between radio and contemporary opera during the Weimar Republic. Katy is a member of the Entangled Media Histories network, which is a research group composed of academics from Bournemouth, Lund and Hamburg universities.

**Session:** 4D: New Challenges in Old Austria

**Keywords:** Germany, musicology, journal research, Weimar Republic

**Jon Williams**, Canterbury Christ Church University

**'It's all about that bass...': English bass singers of the Restoration and early Hanoverian period.**

The current state of research on bass singing and singing around the end of the seventeenth and early eighteenth centuries is focused on only a handful of (admittedly exceptional) singers. This paper will outline the early stages of research which aims to widen the scope of currently scholarly understanding of bass voice types and related dramatic and sacred character archetypes. In doing so the paper will explore possible areas for further research.

*Biography:* Jon Williams is currently studying for a PhD at Canterbury Christ Church University in late 17<sup>th</sup> / early 18<sup>th</sup> century English music for bass singers. He is also a Bass Lay Clerk of Canterbury Cathedral, a qualified classroom teacher and a former Head of Music in two leading Kent grammar schools. He completed an MA at Durham University in 1991 under the supervision of Dr Jerome Roche, exploring solo motets by Giovanni Felice Sances.

**Session:** 7D: Opera & Voice

**Keywords:** Voice, song, bass, dramatic character archetypes

**Thomas Wood**, Oxford University

**Cognition, Depression and Musical Meaning: Topics on the perception, induction and regulation of musical emotion**

The communication of emotion through music, and the methods in which mankind perceives and processes music's emotional meaning, is a topic that occupies the minds of psychologists and neuroscientists as much as it features in the musicological disciplines of, for example, aesthetics or analysis. Nevertheless, the way in which we recognise and process emotion, and our understanding of our own neurocognitive abilities, remains a fairly new domain in the field of the psychology of music perception.

In this paper I shall address the polemics on emotional communication in music through an often-overlooked perspective: not in the music itself, but from the role of the subjective and unpredictable listener, especially those with cognitive difficulties. I will suggest how the listener attaches their own unique meaning and/or emotion to music, and how this dominates over the intended meanings of a composition and its performance in situ. In particular, the paper focuses on the dialogue between music and depression, using empirical studies to suggest how cognitive impairment has the power to manipulate our aesthetic and emotional perception.

I shall identify what we consider to be 'normal' cognitive and emotional processing of music, in order to later understand how meanings can or could change due to deviation from that norm, particularly in terms of emotional recognition. The paper will survey current thinking on cognitive dysfunction and explore therapeutic techniques used to regulate mood and change the way we perceive meaning and emotion in music. Consequently, it will provide an insight into emotional lability, and serve as an introduction to the troubled union between music and depression.

*Biography:* Tom is a postgraduate research student in Musicology at the University of Oxford, where his main research interests focus on music and cognition, aesthetics, and pacifism in twentieth-century English music. He obtained his degree in music from King's College London, where he was a choral scholar, and from the Royal Academy of Music.

**Session:** 5C: Music and Wellbeing

**Keywords:** Emotion, listener perspective, cognition, depression

**Oak Joo Yap**, City University of New York

**Rethinking Haydn's *L'incontro improvviso***

Representative of Turkish operas, along with Mozart's *Die Entführung aus dem Serail*, Haydn's *L'incontro improvviso* (1775) conveys musical exoticism flourished in "Turcomania" during the eighteenth-century. Some writings (mostly recently Erin Jerome's, 2015), however, have questioned the degree and the nature of Turkishness of *L'incontro improvviso* or claimed its *avoidance* of Turkish *topoi*. My paper will demonstrate the opera's Oriental exoticism and Turkishness expressed in no lesser degree than in Mozart's better-known *Die Entführung aus dem Serail* or any other operas written during the "Turcomania" era by discussing the Turkish *topoi*, the use of the Janissary percussion instruments and other typical eighteenth-century Turkish elements. The paper also disputes the notion of "lack of drama" in *L'incontro improvviso* that some critics have suggested, pointing out, for instance, the alleged "throw-away" reunion scene with "unexciting recitatives." These observations are unfortunate. Inheriting the tradition of heavily favoring arias or *recitativo accompagnato* over "dry" *recitativo semplice*, we tend to ignore the latter's function in conveying expressive qualities of the text in its own way as many contemporary writings suggest. Haydn, a man of his own era, follows the conventions achieving effective musico-dramatic presentations. Viewing *L'incontro improvviso* and most other eighteenth-century operas as written in the context of the dramatic and musical conventions of its time is critical to understand them better; Such understanding will also help bring a change in the current operatic repertoire with its dire lack of operas from that century except for Mozart's last few operas (out of twenty-two).

*Biography:* Oak Joo Yap: Master's degree student in musicology, Conservatory of Music at Brooklyn College, City University of New York.

**Session:** 4D: New Challenges in Old Austria

**Keywords:** 18<sup>th</sup>-century opera, Turkishness, Haydn, oriental exoticism

**Anna Yates-Lu**, SOAS, University of London

**When K-Pop and Kugak Meet: Popularizing *P'ansori* in Contemporary Korea**

In recent years, there have been many publications on the Korean Wave and K-Pop (for example Howard 2006, Chua and Iwabuchi 2008, *Korea Observer* 43/3 (2012), Kim Youna 2013). Much less has been written on the intersections between this popular culture and *kugak*, Korean traditional music, although notable exceptions exist (e.g. Finchum-Sung 2009, *Korean Studies* Vol. 35 (2011)). The Korean government has often turned to the Korean Wave as an impulse for spreading traditional culture, an example being the Ministry of Culture's 'HanStyle' policy (2007-2011). But how exactly do *p'ansori* and other traditional art forms respond to a contemporary Korea profoundly shaped by popular culture?

Having gone through waves of popularity in the past, *p'ansori* has attempted to boost its popularity once more by returning to broadcasting in new, hybrid forms strongly influenced by K-Pop. Many performers also work on creating musical fusion that better suits the aesthetic sensibilities of contemporary audiences more familiar with consuming K-Pop than *kugak*.

Drawing on a comparison with Harkness's 2014 description of Christian vocal music in Korea, this paper sheds light on the economic and social systems that define the *p'ansori* world, demonstrating how these are intimately linked to and affected by the Korean Wave. Based on interviews gathered during recent fieldwork in Korea (September 2014 – March 2016), I offer a glance at Korean popular culture through the eyes of *p'ansori* practitioners, and how their perceptions of it affect their strategies for popularizing the genre that they prize.

*Biography:* Anna Yates-Lu is a PhD candidate in Music at the School of Oriental and African Studies (SOAS). Her current research is on the interaction between contemporary trends and preservation strategies in the Korean sung storytelling tradition *p'ansori*, based on fieldwork in South Korea (2014 – 2016).

**Session:** 1C: Cultural Pluralism

**Keywords:** Korea, popular music, traditions, fieldwork