

Thursday 6 Jan	LT2	206-207	Jill Craigie	Sherwell	House
11.00-13.00	Registration (Crosspoint)				(10.45-16.00) The Hermes Experiment: James Thomas, <i>Jorge Pinto Ramos</i> , Grant Gover, Timothy Johnston, Matthew Burke, Nino Russell, Hangrui Zhang (?), Michael Hughes
12.15-12.45	Chairing Workshop (12.15-12.30) and Welcome Talk (12.30-12.45)				
13.00-14.30	1A Female Musicians and their Audiences <i>Ning Hui See: Concert Programming Strategies: Clara Wieck-Schumann’s Piano Sonata in G minor</i> <i>Rachel Watson: Imitating Vienna? The Baden-Baden Lady Orchestra at the Royal Aquarium</i> Shib Shankar Chowdhury: Ethnographic study on Expression and Affect: “21st Century Anglo-American Women and Their Pop songs”	1B Music and Religion Rachel Beale: Singing Praises: Choral Music from Truro Cathedral <i>Kerry Bunkhall: The presence of Nouvelle théologie at Le Bœuf sur le toit</i> <i>Calum Carswell: Inviting choirs back into the fray: composing choral music that benefits UK Charismatic Evangelical worship</i>	1C Music and Modern Consumerism Matthew Stefanyszyn: ‘I have disappeared’ – The online afterlife of Kankyō Ongaku (Environmental Music) John Moore: “We are all slaves to the algorithm”: methodologies for the collection and analysis of metadata from YouTube Music Theorists and Educators	1D lecture-recitals Innovation: Expanding Repertoires, Developing Instruments <i>Katalin Koltai: New soundscapes on the ‘Ligeti guitar’: Chopin, Kurtág and Saariaho</i> Eduards Grieznis: Transforming Musical Rituals In The Digital Era: National Identity And Cultural Globalization	
14.30-14.45	Refreshments				

14.45-15.45	Training session A: EDIMS Parenting and Caring Working Group		Training Session B: Mental Health for research students		
16.00-17.30	2A THEMED PANEL Transnationalism: Theory and Practice <i>Simeon Smith: 'Decolonization and the Musical Work: Modernism, Otherness, and Identity'</i> <i>Ekaterina Pavlova: 'When Music and Global Politics Collide: How East German Composers Tried to Prevent the Third World War'</i> <i>Dylan Price: 'Distance, Semiosis, Race: Transatlantic Affect in Coleridge-Taylor's 'The Song of Hiawatha'</i>	2B Olivier Messiaen Bruce Forman: 'I want to yield a living music': Olivier Messiaen and liturgical improvisation <i>Megan Rowlands: Olivier Messiaen's 'Technique of My Musical Language' and its impact on performance perception</i>	2C Contemporary Popular Music Scenes and Practices Zachary Diaz: Type Beats and The Commodification of "Signature Sounds" in Contemporary Hip-Hop Production <i>Jonathan Weatherill-Hunt: Tracing the analogue aesthetic in 21st century electronic dance music: An uneasy reconciliation of tradition and technology</i> <i>Mark Higgins: Web 2.0 and Music Genres: The Shaping of Dubstep in a Digital Ecosystem</i>	2D Lecture-recitals <i>Nina Kümin: Realising fantasy: Improvising fantasias in the style of Telemann</i> Elizabeth French: 'I wish to have everything perfect': The Three Impromptus for piano by Francis Edward Bache	
17.30-18.30	Wine reception (Crosspoint)				

Friday 7 Jan	LT2	206-207	Jill Craigie	Sherwell	House
9.30-11.00	3A Music and Nationalism	3B Women in Male Worlds Anastasia Zaponidou: A Life in Paper: Exploring	3C Analysing Music Chia-Ling Peng: Alteration of	3D Musical Ethnography Luigi Monteanni: The cable is not the music:	Electroacoustic Workshop 1: Jorge Pinto Ramos, Grant Gover

	<i>Daniel Collins: Gerhard Schjelderups opera Austanfyre sol og vestanfyre måne and the New Norway American Dream</i> Israel Lai: Beyond a protest song: Glory to Hong Kong, a weapon or a symbol?	the Activities of the Female Cellist in the Society of Women Musicians Barbora Vacková: „Now That All Prejudice Has Broken Down...” Media Representations of Women Composers in Socialist Czechoslovakia <i>Wendy Smith: Homage in electronic music: honoring the pioneering work and music of Janet Beat and Elžbieta Sikora</i>	Rationality: From Conventional to Avant-garde <i>Martin Elek: Intensity Curves: A Technique to Analyse Performances</i>	learning to listen to the material world <i>Natalie Mason: Participant-led practice and research: intercultural musicking in the West Midlands</i> <i>Nyle Bevan-Clark: ‘It’s absolutely crazy, and it’s just so Welsh!’: An ethnographic case study of the Porthcawl Elvis Festival 2021</i>	
11.00-11.30	Refreshments				
11.30-12.30	Jerome Roche Keynote Lecture: Amanda Hsieh				
12.30-13.30	Lunch				
13.30-15.00	4A THEMED PANEL Country to Country: Building an Inclusive UK Country Music Community <i>James Barker: In the Shadow of the US Country Music Industry</i> <i>Katie Beekman: ‘Horses in the back’: Country-rap</i>	4B Sound and Space <i>Isabel Benito Gutierrez: Towards the hybrid concert hall: a search for a contemporary performance space</i> Lara Weaver: Composing Place: Sonic Location and/vs Sonic Displacement	4C Music and Authorship <i>Céleste Pagniello: Ontology and Authorship in Ballet: What Makes a Ballet, and Who Decides?</i> Clive Mead: Relinquishing Credit: Composing Without Ownership	4D Western Art Music in the 21st Century Ryan Thomas Green: Towards the Elucidation of the Psychological Impact of Orchestration Aesthetics in Music Theatre <i>Billy Price: Toward a Revitalisation of the 21st</i>	(13.30-17.00) Electroacoustic Workshop 2: <i>Louise Chandler, Sarah Keirle, Irving Kinnersley, Julia Schaueremann</i>

	<p><i>and its Place on US Country Radio</i></p> <p><i>Ben Atkinson: Turn Your Radio On: Comparisons of Country Radio in the UK and USA</i></p> <p><i>Robyn Shooter: "Alternative-country music (whatever that is)": An Introduction to Americana Music</i></p>	<p><i>Chrysi Kyratsou: How does a 'silenced' place sound? Resonances of contested relations in a reception centre of asylum seekers</i></p>	<p>Eirini Diamantouli: 'If the Russians come, our bellies will be full': Russia and the Soviet Union in songs of the Greek resistance</p>	<p><i>century Western classical tradition</i></p> <p><i>Sureshkumar Pasupula Sekar: Moving on from Liveness to aLiveness: Applying Intermedial Theory to Orchestral Music</i></p>	
15.00-15.30	Refreshments				
15.30-17.00	<p>5A</p> <p>Popular Culture and Gender</p> <p>Kate Ferguson: The Witch and the Singer-Songwriter</p> <p>Lilian Holland: "There was a boy named Camille": Prince, Foucault, and Negotiations of the Ferox</p> <p>Emma Payne: "Am I Your Bitch Now?": The Sound of Subversive Fighting in Atomic Blonde</p>	<p>5B</p> <p>Music and Education</p> <p><i>Sarah Cox: Training the 'Natural' Voice: Bassini's Art of Singing (1857) and the Historical Use of Register-Switching</i></p> <p>Darren Taggart: A Study into Student Experience and Graduate Outcome of Higher-Level Commercial Music Education</p> <p><i>Kristen Horner: "We're thrown in the deep end but we find ways to</i></p>	<p>5C</p> <p>Western Art Music in 1920s and 1930s</p> <p>Daniel Boucher: Expressionism, communication, mobility: the case of Kurt Weill</p> <p>Matthew McCullough: A Sodality of Dionysus: The Elizabethan Legacy of the Eynsford Cottage Period in Ernest Moeran's Large-Scale Works</p>	<p>5D Lecture-recital Performer's Experience</p> <p>Alexandros Rizopoulos: The phenomenon of "Rhythmic Plasticity" at Naousa, Imathia through music performance: Music performance as subject and methodology in Ethnomusicology</p> <p>Ellen Falconer: The grain of the voice, the touch of the hands: how</p>	

		<i>swim:" Local Music Service Responses to the Covid-19 Pandemic</i>	Marinu Leccia: Britten and sport: tennis, swimming and cricket gestures as analyses of Britten's music	pianists experience style through playing	
17.15-18.15	BFE Keynote: Lyndsey Copeland				
18.15-19.30	Wine Reception				

Sat 8 Jan	LT2	206-207	Jill Craigie	Sherwell	Crosspoint
9.30-11.00	6A Music and Health <i>Esther Visser: VIOLIN / VIOLA SUPPORT IN THE 18TH AND 19TH CENTURY</i> <i>Frederick Lam: OccuPain: Rethinking occupational pain for performing artists</i> <i>Berenice Beverley Zammit: Optimising Performance: Pre-Performance Routines in Professional Classical Instrumentalists</i>	6B Music and Temporality <i>Leah Biebert: Avant-garde music in science fiction film. On the narrative potential of György Ligeti's compositions in '2001: A Space Odyssey'</i> <i>Eva Van Daele: Interchangeability in Ben Frost's The Murder of Halit Yozgat</i> <i>William Kearney: It had a great lift to it: Embodied perception of groove in Irish traditional dance music</i>	6C Instrumental Performance <i>Ignasi Sole Pinas: The evolution of Portamento and Performance Time of the first movement of the Sonatas for Piano and Cello by L. V. Beethoven, from Pau Casals (1930), to Steven Isserlis (2012)</i> <i>Hui Han Lui: Period techniques, playing approaches, movements and sound: Hummel and Czerny</i> <i>Qianyu Zhang: Piazzolla's improvisation: his performances and his compositions</i>	6D Lecture-recital Arrangement and Adaptation <i>Xinyi Liang: Culturally Informed Performance in the Chinese Piano Transcription, Music at Sunset (夕阳箫鼓) Arranged by Li Yinghai</i> <i>HyunJeong Hwang: Piano performance with messaging: Performance possibilities in contemporary Korea and Japan piano works addressing trauma and cultural identity</i>	Poster Competition
11.00-11.30	Refreshments				

11.30-12.30	Training Session C: Q&A with keynote speakers	(11.15-12.45) Training Session D: Practice-as-Research	6E Music in 21st Century <i>Alice Borrett: The Effectiveness Of Blind Auditions On Gender Imbalance In Instrumental Music</i> <i>Morgan Hale: Video game music best-of lists: The beginnings of a canon?</i>		
12.30-13.30	Lunch				
13.30-15.00	7A Race, Gender, and Opera Tomos Watkins: White Self-Fashioning in Les Indes galantes Emily Bennett: Le nozze di Lammermoor (1829): the first operatic Lucia and Ophelia Ali McGowan: Queering Carmen - Telling trans and nonbinary stories in the current operatic canon	7B Compositional Approaches and Processes <i>Charlotte Price: "All the worlds' a stage": the history and development of the soliloquy in music</i> Jonathan Mortimer: Unconscious intent in the creative process of composition Matthew Burke: 'There's something about jamming': Collaborative working practises as compositional methodology	7C Music, Experiment, and Technology <i>Lorenzo Prati: The Situationist Polytope: mapping buildings through sound and light</i> <i>Jessica T.L. Hui: 'The Misora Hibari Revival Project': Reconstructing Nostalgia Through NHK and Vocaloid: AI</i> <i>Eric Lemmon: Dissensus, Refusal and Participatory Music: Negation and Rupture in Crowd in C</i>	7D Music and Empathy Florence Brady: "All Their Squonk and Trauma": Thinking Through the Politics of Voice in the UK Natural Voice Singing Movement <i>Daisy Henson: Creating and Using a Binaural Horse Head for Composition and Sound Art</i> Marián Štúň: Atonality as a result of tertian structure harmony in music of Eugen Suchoň	
15.00-16.00	8A	8B	8C	8D Lecture-recital	

	<p>18th Century Manuscripts <i>James M Anderson: The Mozarts' Copies of Church Music by Eberlin and Michael Haydn: Newly Identified Dates and Contexts</i></p> <p>Ellen Stokes: 'Ballettmusik bzw. Serenata': Assessing issues of musical genre in the light of Antonio Salieri's instrumental manuscripts</p>	<p>Performance and the Body <i>Louis De Nil: Performing 'Erlkönig' in St James Hall - London Ballad Concerts 1867-1933"</i></p> <p>Ed Cooper: Bodies In-Between Themselves: Rethinking Musical Liminality for the Clarinet</p>	<p>Music and War <i>Mizuki Somura: The Process Leading to the Revival of Satsumabiwa in the Postwar Era: Focusing on Releases of LP Records from the 1960s to the 1970s</i></p> <p><i>Owen Hansen: The 'New' Englishmen: The 1918 Queen's Hall Concerts with Sir Adrian Boult and his connection with Ralph Vaughan Williams and George Butterworth</i></p>	<p><i>Davide Sciacca: Sicilian Contemporary Composers reflect on Vincenzo Bellini</i></p>	
16.00-16.30	Closing remarks, poster competition announcement				