

# BFE-RMA Research Students' Conference 2020: Schedule

Thursday 9 January

Time	Hub Theatre	CMR 01	CMR 11	CMR 15	Meetings
11.00-12.45	<b>Registration</b> (from 11.00) and <b>Lunch</b> (from 12.00) in Juniper/Medlar Suites				RMA Publications Committee in CMR 14
12.00-12.30		<b>Chiring Workshop</b> Leader: Naomi Barker			
12.45-13.00	<b>Conference Welcome</b>				
13.00-14.30	<b>Paper Session 1A Pedagogy I</b> Chair: Katherine Hambridge	<b>Paper Session 1B Health and Wellbeing</b> Chair: Liselotte Podda	<b>Paper Session 1C Religion</b> Chair: Helen Barlow	<b>Paper Session 1D Nature and Science</b> Chair: Sean Williams	
	<i>Lesley Day</i> Iles and Medtner: The Apprentice Mirroring the Master?	<i>Barbora Vacková</i> "Music kept me sane, you see." Geraldine Mucha's Piano Concerto as a mental and emotional escape	<i>Robert Girling</i> On surveying the literature of early Coptic musicology: Analytical challenges and approaches	<i>Oli Jan</i> Le Carnaval des Animaux en Danger: A Piece Exploring the Effects of Visual Imagery and Emotional Contagion in Experimental Music Theatre	
	<i>Hannah Roberts</i> Clara Schumann as Piano Pedagogue	<i>Marianna Cortesi</i> Perceptions of competition in higher music education and relationship with higher music students' mental health	<i>Rashel Pakbaz</i> Chants of the Assyrian Church of the East	<i>Alex South</i> A Practical Guide to Humpback Style: Exploring Music-like Aspects of Whale Song	
		<i>Zora van Harten</i> "Stealing our Silence:" The Redefinition of Silence as a Commodity			

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Thursday 9 January, continued

Time	Hub Theatre	CMR 01	CMR 11	CMR 15	Meetings
14.30-15.00	<b>Tea &amp; Coffee</b> in Juniper/Medlar Suites				RMA interviews in CMR 14 (14.30-17.00)
15.00-16.30	<b>Paper Session 2A Pedagogy II</b> Chair: Donald Burrows	<b>Paper Session 2B Opera I</b> Chair: Sarah Hibberd	<b>Paper Session 2C Analysis</b> Chair: Robert Samuels	<b>Paper Session 2D Compositional Processes I</b> Chair: Oli Jan	
	<i>Alan Rooke</i> Beaming and Slurring in Vocal Music: Do they affect Sight Singing Performance?	<i>Tristan Harkcom</i> Richard Wagner's music of traumatic reminiscences and forebodings	<i>Sio Pan Leong</i> Psychoanalysis and Schubert's 'Dreamlike' Development Sections: The First Movement of the A Major Piano Sonata, D. 959	<i>Carol J Jones</i> 'Hearing is Believing': Transcriptions and the Compositional Process	
	<i>Kanav Gupta</i> Ali Akbar Khan and Musical Pedagogy in a Foreign Language	<i>Sophie Horrocks</i> The other 'catalogue aria': Offenbach's <i>Tromb-al-ca-zar</i> and the relationship between Parisian theatre and the <i>troupes d'arrondissement</i> in mid-nineteenth-century France	<i>Anhad Arora</i> 'Does the East Bring me Glad Tidings': Orientalism and Schubert's 'Geheimes' (D719)	<i>Thomas Metcalf</i> Graphical Data Sets as Compositional Structure: Sonification of Colour Graphs in RGB for clarinet and piano	
	<i>Federico Pendenza</i> The perceptions of the Alexander Technique within UK Higher Music Education		<i>Céleste Pagniello</i> Neoclassicism in Igor Stravinsky's <i>Apollon musagète</i>	<i>Marc Yeats</i> Timecode-Support and Obsessive Self-Borrowing: A New Approach to Polytemporal Orchestral Composition	

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Thursday 9 January, continued

Time	Hub Theatre	CMR 01	CMR 11	CMR 15
16.30-18.00	<b>Paper Session 3A</b> <b>Nineteenth-Century Britain</b> Chair: Hannah Millington	<b>Paper Session 3B</b> <b>Place and Context</b> Chair: Nassos Polyzoidis	<b>Paper Session 3C</b> <b>Politics</b> Chair: Sio Pan Leong	<b>Paper Session 3D</b> <b>Compositional Processes II</b> Chair: Robert Adlington
	<i>Anna Wright</i> Crowdfunding Victorian-style: from idea to fruition in two years	<i>Peter Falconer</i> What Happened to Seaton Snook? An archive of sounds and music from an abandoned British seaside town	<i>Gangcan Tian</i> Musical Works as Political Commentary: Trauma and the Subversion of Genre in Wang Xi-Ling's First Piano Concerto Op. 56	<i>Federico Pozzer</i> Breath as Musical Regulator in Composition and Performance
	<i>Paul Britten</i> Quadrille Bands in 19th century Britain	<i>Maurice Mullen</i> Charting the Irish traditional music ecosystem in Fingal	<i>Chen Li</i> Red songs in the 21st century: the attitudes of Chinese youths towards the traditional and innovative performances of red songs	<i>Poumpak Charuprakorn</i> Harmonic spacing, rhythmic density, and the alternative musical trajectory of compositions for small ensembles
	<i>Michael Busk</i> Multiple Soloists at the Grand Musical Festivals of the 1820s	<i>Chloe Middleton-Metcalf</i> A consideration of the relationship between music and choreography in contemporary English barn dances		<i>Michael Boyle</i> Empathetic Embodiment in the Compositional Process: a 4e perspective on the relationship between composer and performer
18.00-19.00	<b>Wine Reception</b> sponsored by Cambridge University Press and OU Music in Juniper/Medlar Suites <b>RMA Student Hustings</b> in CMR01			
19.15	Bus departs OU for Milton Keynes Central			

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Friday 10 January

Time	Hub Theatre	CMR 01	CMR 11	CMR 15	Ambient Lab (Jennie Lee Building) Meetings	Meetings
09.15-10.45	<b>Paper Session 4A Instruments I</b> Chair: Helen Coffey	<b>Paper Session 4B Autoethnography</b> Chair: Patrick Huang	<b>Paper Session 4C Women in Music</b> Chair: Ellen Falconer	<b>Paper Session 4D Technology I</b> Chair: Alex Kolassa	<b>Composition Workshop 1</b> Facilitator: Dominic Murcott Pianist: Aleksander Szram	RMA Working Group in CMR14 (10.00-11.00)
	<i>Paul Owen</i> LECTURE-RECITAL Out with the Old, in with the <i>Nuevo</i> : The Influence of Paco de Lucía on Modern Flamenco Guitar Style	<i>Jonny Best and Irine Røsnes</i> Collaborative, improvised silent film accompaniment: negotiation, performance, and the single expressive voice	<i>Liselotte Podda</i> 100% That Bitch: Women Empowerment and Body Positivity in Lizzo’s Cuz I Love You	<i>This session begins at 09.45</i>	<i>Alex Apostolopoulos</i> Ἐλεγεία–Elegia	
	<i>Andrew Somerville</i> LECTURE-RECITAL Scotland, the Saxophone and Empire in the Nineteenth Century	<i>Chi Ying LAM and Samuel Chun Sum TSANG</i> Designing and Implementing an Interactive, Cantonese-based Musical Theatre for Ethnic Minority Students in Hong Kong: A Collaborative Autoethnographic Study	<i>Julia Szivak</i> Desi girls – Women of the diaspora in Bollywood music	<i>John Moore</i> Music Hackers: The New Language of Music Theory in the Digital Age	<i>Michael Boyle</i> thinking through symmetry	
		<i>Fueanglada Prawang</i> Language and Thai Opera in Performance	<i>Ann Grindley</i> Sites of Empowerment: Fin-de-siècle Salon Culture and the Music of Cécile Chaminade	<i>Jessica Blaise Ward</i> Style and digital music genre’s: Combining music style parameters with the ‘paramusical’	<i>Grant Gover</i> Bartók Short Prelude	
10.45-11.15	<b>Tea &amp; Coffee</b> in Juniper/Medlar Suites					

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Friday 10 January, continued

Time	Hub Theatre	CMR 01	CMR 11	CMR 15	Ambient Lab (Jennie Lee Building)	Meetings
11.15- 12.15		<b>Training Session 1A</b> <b>Exploring and planning careers with a postgraduate music qualification</b> Leader: Claire Blanchard	<b>Training Session 1B</b> <b>Where to find funding and how to write a bid</b> Leaders: Helen Barlow and Kirsty Ternent			RMA Council Meeting in Wilson A MR1-2
12.15- 13.15	<b>Lunch</b> in Juniper/Medlar Suites					
13.15- 14.45		<b>Paper Session 5B</b> <b>Identity I</b> Chair: Byron Dueck	<b>Paper Session 5C</b> <b>Opera II</b> Chair: Sophie Horrocks	<b>Paper Session 5D</b> <b>Gender</b> Chair: Barbora Vacková	<b>Composition Workshop 2</b> Facilitator: Dominic Murcott Pianist: Aleksander Szram	RMA Annual Conference 2020
		<i>Mukasa Situma Wafula</i> The impact of contextual relocation on the manifestation of aesthetics of music performance	<i>Dylan Price</i> Locating Janáček: Cultural Contestation in <i>Kát'a Kabanová</i>	<i>Valerie Abma</i> Is Taylor Swift "Being Too Loud"? A Critical Analysis of "You Need to Calm Down"	<i>Owain Gwilym</i> Jostedalsbreen	Committee Meeting in CMR 14 (13.15-15.15)
		<i>Olaolu Lawal</i> Yoruba Folksongs: Prospects for Today through Yesterday [via Skype]	<i>Zsuzsanna Könyves-Tóth</i> "Diabolical confusion": The press reception of Péter Eötvös' <i>Die Tragödie des teufels</i> in Munich	<i>James Barker</i> PhDolly: Queering Country Music	<i>Carol J Jones</i> higgs	
		<i>Jeff Gu</i> Pyramids, the Mothership, and the Divine Feminine: Redefining 'Neo-Afrofuturism'	<i>Emma Affleck</i> Masculinity and Enlightenment in <i>The Magic Flute</i>	<i>Ashley Westmacott</i> LIGHTNING PAPER Repurposing gender in Debussy's flute music: from narrative to performance	<i>Adriel Miles</i> <i>Impossible Objects</i> , I. Penrose Stairs	

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Friday 10 January, continued

Time	Hub Theatre	CMR 01	CMR 11	CMR 15	Ambient Lab (Jennie Lee Building)
14.45-15.15	<b>Tea &amp; Coffee</b> in Juniper/Medlar Suites				
15.15-16.45	<b>Paper Session 6A Inter-/Cross-cultural studies</b> Chair: Will Finch	<b>Paper Session 6B Fandom</b> Chair: Ivan Mouraviev	<b>Paper Session 6C Brahms</b> Chair: Natasha Loges	<b>Paper Session 6D Cultural History</b> Chair: Laura Hamer	<b>Composition Workshop 3</b> Facilitator: Dominic Murcott Pianist: Aleksander Szram
	<i>Nassos Polyzoidis</i> Tsibiti: the country blues and Texas blues fingerstyle rebetiko	<i>Shanika Ranasinghe</i> 'I Let the Music Speak': The ever-evolving role of songs in shaping individual ABBA fandoms	<i>Anna Belinszky</i> Castration and chains of thirds – reflections of the 19th century scientific discourse in Brahms's rewriting of the Piano Trio in B major	<i>Constanze Marie Köhn</i> Collective patronage in a noble network: Aristocratic cultivation of oratorios in late 18th century Vienna	<i>Federico Pozzer</i> 1 Pianist, 2 Pianos
	<i>Eric Petzoldt</i> Anmoggar N Jazz: Performing Intercultural Dialogue at the 3rd International Jazz Festival of Agadir, Morocco	<i>Samiran Culbert</i> Audience, Death, and Persona: The Co-Construction of Musician's Persona in Death via Social Media Sties	<i>Hannah Millington</i> Transfiguring Earthly Sorrow: Brahms's <i>Begräbnisgesang</i> (1861)	<i>Shiori Imazeki</i> Piano Performance and Education in England: Piano Concertos Performed by Pupils of the Royal Academy of Music (1823–1859)	<i>Sophie Stone</i> Amalgamations
	<i>Kevin Leomo</i> Developing Cross-Cultural Cello Techniques	<i>Mattia Merlini</i> Progressive and Regressive Rock: Redefining Prog in Postmodern Times	<i>Thomas Heywood</i> Deceptive Thematic Recontextualisation in the Finale of Brahms's First Symphony	<i>Maciej Kierzkowski</i> Early distribution of innovative brass instruments in Polish military and civilian bands in the turn of the 1820s and 1830s	
17.00-18.00	<b>Keynote Lecture 1: The RMA Roche Lecture</b> in The Hub Theatre Dr Sean Curran (University of Cambridge) Music writing and music history in a thirteenth-century song Chair: David Rowland				
18.00-19.00	<b>Wine Reception</b> sponsored by Cambridge University Press in Juniper/Medlar Suites and Hub Theatre				
19.15	Coach departs OU for Milton Keynes Central				

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Saturday 11 January

Time	Hub Theatre	CMR 01	CMR 11	CMR 15	Meetings
09.30-11.00	<b>Paper Session 7A Popular Musics</b> Chair: Zachary Diaz	<b>Paper Session 7B Film</b> Chair: Ben Winters	<b>Paper Session 7C Identity II</b> Chair: Mukasa Wafula	<b>Paper Session 7D Compositional Processes III</b> Chair: Núria Bonet	
	<i>Ivan Mouraviev</i> 20/20 LDN Recordings: Global hip-hop, the beats scene, and discourses of genre in contemporary bass culture	<i>Obumneke Stellamarris Anyanwu</i> Technology in Film Music Production of New Nollywood	<i>Matt Dicken</i> The Paraguayan Polca: understanding Paraguayidad in creative musical practice	<i>Esther W Kiburi</i> Dramaturgy and Accessibility to Electroacoustic Music	
	<i>Kirsten Etheridge</i> How did Spandau Ballet introduce themselves to the public via the music press?	<i>Will Finch</i> Resurrecting Miles Davis in <i>Dingo</i> (1991)	<i>Adriel E Miles</i> Fit for consumption: Manipulating Black art as a means of control	<i>Robert Laidlow</i> Composing with the Machine – Creating contemporary classical music in collaboration with artificial intelligence	
	<i>Mark Higgins</i> Space Disco: A Musical Critique of the European Disco Movement		<i>Victoria Parsons</i> An Army in Conflict: Identity, Heritage, and Music-making in Maintaining Australian ‘Salvoiness’	<i>Alex Apostolopoulos</i> Game Theory as an approach to musical indeterminacy	
11.00-11.30	<b>Tea &amp; Coffee</b> in Juniper/Medlar Suites				
11.30-12.30		<b>Training Session 2A Thinking about publication</b> Leaders: Martin Clarke, Laura Hamer, Ben Winters	<b>Training Session 2B Resilience-building for research students</b> Leader: Núria Bonet		
12.30-13.30	<b>Lunch</b> in Juniper/Medlar Suites				RMA Student Committee Meeting in CMR 14

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Saturday 11 January, continued

Time	**Ambient Lab (Jennie Lee Building)**	CMR 01	CMR 11	CMR 15
13.30- 15.00	<b>Paper Session 8A Instruments III</b> Chair: Martin Clarke	<b>Paper Session 8B Dance</b> Chair: Matt Dicken	<b>Paper Session 8C Words and Music</b> Chair: Barbara Kelly	<b>Paper Session 8D Early Music</b> Chair: Naomi Barker
	<i>Nicole Crespo O'Donoghue</i> LECTURE-RECITAL Pablo de Sarasate's influential role in the development of violin repertoire and interpretation	<i>Jonathan Weatherill-Hunt</i> Back 2 da Old Skool (of thought): Technology as basis for regression in modern electronic dance music	<i>Natalie Burton</i> Not all cycles are circles: Paired micro-narratives in Vaughan-Williams's <i>On Wenlock Edge</i>	<i>Chloë Allison</i> Revisiting the Transmission of <i>Organum purum</i>
	<i>Veronika Endrődiné Pásku</i> Instrumental and vocal expression in the music of a Transylvanian fiddler	<i>Jimena Bernal (co-authors: Prof Robin Banerjee, Dr Rebecca Webb)</i> Dancing and making-music as a way of bringing children, ideas and feelings together: Performance as shaping and re-shaping	<i>Teresa Mayhew</i> Musical multimedia: Interpreting <i>Gaspard de la nuit</i>	<i>Sarah Wilfong Joblin</i> The Emotional Context of Key and Scordatura in Biber's Rozenkrantz Sonatas
15.15- 16.15	<b>Keynote Lecture 2: The BFE Lecture</b> in Berrill Lecture Theatre Dr Katherine Butler Schofield (King's College, London) Archives Differing: The Practice of Global Music History and the Paracolonial Indian Ocean, c. 1760–1860 Chair: Byron Dueck			
16.15- 16.30	<b>Closing Remarks</b> in Berrill Lecture Theatre			
16.45	Coach departs OU for Milton Keynes Central			