

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	
14.30-14.45	Refreshments				

14.45-15.45	Training session A: Parents and Carers Network	Training Session B: Mental Health for research students			
16.00-17.30	2A THEMED PANEL Transnationalism: Theory and Practice	2B Olivier Messiaen 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	2C Contemporary Popular Music Scenes and Practices 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	2D Lecture-recitals 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	
17.30-18.30	Wine reception (Crosspoint)				

Friday 7 Jan	LT2	206-207	Jill Craigie	Sherwell	House
9.30-11.00	3A Music and Nationalism Sophie Horrocks: Naturalising and nationalising opera: bel	3B Women in Male Worlds Anastasia Zaponidou: A Life in Paper: Exploring the Activities of the Female Cellist in the	3C Analysing Music Marián Štúň: Atonality as a result of tertian structure harmony in music of Eugen Suchoň	3D Musical Ethnography Luigi Monteani: The cable is not the music: learning to listen to the material world	Electroacoustic Workshop 1: Jorge Pinto Ramos, Grant Gover

	<p>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>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 Elžbieta Sikora</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>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>	
11.00-11.30	Refreshments				
11.30-12.30	Jerome Roche Keynote Lecture: Amanda Hsieh				
12.30-13.30	Lunch				
13.30-15.00	<p>4A THEMED PANEL</p> <p>Country to Country: Building an Inclusive UK Country Music Community</p> <p>Simeon Smith: 'Decolonization and the Musical Work: Modernism, Otherness, and Identity'</p> <p>Ekaterina Pavlova: 'When Music and Global Politics Collide: How East German Composers Tried</p>	<p>4B</p> <p>Sound and Space</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</p>	<p>4C</p> <p>Music and Authorship</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>4D</p> <p>Western Art Music in the 21st Century</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>(13.30-17.00)</p> <p>Electroacoustic Workshop 2: Louise Chandler, Sarah Keirle, Irving Kinnersley, Julia Schaueremann</p>

	to Prevent the Third World War' Dylan Price: 'Distance, Semiosis, Race: Transatlantic Affect in Coleridge-Taylor's 'The Song of Hiawatha'	sound? Resonances of contested relations in a reception centre of asylum seekers		Sureshkumar Pasupula Sekar: Moving on from Liveness to aLiveness: 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
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Sat 8 Jan	LT2	206-207	Jill Craigie	Sherwell	Crosspoint
9.30-11.00	6A Music and Health Esther Visser: VIOLIN / VIOLA SUPPORT IN THE 18TH AND 19TH CENTURY Frederick Lam: OccuPain: Rethinking occupational pain for performing artists Berenice Beverley Zammit: Optimising Performance: Pre-Performance Routines in Professional Classical Instrumentalists	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' Eva Van Daele: Interchangeability in Ben Frost's The Murder of Halit Yozgat William Kearney: It had a great lift to it: Embodied perception of groove in Irish traditional dance music	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) Hui Han Lui: Period techniques, playing approaches, movements and sound: Hummel and Czerny Qianyu Zhang: Piazzolla's improvisation: his performances and his compositions	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 HyunJeong Hwang: Piano performance with messaging: Performance possibilities in contemporary Korea and Japan piano works addressing trauma and cultural identity	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	Online Session 2 Music in 21st Century Alice Borrett: The Effectiveness Of Blind Auditions On Gender Imbalance In Instrumental Music		

			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	8B Performance and the Body Louis De Nil: Performing 'Erlkönig' 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	

	<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>Rethinking Musical Liminality for the Clarinet</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				