

BFE/RMA Research Students' Conference 2016
Bangor University, 6-8 January 2016



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British Forum for
Ethnomusicology

PAPER SESSION 1

Wednesday 6 January, 2.00-3.30pm

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
- Albin 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
- Bláithín 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 Shostakovich: 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)
Corecore (2015) and *Freecore* (2015): copyright, copyleft, plunderphonics and internet archives
- 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 Corelli 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*