

THURSDAY 5 JANUARY

	Atrium	Augustine Hall	AH3.31	AH1.03	AH1.21	AH2.23
11:30 – 13:00	Registration and lunch		Chairing Workshop (12:00 – 12:20) Welcome address (12:40-13:00)			RMA Publications meeting (11:30 – 13:30)
13:00 – 14:30			Paper session 1A Cultures of Popular Music Chair: Anthony Castro 1) Alexander C Harden: Narrative Communication in Recorded Popular Song: Limitations and Prospects 2) Lorenzo Chiarofonte: 'Because we like that song!': Continuity and Change in the Musics of a Burmese Possession Cult Ceremony 3) Anna Yates-Lu: When K-Pop and Kugak Meet: Popularizing P'ansori in Contemporary Korea	Paper session 1B Compositional Methods Chair: Yang-Ming Teoh 1) Elizabeth Black: From Fusion to Stratification: an examination of textural relationships in instrumental composition 2) Nuria Bonet Fillela: Echoing our Environment: Sonification in Electroacoustic Music as part of a Musical Tradition	Paper session 1C Cultural Pluralism Chair: Christina Homer 1) Victoria Mogollón Montagne: Creating Venezuelan Sounds in Paris: A Case Study on the Hybridity of the Waraira Quartet 2) Ruairidh Patfield: French Progressive Rock and the Pluralism of Counterculture(s)	
14:30 – 14:50	Tea/Coffee					
14:50 – 16:20		Paper session 2A Female Identity and the Voice Chair: Alexander C. Harden 1) Roya Arab: Performance and the female voice in Iranian film through a Socio-Political Lens	Paper session 2B Literature & Imagery Chair: Stuart Mitchell 1) Graziana Presicce: Listening with the Mind's Eye: Performers and Listeners' Perspectives on Music and Imagery	Paper session 2C Editorial Challenges Chair: Erica Buurman 1) Marco Fatichenti: The lonely Epílogo: Resolution to performance-related and editorial challenges in Granados' ambiguous Serenata del Espectro	Paper session 2D Sacred Musics and Institutions: Stage and Chapel Chair: Robert Rawson 1) Ginte Medzvieckaite: Sixteenth-Century Italian Devotional Music Culture and Giovanni Pellio, II	

		2) Christopher Booth: 'Let them eat cake pops': Anachronism as Feminist Voice in Sofia Coppola's Marie Antoinette 3) Jessica Beck: Exploring the practice of music in British Ethical Societies between 1887 and 1927: Women musicians at South Place Ethical Society	2) Lucas Berton: From the literary work to the music: the example of the piano works of Mazepa 3) Olga Nikolaeva: <i>Songs for Someone</i> : Music and Image in Making Sense	2) Roberta Milanaccio: Tradition vs. Renewal: Editorial praxis at Ricordi and the definition of new editorial genres and series 3) Sarah Thompson: Critical Editions of Edward Elgar's Complete Overtures, Marches and Recitations with Orchestra	primo libro de canzoni spirituali (Venice, 1584) 2) Alina Apostu: 'Performing' Sacred Music in Contemporary Anglican Church (10 mins) 3) Philip Burnett: Singing from the same sheet: Anglican Hymnody in the Cape Colony, 1855-1880	Liverpool RMA Annual Conference 2017 Programme Committee Meeting (16:00 – 18:00)
16:20 – 17:20			Plenary training session: Documentary and Archive Sources			
17:20 – 17:30	COMFORT BREAK					
17:30 – 19:00		Paper session 3A Voice and identity Chair: Laura Milburn 1) John Shanks: Michael Tippett and the birth of the modern countertenor: a simple error or history in the making? 2) Giles Masters: Black Music as a Technology of the Self: Witnessing and Prosthetic Memory in James Baldwin's Accounts of Listening	Paper session 3B New Methodologies Chair: Nuria Bonet 1) Sam MacKay: Music-making and the dialectics of gentrification in contemporary Marseille 2) Liam Barnard: Participatory Action Research Ethnomusicology 3) Arne Sanders: Heterophony/Polyphonic Stratification as a Mode of Multi-Part Composing in 21st Century Music	Paper session 3C 20th Century Composition Chair: Thomas Wood 1) Max Erwin: The Row Less Travelled: Herman Van San and "Total" Serialism 2) Joanne Milburn: The Magic Theatre: Examining Immersion through the Lens of Minimalism	Paper session 3D Improvisation Chair: Marco Fatichenti 1) Daniel Galbreath: Choral Aleatorism: Findings from a Longitudinal Case Study 2) Mitra Jahandideh: The Process of Improvisation in an Iranian and Chinese Ground Melody 3) Nadia Mokhtari: Anton Rubinstein's philosophy of history and its influence on the St. Petersburg piano school	
19:00 – 20:00	Wine Reception Sponsored by Routledge		Student Rep Hustings (19:30 – 20:00)			

FRIDAY 6 JANUARY

	Atrium	Augustine Hall	AH3.31	AH1.03	AH1.21	AH2.23
9:30 – 11:00		<p>Paper session 4A Piano Practice Chair: Jelma van Amersfoort</p> <p>1) Jing Ouyang: The variety of interpretation of dots and strokes in Cramer Piano Sonatas</p> <p>2) Cloudy Xiaoyun Lim: The Irony of Chopin's Improvisation</p>	<p>Paper session 4B Perspectives on Analytical features Chair: Will Bosworth</p> <p>1) James Crackle: The Coda: What, Where and How?</p> <p>2) Jason Terry: The Impact of the Plagal Cadence on Nineteenth-Century Music</p> <p>3) Marten Noorduyn: New Solutions to an Old Problem: The Metronome Marks for Beethoven's Ninth Symphony</p>	<p>Paper session 4C Phenomenology Chair: Sara Cletheroe</p> <p>1) James Davis: Luciano Berio, <i>Epifanie</i> and Phenomenology</p> <p>2) Mark Levett: An Eton Salve</p> <p>3) Olivia Knops: Follow your Dreams: Michael Tippett, Dream Analysis and The Midsummer Marriage</p>	<p>Paper session 4D New challenges in Old Austria Chair: Rachel Johnson</p> <p>1) Oak Joo Yap: Rethinking Haydn's <i>L'incontro improvviso</i></p> <p>2) Artur Pereira: Beethoven and Dedications</p> <p>3) Katy Vaughan: Being a musicologist in Weimar Germany</p>	
11:00 – 11:30	Tea/Coffee					
11:30 – 12:30			Plenary training session: People, Culture, and Community Sources			RMA Council Meeting (11:30 – 13:30)
12:30 – 13:30	Lunch (posters Q&A)	Routledge Publishing Clinic				
13:30 – 15:00		<p>Paper session 5A Creative Process Chair: Olga Nikolaeva</p> <p>1) Emily Peasgood: <i>Crossing Over</i></p> <p>2) Barbora Vacková "Oh, that's nothing." Scottish-Czech composer Geraldine Mucha and her negotiations between musical career and motherhood</p>	<p>Paper session 5B Gender Chair: Giles Masters</p> <p>1) Yuemin He: Composing Masculinity and Femininity: Kunqu and Gender in Early Modern Chinese Context</p> <p>2) Kathryn Firth: Gender Ambivalence in Late Renaissance Italy: The Reception of Tarquinia</p>	<p>Paper session 5C Music and Wellbeing Chair: Liam Barnard</p> <p>1) Debbie Rodgers: 'Stigma-free zones': community music-making as a vehicle for tackling mental health stigma</p> <p>2) Thomas Wood: Cognition, Depression and Musical Meaning: Topics on the perception, induction</p>	<p>Paper session 5D Cultural Construction Chair: Byron Dueck</p> <p>1) Kelly Butler: How is a viewer's perception of visual stimuli affected when twinned with analogously linked music or auditory stimulus?</p> <p>2) Yang-Ming Teoh: From Singing Together to Singing</p>	

		3) Leandro Maia: From Sambista to Song: what an unpublished 86-year old sambista reveals about songwriting (lecture-recital)	Molza Among Her Contemporaries 3) Na Li: Between chivalry and tenderness: the image of China Wind	and regulation of musical emotion 3) Patrick Allen: Exploitation	Alone: Taitung Amis Music and Recording Culture 3) Leighton Triplow: Visions of Judgement: A New Australian Composition Commission	
15:00 – 15:30	Tea/Coffee					<i>RMA interview with Kate Guthrie</i>
15:30 – 16:30		Paper session 6A Politics Chair: Daniel Jordan 1) Benjamin Holbrook: This is What America Looks Like: Musical Indications of a Progressive Occupy Wall Street 2) Jack Goldstein: 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	Paper session 6B Synthesis Chair: James Taylor 1) Richard Louis Gillies: Shostakovich's Last Words: Dialogue and Synthesis in the Seven Poems of Aleksandr Blok 2) William Bosworth: 'Concise yet expansive': probing metre and its expressive effect in the first movement of Brahms's Op. 101 Piano Trio	Paper session 6C Musical Artefacts Chair: Adrienne Honnold 1) Christina Homer: Musical Museum Practice: Musicking Ancient Musical Instrument 2) Karlyn King: Vinyl records vs. digital ephemera: Does the medium of music consumption matter?	Paper session 6D Legacy and Parody Chair: Maria Varvarigou 1) Laura Milburn: Noël Coward: The Popular Music Entertainer 2) Stuart Mitchell: Decomposition and Parody - A Practical Approach	
16:30 – 17:30			Keynote1: Dr Kate Guthrie , University of Bristol (Jerome Roche Prizewinner)			

Sidney Cooper Gallery Evening, sponsored by the CCCU Centre for Practice-Based Research

18.00-19.00: Wine Reception

19.00-20.00: Performance of Delegate Installations in the Gallery Space

Informal conference dinner in Canterbury City, 20:00–late (if you wish, sign up for your preferred restaurant at the registration desk)

SATURDAY 7 JANUARY

	Atrium	Augustine Hall	AH3.31	AH1.03	AH1.21	AH2.23
9:30 – 11:00		<p>Paper session 7A Pedagogy and Collaboration Chair: Victoria Mogollon-Montagne</p> <p>1) Sara Clethero: An existential frame for singing training</p> <p>2) Alan Taylor: It depends on who you are talking to.' The contrasting ways in which composers work with artists in other disciplines</p> <p>3) Michael Davidson: Innovative Presentation: 'Who wants to play the Ukulele anyway?' / Revising Blacking for Ukulele (workshop element: limited spots)</p>	<p>Paper session 7B (10-min papers) Perceptions of performance Chair: Marten Noorduin</p> <p>1) Federica Nardella: Social rise of the Ottoman şarkı: emergence of the Ottoman bureaucracy and transformation of the fasıl from the 17th to the 19th century</p> <p>2) Anthony Castro: Assessing live performance in UK Musical Theatre HE training programmes: an examination of current practice and exploration of "new" practices</p> <p>3) Daniel Jordan: Nostalgia and Musical Folklore in Early Francoist Spain</p>	<p>Paper session 7C Preservation and Transmission Chair: Federico Furnari</p> <p>1) Ignacio Agrimbau: Tomorrow we will go fishing': Exchanges Between Memory and Imagination in Two Different Verbalizations of a Dagara Xylophone Proverb</p> <p>2) Christian Poske: Arnold Bake's Study of Rabindrasangit and Kirtan: Participant Observation in Early Ethnomusicology</p> <p>3) James Taylor: Music in Transmission: Radio Concert Broadcasting in Early Soviet Russia</p>	<p>Paper session 7D Opera and Voice Chair: Ginte Medziecekaite</p> <p>1) Jon Williams: 'It's all about that bass...': English bass singers of the Restoration and early Hanoverian period</p> <p>2) Philip Robinson: From Lady Macbeth to an 'Old Granny' Opera: Neonationalism and the Public Face of Soviet Music in 1936</p> <p>3) Tom Parkinson: The Opera According to Islamic State: Harmonic and Melodic Antecedents</p>	
11:00 – 11:30	Tea/Coffee					
11:30 – 12:30			Plenary Roundtable: Practice and your PhD			
12:30 – 13:30	Lunch		Cantuar concert (13:00–13:45)			<i>RMA Student Committee (12:30-13:30)</i>
13:30 – 15:00		<p>Paper session 8A Cultural Networks Chair: Vanessa Hawes</p> <p>1) Ian Bascombe: Daevid Allen (1938-2015): Method</p>	<p>Paper session 8B Amateur Music-Making in Britain (session starts at 13:45 after Cantuar concert) Chair: Daniel Elphick</p>	<p>Paper session 8C Developing Methods Chair: Anna-Yates Lu</p> <p>1) Federico Furnari: The Buckeburg Archive: new</p>		

		<p>in the Madness - Prophetic Voices Emerge from the 'Canterbury Scene'</p> <p>2) Jelma van Amersfoort Guitars, Music & Culture in 18-century Holland (lecture-recital)</p>	<p>1) Rachel Johnson: Networks of musical sociability: Manchester's Amateur Glee and Catch Club, Gentlemen's Glee Club and Madrigal Society</p> <p>2) David Dewar: Performing for the love of it: towards a historiography of 'art' music in the amateur milieu in 20th century Britain (10 mins)</p>	<p>sources for Giovanni Battista Serini's biography and catalogue</p> <p>2) Adrienne Honnold: 'Unacknowledged Ubiquity': The Saxophone in Popular Music</p> <p>3) Joe Inkpen: Concerning Temporal Dissonance in Polytemporal Composition</p>		
15:00 – 16:00			<p>Keynote 2: Professor Anna Morcom, Royal Holloway</p>			
16:00 – 16:20			Closing Remarks			