

Thursday 6 Jan	RLB LT2	RLB 206-207	RLB Jill Craigie Cinema	Sherwell Centre Upper Lecture Theatre	House	RLB 303
11.00-13.00	Registration (Crosspoint)				(10.45-16.00) <b>The Hermes Experiment:</b> James Thomas, Jorge Pinto Ramos, Grant Gover, Timothy Johnston, Matthew Burke, Nino Russell, Hangrui Zhang, Michael Hughes	RMA Publications Committee
12.00-12.15	Chairing workshop					
12.15-13.00	Welcome Talk, incl. student committee, parenting group, etc.					
13.00-14.30	<b>1A Female Musicians and their Audiences</b> Ning Hui See: Concert Programming Strategies: Clara Wieck-Schumann's Piano Sonata in G minor  Rachel Watson: Imitating Vienna? The Baden-Baden Lady Orchestra at the Royal Aquarium  Shib Shankar Chowdhury: Ethnographic study on Expression and Affect: "21st Century Anglo-American Women and Their Pop songs"	<b>1B Music and Religion</b> Rachel Beale: Singing Praises: Choral Music from Truro Cathedral  Kerry Bunkhall: The presence of Nouvelle théologie at Le Bœuf sur le toit  Calum Carswell: Inviting choirs back into the fray: composing choral music that benefits UK Charismatic Evangelical worship	<b>1C Music and Modern Consumerism</b> Mollie Carlyle: #ShantyTok: Fake News or Musical Phenomenon?  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	<b>1D lecture-recitals Innovation: Expanding Repertoires, Developing Instruments</b>  Katalin Koltai: New soundscapes on the 'Ligeti guitar': Chopin, Kurtág and Saariaho  Eduards Grieznis: Transforming musical rituals in the digital era: National identity and cultural globalization		
14.30-15.00	Refreshments					

15.00-16.30	<b>2A THEMED PANEL Transnationalism: Theory and Practice</b> Simeon Smith: 'Decolonization and the Musical Work: Modernism, Otherness, and Identity'  Ekaterina Pavlova: 'When Music and Global Politics Collide: How East German Composers Tried to Prevent the Third World War'  Dylan Price: 'Distance, Semiosis, Race: Transatlantic Affect in Coleridge-Taylor's 'The Song of Hiawatha'	<b>2B Olivier Messiaen</b>  Bruce Forman: 'I want to yield a living music': Olivier Messiaen and liturgical improvisation  Megan Rowlands: Olivier Messiaen's 'Technique of My Musical Language' and its impact on performance perception	<b>2C Contemporary Popular Music Scenes and Practices</b> Zachary Diaz: Type Beats and The Commodification of "Signature Sounds" in Contemporary Hip-Hop Production  Jonathan Weatherill-Hunt: Tracing the analogue aesthetic in 21st century electronic dance music: An uneasy reconciliation of tradition and technology  Mark Higgins: Web 2.0 and Music Genres: The Shaping of Dubstep in a Digital Ecosystem	<b>2D Lecture-recitals</b> Nina Kümin: Realising fantasy: Improvising fantasias in the style of Telemann  Elizabeth French: 'I wish to have everything perfect': The Three Impromptus for piano by Francis Edward Bache		
17.00-18.00	Jerome Roche Prize Keynote: Amanda Hsieh					
18.00-19.00	Wine reception (Crosspoint)					

Friday 7 Jan	LT2	206-207	Jill Craigie	Sherwell	House	RLB 303
9.30-11.00	<b>3A Music and Nationalism</b>	<b>3B Women in Male Worlds</b>	<b>3C Analysing Music</b>	<b>3D Musical Ethnography</b>	<b>Electroacoustic Workshop 1: Jorge</b>	

	<p>Sophie Horrocks: Naturalising and nationalising opera: bel canto repertoire in French Alsace, 1824-64</p> <p>Daniel Collins: Gerhard Schjelderups opera Austanfyre sol og vestanfyre måne and the New Norway American Dream</p> <p>Israel Lai: Beyond a protest song: Glory to Hong Kong, a weapon or a symbol?</p>	<p>Anastasia Zaponidou: A Life in Paper: Exploring the Activities of the Female Cellist in the Society of Women Musicians</p> <p>Barbora Vacková: „Now That All Prejudice Has Broken Down...” Media Representations of Women Composers in Socialist Czechoslovakia</p> <p>Wendy Smith: Homage in electronic music: honoring the pioneering work and music of Janet Beat and Elżbieta Sikora</p>	<p>Marián Štúň: Atonality as a result of tertian structure harmony in music of Eugen Suchoň</p> <p>Chia-Ling Peng: Alteration of Rationality: From Conventional to Avant-garde</p> <p>Martin Elek: Intensity Curves: A Technique to Analyse Performances</p>	<p>Luigi Monteani: The cable is not the music: learning to listen to the material world</p> <p>Natalie Mason: Participant-led practice and research: intercultural musicking in the West Midlands</p> <p>Nyle Bevan-Clark: ‘It’s absolutely crazy, and it’s just so Welsh!’: An ethnographic case study of the Porthcawl Elvis Festival 2021</p>	Pinto Ramos, Grant Gover	
11.00-11.30	Refreshments					
11.30-12.30	Training Session A: <b>Careers outside Academia</b>	Training Session B: <b>Mental Health for research students</b>				RMA Council Meeting
12.30-13.30	Lunch					
13.30-15.00	<b>4A THEMED PANEL</b> <b>Country to Country: Building an Inclusive</b>	<b>4B</b> <b>Sound and Space</b>	<b>4C</b> <b>Music and Authorship</b>	<b>4D</b> <b>Western Art Music in the 21<sup>st</sup> Century</b>	(13.30-17.00) <b>Electroacoustic Workshop 2:</b> Louise	

	<p><b>UK Country Music Community</b> James Barker: In the Shadow of the US Country Music Industry</p> <p>Katie Beekman: 'Horses in the back': Country-rap and its Place on US Country Radio</p> <p>Ben Atkinson: Turn Your Radio On: Comparisons of Country Radio in the UK and USA</p> <p>Robyn Shooter: "Alternative-country music (whatever that is)": An Introduction to Americana Music</p>	<p>Isabel Benito Gutierrez: Towards the hybrid concert hall: a search for a contemporary performance space</p> <p>Lara Weaver: Composing Place: Sonic Location and/vs Sonic Displacement</p> <p>Chrysi Kyratsou: How does a 'silenced' place sound? Resonances of contested relations in a reception centre of asylum seekers</p>	<p>Lesley Day: Iles and Medtner: The Advantages and Disadvantages of Having Detailed Playing Instructions</p> <p>Céleste Pagniello: Ontology and Authorship in Ballet: What Makes a Ballet, and Who Decides?</p> <p>Clive Mead: Relinquishing Credit: Composing Without Ownership</p>	<p>Ryan Thomas Green: Towards the Elucidation of the Psychological Impact of Orchestration Aesthetics in Music Theatre</p> <p>Billy Price: Toward a Revitalisation of the 21st century Western classical tradition</p> <p>Sureshkumar Pasupula Sekar: Moving on from Liveness to aLiveness: Applying Intermedial Theory to Orchestral Music</p>	Chandler, Sarah Keirle, Irving Kinnersley, Julia Schauermann	
15.00-15.30	Refreshments					
15.30-17.00	<p><b>5A Popular Culture and Gender</b> Kate Ferguson: The Witch and the Singer-Songwriter</p>	<p><b>5B Music and Education</b> Sarah Cox: Training the 'Natural' Voice: Bassini's Art of Singing (1857) and the</p>	<p><b>5C Western Art Music in 1920s and 1930s</b> Daniel Boucher: Expressionism, communication,</p>	<p><b>5D Lecture-recital Performer's Experience</b> Alexandros Rizopoulos: The phenomenon of "Rhythmic Plasticity"</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>Historical Use of Register-Switching</p> <p>Darren Taggart: A Study into Student Experience and Graduate Outcome of Higher-Level Commercial Music Education</p> <p>Kristen Horner: "We're thrown in the deep end but we find ways to swim:" Local Music Service Responses to the Covid-19 Pandemic</p>	<p>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>Marinu Leccia: Britten and sport: tennis, swimming and cricket gestures as analyses of Britten's music</p>	<p>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 pianists experience style through playing</p>		
17.15-18.15	BFE Keynote: Lyndsey Copeland					
18.15-19.30	Wine Reception					

Sat 8 Jan	LT2	206-207	Jill Craigie	Sherwell	Crosspoint	RLB 303
9.30-11.00	<p><b>6A Music and Health</b></p> <p>Esther Visser: VIOLIN / VIOLA SUPPORT IN THE 18TH AND 19TH CENTURY</p>	<p><b>6B Music and Temporality</b></p> <p>Leah Biebert: Avant-garde music in science fiction film. On the narrative potential of György Ligeti's</p>	<p><b>Online Session 1 Instrumental Performance</b></p> <p>Ignasi Sole Pinas: The evolution of Portamento and Performance Time of the first movement of</p>	<p><b>6D Lecture-recital Arrangement and Adaptation</b></p> <p>Xinyi Liang: Culturally Informed Performance in the Chinese Piano</p>	<p><b>Poster Competition</b></p>	

	<p>Frederick Lam: OccuPain: Rethinking occupational pain for performing artists</p> <p>Berenice Beverley Zammit: Optimising Performance: Pre-Performance Routines in Professional Classical Instrumentalists</p>	<p>compositions in '2001: A Space Odyssey'</p> <p>Eva Van Daele: Interchangeability in Ben Frost's The Murder of Halit Yozgat</p> <p>William Kearney: It had a great lift to it: Embodied perception of groove in Irish traditional dance music</p>	<p>the Sonatas for Piano and Cello by L. V. Beethoven, from Pau Casals (1930), to Steven Isserlis (2012)</p> <p>Hui Han Lui: Period techniques, playing approaches, movements and sound: Hummel and Czerny</p> <p>Qianyu Zhang: Piazzolla's improvisation: his performances and his compositions</p>	<p>Transcription, Music at Sunset (夕阳箫鼓) Arranged by Li Yinghai</p> <p>HyunJeong Hwang: Piano performance with messaging: Performance possibilities in contemporary Korea and Japan piano works addressing trauma and cultural identity</p>		
11.00-11.30	Refreshments					
11.30-12.30	Training Session C: EDIMS	(11.15-12.45) Training Session D: Practice-as-Research	<p><b>Online Session 2</b></p> <p><b>Music in 21<sup>st</sup> Century</b></p> <p>Alice Borrett: The Effectiveness Of Blind Auditions On Gender Imbalance In Instrumental Music</p> <p>Morgan Hale: Video game music best-of lists: The beginnings of a canon?</p>			

12.30-13.30	Lunch					RMA Student Committee Meeting
13.30-15.00	<b>7A Race, Gender, and Opera</b> 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	<b>7B Compositional Approaches and Processes</b> Charlotte Price: "All the worlds' a stage": the history and development of the soliloquy in music  Jonathan Mortimer: Unconscious intent in the creative process of composition  Matthew Burke: 'There's something about jamming': Collaborative working practises as compositional methodology	<b>Online Session 3 Music, Experiment, and Technology</b> Lorenzo Prati: The Situationist Polytope: mapping buildings through sound and light  Jessica T.L. Hui: 'The Misora Hibari Revival Project': Reconstructing Nostalgia Through NHK and Vocaloid: AI  Eric Lemmon: Dissensus, Refusal and Participatory Music: Negation and Rupture in Crowd in C	<b>7C Music and Empathy</b> Florence Brady: "All Their Squonk and Trauma": Thinking Through the Politics of Voice in the UK Natural Voice Singing Movement  Daisy Henson: Creating and Using a Binaural Horse Head for Composition and Sound Art	<b>Poster Competition</b>	
15.00-16.00	<b>8A 18th Century Manuscripts</b> James M Anderson: The Mozarts' Copies of Church Music by Eberlin and Michael Haydn: Newly	<b>8B Performance and the Body</b> Louis De Nil: Performing 'Erkönig' in St James Hall - London Ballad Concerts 1867-1933"	<b>Online Session 4 Music and War</b> Mizuki Somura: The Process Leading to the Revival of Satsumabiwa in the Postwar Era: Focusing on Releases of	<b>8C Lecture-recital</b> Davide Sciacca: Sicilian Contemporary Composers reflect on Vincenzo Bellini		

	<p>Identified Dates and Contexts</p> <p>Ellen Stokes: 'Ballettmusik bzw. Serenata': Assessing issues of musical genre in the light of Antonio Salieri's instrumental manuscripts</p>	<p>Ed Cooper: Bodies In-Between Themselves: Rethinking Musical Liminality for the Clarinet</p>	<p>LP Records from the 1960s to the 1970s</p> <p>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</p>			
16.00-16.30	Closing remarks, poster competition announcement					