Paper session 1a
Transmission and adaptation
• Rachel Hand (National University of Singapore)
  Knowledge transmission in Javanese gamelan music: a survey of methods for learning
• Charlotte Bentley (University of Cambridge)
  The challenges of transatlantic opera: the Théâtre d’Orléans company in nineteenth-century New Orleans
• Layla Dari (University of Florence)
  Music and mobilities: migrant music in European cities
• Simone Laghi (Cardiff University)
  Gabriele Piozzi (Quinzano d’Oglio, 1740 – Tremeirchion, 1809): an Italian musician in Wales

Paper session 1b
Contradictions and paradoxes
• Giles Masters (University of Oxford)
  ‘Ich reise aus, meine Heimat zu entdecken’: Schubert reception, the paradoxes of interwar Austria, and Ernst Krenek’s Reisebuch aus den österreichischen Alpen (1929)
• Damon Minchella (University of Birmingham)
  Autonomy in vain: the existential and structural contradictions of the contemporary popular musician
• Peter Keenan (University of Glasgow)
  The ‘religion’ of Mozart and aspects of Christianity within Mozart’s secular music

Paper session 1c
Narrative
• Alex Harden (University of Surrey)
  The studio as a narrative tool in popular music
• Steven Gamble (Kingston University)
  Storytelling personas in Kendrick Lamar’s ‘The Art of Peer Pressure’
• Jennifer Smith (University of Huddersfield)
  Playing in a virtual reality: a model to successful audio and player immersion in video games

Paper session 1d
Gender (1)
• Erin Rose McHugh (Royal College of Music)
  Women making sound: vocality and the operatic soprano voice in Strauss’s Elektra
• Frankie Perry (University of Oxford)
  ‘Some fault in the angelic song, some stammer in the divine voice’: vocal weakness and operatic identity in Britten’s Billy Budd
• John Rigby (King’s College London)
  Richard Tauber in Berlin: masculinity and celebrity in Franz Léhar’s Paganini (1926)
PAPER SESSION 2
Wednesday 6 January, 4.00-5.30pm

Paper session 2a
Improvisation
• Sam McAuliffe (Monash University)
  Noise – Object – Music: developing strategies for improvised musical performance
• Jorge Pallares Catalan (University of Edinburgh)
  Improvisation techniques in contemporary jazz
• Stephan Schönlau (University of Manchester)
  Approaches to improvisation and composition in keyboard grounds of the English Restoration period

Paper session 2b
Media
• Katy Homden (Bournemouth University)
  Zeitoper as an entangled medium in Weimar Germany
• Kelly Butler (Canterbury Christchurch University)
  Effect on incongruence in audio-visual processing
• Juan Carlos Galiano Díaz (University of Granada)
  The soundtrack of Alatriste: a strange case of intertextuality in cinema music

Paper session 2c
Preservation and renewal
• Chris Charles (University of Bristol)
  Digital distribution and genre categories: psytrance music at ektoplazm.com
• Ben Lunn (Lithuanian Academy of Music and Theatre)
  Retrospective: finding gems stuck behind the Iron Curtain
• Mary Emmett (University of York)
  The hunting songs of the Lakeland fell packs: a living tradition at risk

Paper session 2d
Movement and the body
• Elo Masing (Royal Academy of Music)
  Composing augmented instrumental choreography: investigating relations between the physicality of instrumental performance and choreographed movement
• Momoko Uchisaka (University of Sheffield)
  Female two bodies: reconsidering the mad song of Anne Bracegirdle
• Albini Akonaay Saragu (University of Leeds)
  Developing a multicultural model of children’s music and movement activities
PAPER SESSION 3
Thursday 7 January, 9.30-11.00am

Paper session 3a
Interdisciplinarity
- Massimo di Trolio (Goldsmiths, University of London)
  What are the impacts of interdisciplinary performance pieces?
- Katrina West (University of Cambridge)
  Beyond the threshold: considering the interdisciplinary dialogue between music, theology and ethnography
- Solène Heinzl (City University)
  The impact of technological communication on filmmaker-composer creative collaboration
- Bláthín Duggan (Trinity College Dublin)
  The Beatles’ ‘Lucy in the Sky with Diamonds’ and the analysis of popular music

Paper session 3b
Nationalisms
- Richard Gillies (University of Manchester)
  Russia cast adrift: Georgy Sviridov and the Soviet betrayal of Rus’
- Desirée Mayr (Federal University of Rio de Janeiro)
  The organic construction of Leopoldo Miguéz’s Violin Sonata, Op. 14
- Frances Watson (University of Oxford)
  The music of progress: a revised history of the beginnings of classical composition in Japan

Paper session 3c
Perception
- Philip Boast (University of Nottingham)
  Pulling against the pulse: participatory discrepancies and Husserl’s structure of time consciousness
- Jacob Downs (University of Oxford)
  The perceptual reality of looming musical motion in recorded music
- Samuel Cleeve (Birmingham Conservatoire)
  Lost time: a psychoanalytic perspective on musical immersion

Paper session 3d
Reception
- Peter Atkinson (University of Birmingham)
  ‘Pre-Raphaelite’ music: William Wallace’s The Passing of Beatrice and British Wagnerism in the 1890s
- Amy Brandon (University of Ottawa)
  ‘Rare beauty and aimless passages’: the audience and free improvisation
- Anna Gillies (University of Aberdeen)
  The first rise and fall from favour of Dmitri Dmitrievich Shostakovitch: did he alter his compositional style in response to the political establishment or was he punished for his honesty?
PAPER SESSION 4
Thursday 7 January, 2.00-3.30pm

Paper session 4a
Authenticity and originality
- Remy R. Martin (University of Surrey)
  Popular music, authenticity, and the phenomenological body
- Yang-Ming Teoh (SOAS, University of London)
  Hybridization, authenticity and otherness in Taiwan popular indigenous songs: the compositions of Bunun Biung Tak-Banuaz
- Rory Dowse (University of Manchester)
  The original concepts in Beethoven’s Piano Concerto in E flat major, WoO 4

Paper session 4b
Gender (2)
- Leighton H. Triplow (University of Melbourne)
  ‘I sighed and I pined’: examining the malleable gender discourse in Purcell’s secular songs on the topic of male lovesickness
- Rachel Becker (University of Cambridge)
  The curious case of the clarinet: gendering the androgynous woodwind
- CN Lester (University of Huddersfield)
  A question of reception: new approaches to the life and works of Barbara Strozzi

Paper session 4c
Genre and boundaries
- Ana Olic (University for Music and Performing Arts, Vienna)
  Vlado Sunko’s MISSA: a ‘Bohemian Rhapsody’
- Jason Balzarano (Keele University)
  Fusion: a critical rethinking of a compositional aesthetic
- Zachary L. Stewart (University of Cambridge)
  The musico-dramatic of Berlioz’s Roméo et Juliette

Paper session 4d
New compositional practices
- Cormac Gould (Liverpool Hope University)
- Richard McReynolds (Cardiff University)
  Circling Above: exploring the use of physical gesture in composition to perform electronic sounds
- Mario Duarte (University of Manchester)
  DNA and mRNA sequences as systems for music composition
Paper Session 5
Friday 8 January, 9.30-11.00am

Paper 5a
Identity
- Jan Magne Steinhovden (University of Bergen)
  Mapping diasporic space: music life among Eritrean and Ethiopian migrants in Bergen, Norway
- James Taylor (University of Bristol)
  Musical imposture: unmasking cultural threats in early Soviet music culture
- James Gabrillo (University of Cambridge)
  The rapper is present: sound art, liveness, and the negotiation of identity in Jay Z’s ‘Picasso Baby’

Paper 5b
Definitions
- Carolin Rindfleisch (University of Oxford)
  ‘The eternal question to fate, surging up from the depth’: Richard Wagner’s descriptions of his leitmotives in changing contexts of communication
- John Fallas (University of Leeds)
  Towards a typology of seconds: genre lost and found in the contemporary string quartet
- Rachel Beale (Open University)
  A study in terms: definitions of ‘professional’ and ‘amateur’ in Western art music

Paper 5c
Unity within diversity
- Miona Dimitrijevic (Marc Bloch University, Strasbourg)
  The elaboration of the Grundgestalt through the analysis of Max Reger’s symphonies
- Owen Burton (Bangor University)
  Addressing the key problem: pitch-class set theory and the first movement of Carl Nielsen’s Fifth Symphony
- Martin Humphries (University of Southampton)
  Building Momentum: orchestration in the early works of Mark-Anthony Turnage

Paper 5d
Opera and music theatre
- Laura Milburn (University of Sheffield)
  Noël Coward: the under-appreciated star of musical theatre
- Ben Francis (Goldsmiths, University of London)
  Careful, on your guard: Stephen Sondheim’s use of music as a dramatic device in Follies
- Peter Auker (University of Nottingham)
  The Prologue from Britten’s Owen Wingrave: towards a methodology of music/cinematic analysis
PAPER SESSION 6  
Friday 8 January, 1.30-3.00pm

Paper 6a  
Material culture  
• Christina Homer (Bangor University)  
  Sounding objects: what makes a musical instrument musical?  
• Andrew Pace (University of Manchester)  
  Mediating histories and biographies through the Maltese guitar  
• Yiorgis Sakellariou (Coventry University)  
  Sonic topographies: ancient temple of Artemis (Aulis)

Paper 6b  
Aesthetics and meaning  
• Rachel McCarthy (Royal Holloway, University of London)  
  The problem with pluralism: value discourse in musicology after the postmodern turn  
• Beavan Flanagan and David Pocknee (University of Huddersfield)  
  Advancement of a completist aesthetic: combinatorics, music and post-humanism  
• Caterina Moruzzi (University of Nottingham)  
  Every performance is a stage: defending musical stage theory

Paper 6c  
Idiom and organisation  
• Chang Seok Choi (University of York)  
  Structural transformation of Goryeo Gayo Cheongsan Byeolgok in Spacetime  
• Jing Ouyang (Royal Northern College of Music)  
  The development of pedal techniques in the eighteenth and nineteenth centuries  
• Samuel Murray (Falmouth University)  
  Paganini and the guitar: tracing instrumental idioms in the 24 Caprices for violin

Paper 6d  
Music for voices  
• Emma Hembry (Bangor University)  
  A-Wn MS 16693 as a musical source  
• Kerry Firth (University of Manchester)  
  South African choral music in transit: collection and distribution  
• David Dewar (University of Bristol)  
  Eric Harding Thiman: an influential composer?  
• Ana Sá Carvalho (University of Oxford)  
  The Council of Trent and polyphony of the Office in Iberian sources
LECTURE-RECITAL SESSION 1
Wednesday 6 January, 2.00-3.30pm
• Jin Hyung Lim (University of York)
  Cultural and political overtones: understanding multiple identity through performance-led analyses of Isang Yun’s Funf Stücke für Klavier (1957) and Interludium A (1982)
• Izabella Goldstein (University of Manchester)
  Performing songs of the Jewish underworld: representation or misrepresentation of Yiddish culture?

LECTURE-RECITAL SESSION 2
Wednesday 6 January, 4.00-5.30pm
• Aaron McGregor (University of Glasgow)
  ‘Sounds fresh sprung frae Italy’: interplay and friction between Coreeli and eighteenth-century Scottish fiddle music
• Jelma van Amersfoort (University of Southampton)
  Guitar music and culture in eighteenth-century Holland: a musical microcosmos

LECTURE-RECITAL SESSION 3
Friday 8 January, 1.30-3.00pm
• Alfia Nakipbekova (University of Leeds)
  Iannis Xenakis and the development of the cello in the twenty-first century
• Matthias Wurz (Bangor University)
  Schoenberg’s ‘Fool’s Journey’: interdisciplinary conceptual thoughts on how to perform Pierrot lunaire