

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, Jorge Pinto Ramos, Grant Gover, Timothy Johnston, Matthew Burke, Nino Russell, Hangrui Zhang, Michael Hughes
12.00-12.15	Chairing workshop				
12.15-13.00	Welcome Talk, incl. student committee, parenting group, etc.				
13.00-14.30	1A Female Musicians and their Audiences 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”	1B Music and Religion 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	1C Music and Modern Consumerism 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	1D lecture-recitals Innovation: Expanding Repertoires, Developing Instruments Katalin Koltai: New soundscapes on the ‘Ligeti guitar’: Chopin, Kurtág and Saariaho Gavin Stewart: Retranslation-Performing the techniques and timbres of Honkyoku on the Kingma system flute through transcription and collaboration	
14.30-15.00	Refreshments				
15.00-16.30	2A THEMED PANEL Transnationalism: Theory and Practice	2B Olivier Messiaen Bruce Forman: 'I want to yield a living music': Olivier	2C Contemporary Popular Music Scenes and Practices	2D Lecture-recitals Nina Kümin: Realising fantasy: Improvising fantasias in the style of Telemann	

		<p>Messiaen and liturgical improvisation</p> <p>Megan Rowlands: Olivier Messiaen's 'Technique of My Musical Language' and its impact on performance perception</p>	<p>Zachary Diaz: Type Beats and The Commodification of "Signature Sounds" in Contemporary Hip-Hop Production</p> <p>Jonathan Weatherill-Hunt: Tracing the analogue aesthetic in 21st century electronic dance music: An uneasy reconciliation of tradition and technology</p> <p>Mark Higgins: Web 2.0 and Music Genres: The Shaping of Dubstep in a Digital Ecosystem</p>	<p>Elizabeth French: 'I wish to have everything perfect': The Three Impromptus for piano by Francis Edward Bache</p>	
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
9.30-11.00	<p>3A</p> <p>Music and Nationalism</p> <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</p>	<p>3B</p> <p>Women in Male Worlds</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</p>	<p>3C</p> <p>Analysing Music</p> <p>Marián Štůň: 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>3D</p> <p>Musical Ethnography</p> <p>Luigi Monteanni: The cable is not the music: learning to listen to the material world</p> <p>Natalie Mason: Participant-led practice and research:</p>	<p>Electroacoustic Workshop 1: Jorge Pinto Ramos, Grant Gover</p>

	vestanfyre måne and the New Norway American Dream Israel Lai: Beyond a protest song: Glory to Hong Kong, a weapon or a symbol?	Broken Down..." Media Representations of Women Composers in Socialist Czechoslovakia Wendy Smith: Homage in electronic music: honoring the pioneering work and music of Janet Beat and Elżbieta Sikora	Martin Elek: Intensity Curves: A Technique to Analyse Performances	intercultural musicking in the West Midlands Nyle Bevan-Clark: 'It's absolutely crazy, and it's just so Welsh!': An ethnographic case study of the Porthcawl Elvis Festival 2021	
11.00-11.30	Refreshments				
11.30-12.30	Training Session A: Careers outside Academia	Training Session B: Mental Health for research students			
12.30-13.30	Lunch				
13.30-15.00	4A THEMED PANEL Country to Country: Building an Inclusive UK Country Music Community 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'	4B Sound and Space Isabel Benito Gutierrez: Towards the hybrid concert hall: a search for a contemporary performance space Lara Weaver: Composing Place: Sonic Location and/vs Sonic Displacement Chrysi Kyratsou: How does a 'silenced' place sound? Resonances of contested relations in a	4C Music and Authorship Lesley Day: Iles and Medtner: The Advantages and Disadvantages of Having Detailed Playing Instructions Céleste Pagniello: Ontology and Authorship in Ballet: What Makes a Ballet, and Who Decides? 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 Billy Price: Toward a Revitalisation of the 21st century Western classical tradition Sureshkumar Pasupula Sekar: Moving on from Liveness to aLiveness:	(13.30-17.00) Electroacoustic Workshop 2: Louise Chandler, Sarah Keirle, Irving Kinnersley, Julia Schauerermann

	Dylan Price: 'Distance, Semiosis, Race: Transatlantic Affect in Coleridge-Taylor's 'The Song of Hiawatha'	reception centre of asylum seekers		Applying Intermedial Theory to Orchestral Music	
15.00-15.30	Refreshments				
15.30-17.00	5A Popular Culture and Gender Kate Ferguson: The Witch and the Singer-Songwriter Lilian Holland: "There was a boy named Camille": Prince, Foucault, and Negotiations of the Ferox Emma Payne: "Am I Your Bitch Now?": The Sound of Subversive Fighting in Atomic Blonde	5B Music and Education Sarah Cox: Training the 'Natural' Voice: Bassini's Art of Singing (1857) and the Historical Use of Register-Switching Darren Taggart: A Study into Student Experience and Graduate Outcome of Higher-Level Commercial Music Education Kristen Horner: "We're thrown in the deep end but we find ways to swim:" Local Music Service Responses to the Covid-19 Pandemic	5C Western Art Music in 1920s and 1930s Daniel Boucher: Expressionism, communication, mobility: the case of Kurt Weill Matthew McCullough: A Sodality of Dionysus: The Elizabethan Legacy of the Eynsford Cottage Period in Ernest Moeran's Large-Scale Works Marinu Leccia: Britten and sport: tennis, swimming and cricket gestures as analyses of Britten's music	5D Lecture-recital Performer's Experience Alexandros Rizopoulos: The phenomenon of "Rhythmic Plasticity" at Naousa, Imathia through music performance: Music performance as subject and methodology in Ethnomusicology Ellen Falconer: The grain of the voice, the touch of the hands: how 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	<p>6A Music and Health Esther Visser: VIOLIN / VIOLA SUPPORT IN THE 18TH AND 19TH CENTURY</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>6B Music and Temporality Leah Biebert: Avant-garde music in science fiction film. On the narrative potential of György Ligeti's 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>Online Session 1 Instrumental Performance 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)</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>6D Lecture-recital Arrangement and Adaptation Xinyi Liang: Culturally Informed Performance in the Chinese Piano 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>	Poster Competition
11.00-11.30	Refreshments				
11.30-12.30	Training Session C: EDIMS	(11.15-12.45) Training Session D: Practice-as-Research	<p>Online Session 2 Music in 21st Century Alice Borrett: The Effectiveness Of Blind Auditions On Gender Imbalance In Instrumental Music</p>		

			Morgan Hale: Video game music best-of lists: The beginnings of a canon?		
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 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	Online Session 3 Music, Experiment, and Technology 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	7C Music and Empathy 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	Poster Competition
15.00-16.00	8A 18th Century Manuscripts James M Anderson: The Mozarts' Copies of Church Music by Eberlin and Michael Haydn: Newly Identified Dates and Contexts	8B Performance and the Body Louis De Nil: Performing 'Erkönig' in St James Hall - London Ballad Concerts 1867-1933" Ed Cooper: Bodies In-Between Themselves:	Online Session 4 Music and War 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	8C Lecture-recital Davide Sciacca: Sicilian Contemporary Composers reflect on Vincenzo Bellini	

	Ellen Stokes: 'Ballettmusik bzw. Serenata': Assessing issues of musical genre in the light of Antonio Salieri's instrumental manuscripts	Rethinking Musical Liminality for the Clarinet	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		
16.00-16.30	Closing remarks, poster competition announcement				