



ROYAL MUSICAL ASSOCIATION
RESEARCH STUDENTS' CONFERENCE

6th–8th January, 2014

University of Birmingham

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Conference Organisation Committee

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CONFERENCE PROGRAMME

Monday 6 th January 2014					
11.00 – 12.50	RMA Publications Committee – LG33				
11.30	Registration desk open – Bramall Music Building Foyer				
12.50	Welcome from Andrew Kirkman – Elgar Concert Hall				
13.00 – 14.30	Parallel Session 1				
	20th Century Analysis - Mathematical	Popular Music and Technology	Composing for Film and Video Games	Collaboration and Authenticity	Music in 18th- and 19th- Century London
	<i>Room: Elgar Concert Hall</i>	<i>Room: Dome</i>	<i>Room: LG34</i>	<i>Room: WG5 Aston Webb</i>	<i>Room: Poynting S06</i>
<i>Paper 1</i>	Gong Chenchen 'Twelve-note painting in Górecki's First Symphony'	Alexander Harden 'Studio-Based Popular Music and its Interpretative Challenges'	Andra Ivanescu 'The Music of Tomorrow, Yesterday! (Music, Time and Technology in Bioshock Infinite)'	Emily Payne 'Creativity and the social in performance: collaboration, interaction and distribution'	Madeline Goold 'A Portrait of Mrs Luther, "...a Lady of fashion and of great discernment." Harpsichords, pianoforte and socio-musical change in Georgian London'
<i>Paper 2</i>	Michael Palmese 'Acoustic Dragon Curve: The Presence of Fractal Geometry in <i>China Gates</i> '	Alicia Stark 'Hatsune Miku and the Rise of Vocaloids'	George Pearce 'The Incompatibility of Film- and Video Game Composition'	Remy Martin 'Authenticity' As Embodied Experience'	Bruno Bower 'Grieg, Schubert, Beethoven: Varieties of National Identity in the Programme Notes of the Crystal Palace Concerts, 1865-1879'
<i>Paper 3</i>	Monika Galla-Pecynska 'Markov chain applications in creating and understanding music'	Kate Lewis 'Mothers and Sisters: Exploring the contributions of female guitarists in Popular Music'	Jonathan Godsall 'What happens next? Pre-existing music and filmic expectation'	Sara Clethero 'Autism and authenticity'	Catherine Hutchinson ' <i>Semiramide</i> - the English Production of 1842'

14.30 – 15.30	Workshop: Laura Tunbridge – An Introduction to Publishing in Peer-Reviewed Journals (Dome)				
15.30 – 16.00	Tea and Coffee Break				
16.00 – 17.30	Parallel Session 2				
	Social Analysis – 20th-Century England	Metal and Punk	Latin American Music	Reception Criticism	Early 20th-Century Music
	<i>Room: Elgar Concert Hall</i>	<i>Room: Dome</i>	<i>Room: LG34</i>	<i>Room: WG5 Aston Webb</i>	<i>Room: Poynting S06</i>
<i>Paper 1</i>	Kirstie Asmussen 'Music Publishing and the Exploitation of English Politics during the Interwar Period'	Lewis Kennedy 'Conceptualising Performance in Contemporary Metal Music'	Hans Hess 'Malandros and Otários: The Use of Samba in Tropa de Elite and Tropa de Elite: O Inimigo Agora É Outro'	James Lovelock 'Connections and the "core theme" in musical theatre and opera'	Daniel Sharpley 'Characterising Maurice Duruflé's Musical Language'
<i>Paper 2</i>	Peter Atkinson "Experimenting for his Planet!": The Reception of Cyril Scott's "Ultra-Modern" Music, 1900 – 1909'	Rob Upton 'Punk Goes Pop': Introducing "Pop-core" and the Cross-Genre Cover'	Caroline Pearsall 'Resilience, Style and Identity in Argentine Tango Music'	Stephen R. Millar "I Forbid You To Like It": The Smiths, David Cameron and the Politics of (Mis)appropriating Mass Culture'	Ondrej Gima 'The Fiery Angel (original version): The Triangle of love, despair and obsession'
<i>Paper 3</i>	Zara Barlas 'Holst's India: Reconfiguring Indian and British Identities in <i>Sita</i> and <i>Savitri</i> '	Thomas May "Just 'Cause I'm Shallow Doesn't Mean That I'm Heartless": The Politics of Irony and (the New) Sincerity in the Music of LCD Soundsystem'			Roxanne Copping 'In the Shadow of The Rite'
18.00 – 19.00	Hustings – Dome (Student Committee Election Candidates) Information on membership benefits, special events for research students, and how to get involved – Dome (Amanda Hsieh, Emily Payne)				
19.00 – 20.00	Reception Bramall Foyer				

Tuesday 7th January 2014

09.00 – 11.00 Parallel Session 3					
	Beethoven	Composition Workshops (Electroacoustic) (Start 9.30)	Composition Process	Opera	Northern and Eastern European Music
	<i>Room: Elgar Concert Hall</i>	<i>Room: Dome</i>	<i>Room: LG34</i>	<i>Room: WG5 Aston Webb</i>	<i>Room: WG12 Aston Webb</i>
<i>Paper 1</i>	Artur Pereira 'Beethoven and the Slow Variation'		Brona Martin 'Listening to the Past: An Exploration of forgotten soundscapes'	Charlotte Bentley 'Satire and the status quo: Offenbach's <i>Grande-Duchesse</i> in Second Empire Paris'	Joanne Bolland 'The driving force and dilemmas of Norwegian composers during the Occupation of World War II'
<i>Paper 2</i>	Maria Razumovskaya 'Climbing Towards the Summit of Knowledge: Heinrich Neuhaus's Interpretation of Beethoven'	Brenna Cantwell <i>Chew Quietly</i>	Desmond Clarke 'The Fertile Intersection of Chance, Choice and System'	Corrina Connor "Hier gibt es einen Spass!" – who or what is Prince Orlofsky?'	Karolina Jarosz 'A résumé of the musical piece - through the sample of Legend op. 17 by Henryk Wieniawski. A path to the "integral interpretation": from conception, through realization and reception'
<i>Paper 3</i>	Marten Noorduin 'Changes in Beethoven's Tempi: Clarifications or Changes of Heart?'	Brett Gordon <i>Ecuelle</i>	Shona Mackay 'Up close and personal – a look at autobiographical processes'	Marco Pollaci 'Analyzing Verdi: pedagogic traditions between innovation, and politics'	Martin Curda "From the Monkey Mountains": The Body, the Grotesque and Carnival in the Music of Pavel Haas'

<i>Paper 4 (cont.)</i>	Susan J. Winch 'Eroica: Heroic Signification and Beethoven's Third Symphony'	Chris McCann <i>Amongst the Clutter</i>	Steven Daverson 'A Humanising Strategy in Complex Music'	Michelle Assay 'Akimov and Shostakovich's <i>Hamlet</i> : a Soviet "Shakesperiment"'	Milos Zapletal "Substitute religiosity" and Czech classical music of the 1920s and 1930s'
11.00 – 11.30	Tea and Coffee Break				
11.30 – 12.30	Workshop: Geoff Thomason – How Music Libraries can Support your Research – Elgar Concert Hall				
11.30 – 13.30	RMA Council Meeting – Law Building, Room 111				
12.30 – 13.30	Lunch				
13.30 – 15.30	Parallel Session 4				
	Analysis – Classical/Romantic	Composition Workshops (Instrumental) (Start 14.30)	Popular Music and Nationalism	Composing for Film and Television in the 20th Century	Collaboration
	<i>Room: Elgar Concert Hall</i>	<i>Room: Dome</i>	<i>Room: LG34</i>	<i>Room: WG5 Aston Webb</i>	<i>Room: WG12 Aston Webb</i>
<i>Paper 1</i>	Alexi Vellianitis 'The Rhetoric of Failure in Tonal Analysis'		Alasdair Campbell 'The Idea of Canada: Expressions of Culture and Nationality in the Thought and Practices of Glenn Gould'	Francis Jamie Myercough 'Problems of Ownership in Socialist Paradise: Shostakovich's Cheryomushki'	Cayenna Ponchione 'The anatomy of orchestral creativity: authorship in orchestral practice'
<i>Paper 2</i>	Joe Davies 'Evocations of the Past: Schubert and the Grotesque'	Alexander Glyde-Bates <i>Memento Mori</i>	Emaeyak Sylvanus 'Popular music and commercial road travels in Nigeria'	Matt Lawson 'Wiedergutmachung durch Filmmusik? The German film soundtrack and its role in coming to terms with the past'	Debbie Moss 'A shared collaborative aesthetic in Georges Auric's <i>Huit poèmes de Jean Cocteau</i> (1917-1918)'
<i>Paper 3</i>	Maxwell Williams Form and "Galant Schemata" in Mozart's Symphonic Minuets'	Katherine Betteridge <i>Belovodia</i>	Li-ming Pan 'Like a Bride: The Image of Female Musicians on Concert Posters in Taiwan'	Teresa Winter 'Contributions to Experimental Radio by Delia Derbyshire (1964-5)'	Steve Tromans 'The Birmingham-Chicago Improvisers' Ensemble: An Experiment in Compositional Affectivity'

<i>Paper 4</i>	Victoria M. Bernath 'The Marginalized Voice Speaks: Examining Cultural Conditioning and Virtuosoic Expression of Britain's First Modern Viola Concerto'	Daniel Linker <i>Paseo Miramar</i>	Lisa-Maria Brusius 'Cold Peace? Hip-hop in post-revolutionary Egypt'		William Tanke 'Re-vitalizing a performance practise of the eighteenth and nineteenth century through contemporary improvisation'
15.30 – 16.00	Tea and Coffee Break				
16.00 – 17.30	Parallel Session 5				
	The Piano	Composition Workshops (Instrumental)	Music in Education	Performance in the 19th Century	20th Century Analysis – The Second Viennese School
	<i>Room: Elgar Concert Hall</i>	<i>Room: Dome</i>	<i>Room: LG34</i>	<i>Room: WG5 Aston Webb</i>	<i>Room: WG12 Aston Webb</i>
<i>Paper 1</i>	Balder Neergaard 'Schumann as Piano Student'	Andrew Taylor <i>Neon Rain</i>	Claire Slight 'How does lifestyle act as a motivator for studying academic music degrees?'	Anna Maria Barry 'Male Opera Singers in Nineteenth-Century British Culture: John Braham and the Construction of a British Identity'	Danielle Hood 'The Uncanny Topic in the Fünf Orchesterstücke Op. 16: A "Key" to Schoenberg's Unconscious'
<i>Paper 2</i>	Iwan Llewelyn-Jones 'Les Grands Pouces: Ravel's 'strangler' thumbs in his solo piano works'	Yuko Ohara <i>Wave Transformation</i>	Hermione Ruck Keene "Why aren't you singing today?": the challenges of insider research as a musician'	Emma Higgins 'Unreliable narratives and ulterior motives: the politicized reception of Marie Delna'	Elisabeth Kappel 'Schoenberg's Heritage? The Melodramas of His Student Vilma von Webenau'
<i>Paper 3</i>	Joanna Szalewska-Pineau 'Developing interpretations of Szymanowski's piano works'	Máté Szigeti <i>Nema berkek</i>	Mary Black "Don't let that phrase die!" Interpreting verbal imagery in choral rehearsals'	Geoff Thomason "My own artistic status is guaranteed" : Adolph Brodsky's concert career in New York, 1891-1893'	Erin McHugh 'Das wahre Tier: Lulu's vocal music as commentary on her otherness and autonomy'
18.00 – 19.00	KEYNOTE ADDRESS: Howard Skempton – 'Exploring the Hinterland' – Elgar Concert Hall				
19.30	Conference Dinner – Bank Restaurant, Brindleyplace, Broad Street – a complimentary coach will be provided for travel to the restaurant				

Wednesday 8th January 2014

Wednesday 8th January 2014					
09.00 – 11.00	Parallel Session 6				
	Strauss, Mahler and their contemporaries	Analysis - Baroque	Composing and performing pop music and jazz	Provincial Music-Making in England	Instruments
	<i>Room: Elgar Concert Hall</i>	<i>Room: Dome</i>	<i>Room: LG34</i>	<i>Room: WG5 Aston Webb</i>	<i>Room: WG12 Aston Webb</i>
<i>Paper 1</i>	Amanda Hsieh 'Nature and the Ewig: Mahler's Das Lied von der Erde'	Adrian Powney 'A Time of Uncertainty: Charpentier's use of ♯ and 2'	Christopher Stanbury 'Rediscovering Duke Ellington's <i>Satin Doll</i> : transcription, performance and the electronic organ'	Christopher Roberts 'Mapping the career of Edward Miller, an eighteenth-century Doncaster musician'	Cassandre Balosso-Bardin 'The <i>Xeremies</i> , The Majorcan bagpipes: instrument of the islanders'
<i>Paper 2</i>	Desirée Johanna Mayr 'Prométhée, Leopoldo Miguéz's third symphonic poem'	David Fay 'Singing Signs: Chorales, Congregation and the Construction of Meaning from J.S. Bach's <i>Passions</i> '	Jamie Fyffe "So What" – Borrowed Materials and Collaborative Authorship in Jazz'	Rachel Johnson 'Music at the Manchester Mechanics' Institution, 1834 – 1860'	Elizabeth Ford 'A Revised History of the Flute in Eighteenth-Century Scotland'
<i>Paper 3</i>	Leah Batstone 'Whose Nietzsche?: Mahler and Strauss's Treatment of <i>Thus Spoke Zarathustra</i> '	Dionysios Kyropoulos 'Chironomia absens: Reviving period stagecraft in Baroque opera today'	Steven A Williams 'Pitch Perfect: Auto-tune or Out of Tune'	Andrew Hayden 'Great Yarmouth: Its Organists and their Role in the Cultural Life of the Town from 1733 until 1895: Dr Musgrave Heighington'	Ronnie Gibson 'The Performance of Scottish Fiddle Music: Towards a Tune-Concept'
<i>Paper 4</i>	Ralph Whyte 'Richard Strauss at the Intersection of Idealism and Commercialization in America'	Pei Yan Chow 'A Posthumous Resurrection: Heinrich Schütz's Musikalische Exequien'			Dorien Schampaert 'The Ondes Martenot as (mis)represented in academic literature'

11.00 – 11.30	Tea and Coffee Break				
11.30 – 12.30	Jerome Roche Prize Lecture: Christopher Chowrimootoo – ‘The Turn of the Screw, or: The Gothic Melodrama of Modernism’ – Elgar Concert Hall				
12.30 – 13.30	RMA Planning Committee – LG33				
12.30 – 13.30	Lunch				
13.30 – 14.30	KEYNOTE ADDRESS : Georgina Born – ‘Directions in Digital Musics: On the entanglement of aesthetic, technological and social change’ - Elgar Concert Hall				
14.45 – 16.15	Parallel Session 7 RMA Student Committee (14:45-16:45) – LG33				
	Early Music	Modernism and Postmodernism	The Psychology of Music	Repertoire, Concerts and Performances in Britain	Technology
	<i>Room: Elgar Concert Hall</i>	<i>Room: Dome</i>	<i>Room: LG34</i>	<i>Room: WG5 Aston Webb</i>	<i>Room: WG12 Aston Webb</i>
<i>Paper 1</i>	Adam Whittaker ‘The exemplary “mixed bag”: approaches to musical examples in some thirteenth-century Parisian theoretical treatises’	Christopher Booth ‘Postmodern Sacred Music: Understanding Pärt’s Credo as Sermon and Cultural Object’	Daniel Elphick ‘The Influence of <i>Anxiety</i> ’	Martin Humphries ‘In pitch black: The unexplored brass band repertoire of the twenty-first century’	Gill Davies ‘Distributed Music Over High Speed Research Networks using LOLA audiovisual streaming technology’
<i>Paper 2</i>	Katherina Lindekens ‘Words and Music in Restoration opera: Albion and Albanus versus King Arthur’	Klenio Jonessy de Medeiros Barros and Erickinson Bezerra de Lima ‘Theatricality as an extra-musical element in the performative construction: The clown’s composition in Sequenza V by Luciano Berio’	Maria Okunev ‘Tertiary Opera Training – Ethnographic Perspective’	Fiona Joy Gibbs ‘Innovation through vision? Prince Albert and the Royal Albert Hall’	Matthew Church ‘Bring the Noise: Listening Again to the Loudness Wars’
<i>Paper 3 (cont.)</i>	Sophie Burton ‘Inventory or reliquary? Local chant traditions in an eleventh century Beneventan Gradual’	William Teixeira da Silva ‘Rhetorical ascendance of contemporary composition’	Valerio Velardo ‘Towards a music systems theory Can music possibly be alive?’	Martin Perkins ‘Music-making at Weston Park in the Eighteenth Century’	Tim Laverack ‘Altering perceptions: Is technology bridging the gap between electro-acoustic art music and EDM?’

KEYNOTE ADDRESSES

Howard Skempton

'Exploring the hinterland'

Our music is an experience and an adventure, and our research reflects the need to explore the uncharted hinterland.

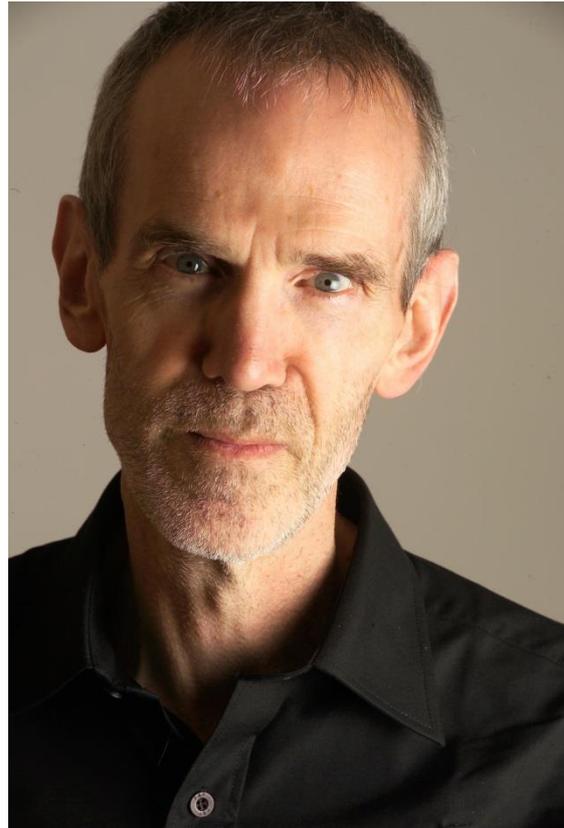
Our quest for the unfamiliar may reveal an alternative tradition: one that is challenging and liberating. Who are the key figures of such an alternative tradition and why are they significant?

We may explore the hinterland with the cartographer's passion for definition but it would be a mistake to conduct musical research without delighting in the exercise. We are curious, of course; and we are also playful.

Do we lose ourselves in the hinterland or do we return? Is the return to a familiar world both necessary and welcome?

Howard Skempton was born in Chester in 1947, and has worked as a composer, accordionist, and music publisher. He studied in London with Cornelius Cardew from 1967 and Cardew helped him to discover a musical language of great simplicity. Since then he has continued to write undeflected by compositional trends, producing a corpus of more than 300 works.

In May 2005, Skempton's *Tendrils* for string quartet was awarded the prize for 'best chamber-scale composition' by the Royal Philharmonic Society, and in December 2005 it won in the chamber music category at the annual British Composer Awards. Skempton won a second British Composer Award in 2008 for *The Moon is Flashing*, a song cycle for tenor and orchestra.



Skempton's works have been commissioned and performed by many leading artists and music organisations including the BBC, Birmingham Contemporary Music Group, Ensemble Bash, OKEANOS, New Noise, and the Royal Liverpool Philharmonic Orchestra's 'Ensemble 10/10'.

Skempton was commissioned as part of the New Music 20*12 Cultural Olympiad project, where his piece for the Central Council of Church Bell Ringers was performed in Kingston and played on BBC Radio 3 as the first music of 2012. It was heard again at the Spitalfields Festival in June 2013.

Recent commissions include a piano concerto commissioned by the BBC and a work for oboe and string trio commissioned by Birmingham Contemporary Music Group.

Christopher Chowrimootoo

'The Turn of the Screw, or: The Gothic Melodrama of Modernism'

Dip into any scholarly or critical account of Benjamin Britten's *The Turn of the Screw* (1954) and one is bound to encounter a degree of anxiety. Already by 1985, Wilfrid Mellers was defending the opera's ghosts as more psychological than real, while still in 2011, a pre-eminent music critic apparently felt the need to issue a similar apology: "Although a putative ghost story," he began, "Benjamin's 'The Turn of the Screw' is *not* a supernatural opera." Supposedly responding to decades of all-too-literal readings of the opera, such commentaries have sought to steer the work away from the "cheap" thrills of gothic tradition, towards the more cerebral challenges of modernist psychodrama. However, far from a belated correction to decades of misunderstanding - as scholarly rhetoric often implies - such critical strategies date back the opera's earliest critical reception.

In this talk, I will examine how Britten's opera simultaneously invites and resists such defenses. This will involve highlighting previously overlooked gothicisms in the stage design, text and music, and drawing connections with contemporary gothic literature, radio and film. However, it will also involve examining the ways in which the composer, librettist and critics sought to explain away these features, before tracing the roots of such strategies in early- and mid-twentieth-century criticism. Rather than attempting to resolve the question that has so preoccupied Britten scholars - that is, whether the opera's ghosts are real or imagined - my paper seeks to excavate its aesthetic stakes. For, in mediating between modernism and gothic melodrama, high and low, *The Turn of the Screw* raises unsettling questions about the faultlines of twentieth-century culture.

Christopher Chowrimootoo is an Assistant Professor of Musicology and Liberal Studies at the University of Notre Dame. His recent and forthcoming publications include articles and essays in *Eighteenth-Century Music*, *Cambridge Opera Journal*, *Opera Quarterly* and the *Journal of the Royal Musical Association*. His 2011 article in *Cambridge Opera Journal* won both the Jerome Roche Prize of the Royal Musical Association and Kurt Weill Foundation Article Prize. He is currently working on a monograph entitled *Middlebrow Modernism: Pleasure and Prestige in Twentieth-Century Music*.



Georgina Born

'Directions in Digital Musics: On the entanglement of aesthetic, technological and social change'

In this paper I present some of the mid-point findings of a six-country comparative ethnographic research program called 'Music, Digitisation, Mediation: Towards Interdisciplinary Music Studies'. Funded by the European Research Council, the MusDig program is intended to be non-parochial: not just about the UK, Europe and North America. In this sense it responds to the post-colonial rebalancing of research and theory towards formerly marginalised areas, illuminating through comparative studies the changes wrought by digital media to musics worldwide. MusDig is also interdisciplinary: as well as the music disciplines, it makes use of anthropology, sociology, media theory, sound studies and critical legal studies. Moreover, the program addresses a range of musics – popular and folk as well as art musics – and their evolving interrelations, across a spectrum of practices – production, circulation and consumption. In these ways MusDig embodies a relational musicology (Born 2010). I first present some of the wider comparative findings, and then focus in on my ethnography of digital art musics in the UK. Starting from a symptomatic crisis in 2012, I draw on research in universities and other key British institutions supporting digital art musics, tracing the diffusion of knowledge economy and creative industries policies through the sector and analysing the frictional entanglement of political, institutional, technological, social and aesthetic change.

Georgina Born is Professor of Music and Anthropology, University of Oxford, and a Professorial Fellow of Mansfield College, Oxford. Her research combines ethnographic and theoretical writings on music, media and cultural production. Her books are *Rationalizing Culture: IRCAM, Boulez and the Institutionalization of the Musical Avant-Garde* (California 1995), *Western Music*



and its Others (ed. with D. Hesmondhalgh, California 2000), *Uncertain Vision: Birt, Dyke and the Reinvention of the BBC* (Vintage 2005), *Music, Sound and Space: Transformations of Public and Private Experience* (ed., CUP 2013), and *Interdisciplinarity* (ed. with A. Barry, Routledge 2013). In spring 2014 she is the Bloch Visiting Professor in Music at the University of California, Berkeley, and from 2013-15 she is the Schulich Visiting Professor in Music, McGill University. Until 2015 she is directing the ERC-funded research program 'Music, Digitization, Mediation: Towards Interdisciplinary Music Studies'.

WORKSHOPS

HOW MUSIC LIBRARIES CAN SUPPORT YOUR RESEARCH

Geoff Thomason – Deputy Librarian, Royal Northern College of Music

With an increasing and sometimes bewildering array of resources available to musicologists it is perhaps unsurprising that musicologists are often hazy or unaware of all the possibilities and sometimes stumble upon them by chance rather than by the use of strategy. The International Association of Music Libraries has, as one of its roles, a mission to enable research and, in some cases, to devise these new resources. The purposes of this session is to highlight some of more important resources and projects in which the IAML is involved, for example, the Concert Programmes Database and the proposed database of musicians' letters.

AN INTRODUCTION TO PUBLISHING IN PEER-REVIEWED JOURNALS

Dr Laura Tunbridge – Senior Lecturer in Music at the University of Manchester

Discussion will range from the mechanics of submitting an article to a consideration of some of the issues around publishing as an early career scholar (such as whether to make your PhD into a book or a series of articles).

COMPOSITION WORKSHOPS: PIECES

INSTRUMENTAL

Memento Mori by **Alexander Glyde-Bates** (University of Southampton)

Belovodia by **Katherine Betteridge** (Bangor University)

Paseo Miramar by **Daniel Linker** (University of Bristol)

Neon Rain by **Andrew Taylor** (Cardiff University)

Wave Transformation by **Yuko Ohara** (Brunel University)

Nema berkek by **Máté Szigeti** (University of Southampton)

ELECTROACOUSTIC

Chew Quietly by **Brenna Cantwell** (University of Birmingham)

Ecuelle by **Brett Gordon** (Oxford Brookes University)

Amongst the Clutter by **Chris McCann** (Queen's University Belfast)

COMPOSITION WORKSHOPS: PERFORMERS

Birmingham Contemporary Music Group celebrated its 25th anniversary season in 2012/13. Emerging from within the City of Birmingham Symphony Orchestra, BCMG quickly established a reputation for exciting performances, innovative audience-building and learning initiatives, and a central commitment to composers and the presentation of new work. The Group has premiered over 150 works, most commissioned through its pioneering Sound Investment scheme, with a family of Investors supporting each new piece. In addition, BCMG's extensive Learning and Participation programme enables young people in a range of settings to create around 100 new pieces of music each year.

BCMG is Ensemble-in-Association at the University of Birmingham, part of which involves the Group running annual student composer workshops for third year and postgraduate students. Students have the opportunity to write for an ensemble of up to BCMG fifteen musicians, which then rehearses and records their works in a workshop session that forms part of their assessment. Expert feedback is given by the conductors and BCMG players. In addition, students writing for the ensemble can participate in masterclasses with individual BCMG musicians to look in detail at composing for specific instruments.

University of Birmingham music students are offered discounted tickets to all BCMG concerts at CBSO Centre and are invited to watch the Group rehearse. BCMG offers students opportunities to volunteer on Learning projects and provides a variety of training and professional development sessions for students interested in this type of work.

BCMG features on numerous CD recordings, including an ongoing series of NMC discs devoted to British composers, with recent releases of music by Oliver Knussen, Tansy Davies, Alexander Goehr and Richard Causton. The Group has two Artists-in-Association, Oliver Knussen and John Woolrich, and Sir Simon Rattle is the Group's Founding Patron.

www.bcmg.org.uk

PAPER ABSTRACTS

Kirstie Asmussen

'Music Publishing and the Exploitation of English Politics during the Interwar Period'

The practice of music publishing has long been neglected as an intermediary factor in the production of music but in fact, is central to the cultivation of a musical culture. In the increasingly uncertain and volatile conditions of England between the world wars, music publishers manipulated and cultivated aspects of English musical output in order to promote a carefully crafted message. Hubert Foss, the inaugural head of music at Oxford University Press, was an extraordinarily influential figure in the establishment of a new English tradition. Vaughan Williams and Walton leaned on Foss as a trusted advisor, while Lambert, Scholes and Tovey came to trust Foss as a capable editor. This paper will aim to outline the methods and mechanisms used by Hubert Foss in order to cultivate and promote English music during the interwar period. How did the fusing of English nationalism, continental modernism, politics, the social classes and musical appreciation serve as a tool for figures like Foss and leave us with the legacy of interwar English music as we see it today?

SESSION: Social Analysis – 20th Century-England

Michelle Assay

'Akimov and Shostakovich's *Hamlet*: a Soviet "Shakesperiment"'

When in 1932 the young theatre artist Nikolay Akimov made his directing debut with *Hamlet*, nobody expected to witness one of the biggest scandals of Russian/Soviet theatrical history. Akimov's production for the Vakhtangov theatre in Moscow had every element of the famously controversial style of Vsevolod Meyerhold (Russia's Bertholdt Brecht), including an apparently irreverent score by the equally young Dmitry Shostakovich. Yet even Meyerhold criticised the show severely. With Ophelia portrayed as a drunken prostitute, and Hamlet as a short, fat comedian, it is hardly surprising that critical opinion should have been sharply divided, agreeing only that Shostakovich's music was the best thing about the production. Meanwhile Western views - without the benefit of access to materials in Moscow's theatre archives - have become rigid and reductionist. This paper suggests an understanding of Akimov's intentions more grounded in documentary evidence, not least in relation to Shostakovich's music, which, paradoxically, may have been too skilful for the good of the production.

SESSION: Opera

Peter Atkinson

“Experimenting for his Planet!”: The Reception of Cyril Scott’s “Ultra-Modern” Music, 1900 – 1909’

Although today he is generally regarded as a marginal figure in the history of British music, during the years preceding World War I Cyril Scott (1879–1970) was well known for his iconoclastic tendencies and ‘ultra-modern’ music. By drawing on a wealth of untapped primary source material, this paper explores Scott’s reception at the start of the twentieth century and contributes to a nascent scholarly interest in his life and work. In addition to providing a window through which to view his ultra-modern music, this examination of Scott’s reception provides an insight into how ‘modern’ music in general was understood by Scott’s contemporaries.

Carl Dahlhaus’s concepts of ‘*musikalische Moderne*’ and ‘*Neue Musik*’, and Richard Taruskin’s notion of ‘maximalism’ are used to provide a framework within which to consider Scott’s music and reception. It is shown that whilst Scott’s earliest works can be linked with maximalism and ‘*musikalische Moderne*’, some of his later compositions were perceived by his contemporaries as having ventured into new realms, disconnected from tradition. It is argued that the reception of Scott’s music supports Dahlhaus’s claim that the break with nineteenth-century music occurred around 1907–10, a finding which refutes Taruskin’s contention that this rupture occurred in the 1920s.

SESSION: Social Analysis – 20th Century-England

Cassandre Balosso-Bardin

'The *Xeremies*, The Majorcan bagpipes: instrument of the islanders'

The *xeremies*, the Mallorcan bagpipes, are central to Mallorcan culture today. After a short demonstration of the instrument, this paper shall provide an overview of the instrument's history. Unlike other bagpipes around Europe, the use of the *xeremies* never died out, providing an unbroken line of practice for over two-hundred years. The drastic social changes brought on by mass tourism and the end of the Spanish dictatorship changed the use of the *xeremies* significantly. In the early 1970s the *xeremies* were taken up by young men who revolutionized its use in Mallorca. From a rural instrument played by a handful of old shepherds, it became a common instrument, symbol of Mallorcan identity. It is now played by over 400 people and is used in many different contexts such as political and cultural demonstrations as well as the usual village celebrations.

Based on a year's fieldwork and two years of extensive research, this paper will present the practice of the *xeremies* before and after the revival and examine its situation in Mallorca today. Has the revival been detrimental to the instrument and its traditions as some claim, or has it enabled it to survive and given it a new life?

SESSION: Instruments

Zara Barlas

'Holst's India: Reconfiguring Indian and British Identities in *Sita* and *Savitri*'

Gustav Holst composed various works pertaining to his personal fascination with Sanskrit literature and Hindu spiritualism and philosophy, including the operas *Sita* (1906) and *Savitri* (1908-9), which were based on stories from the ancient Hindu epics the *Ramayana* and *Mahabharata* respectively. These representations epitomised India to the British public, which was already familiar with India through trade and colonial acquisition. Whether directly through the composer's intentions or the incidental reception of the works, narratives that worked to reconfigure India's identity prevailed in these operas. In doing so, these works also carved out a relative British identity. This paper explores the various facets of these identities and contextualises them within the historical setting of Indo-British relations in the early twentieth century. How was India presented and received, and why? Given Holst's personal interest in India, transculturality is explored; the assimilation and appropriation of "Indian" aspects in his works, whether musical, textual or visual. In considering transculturality, this research seeks to identify new ways of understanding Holst's India. This case study highlights an approach that can be conducive to the further exploration of the significance of the arts in our comprehension of historical relationships between the traditionally polarised "Orient" and "Occident".

SESSION: Social Analysis – 20th Century-England

Anna Maria Barry

'Male Opera Singers in Nineteenth-Century British Culture: John Braham and the Construction of a British Identity'

In recent years much attention has been given to the figure of the operatic prima donna in nineteenth-century culture. Her male counterpart, however, has been relatively neglected. This is particularly surprising as the male opera singer occupied a uniquely problematic place in society, especially in nineteenth-century Britain where music was widely perceived to be a feminised pursuit. In this context, the male opera singer is particularly interesting, due to his complicated relationship with ideas about music and masculinity. The identity of *British* singers was complicated further, as opera attracted prejudice as a foreign art form.

This paper will present a case study of the British opera singer John Braham (c. 1774 – 1856.) It will examine the ways in which Braham constructed a public image that emphasised his 'Britishness' and masculinity. I will argue that he did this by distancing himself from the Jewish community into which he was born and strongly associating himself with the idea of British naval pride, which was particularly intense in Britain at the time of the Napoleonic wars. I hope this paper will demonstrate that male opera singers are as worthy of attention as their female equivalents and can offer an interesting new perspective on ideas about music, nationality and celebrity in nineteenth-century Britain.

SESSION: Performance in the 19th Century

Leah Batstone

'Whose Nietzsche?: Mahler and Strauss's Treatment of *Thus Spoke Zarathustra*'

In 1896, both Gustav Mahler and Richard Strauss completed works influenced by Nietzsche's *Thus Spoke Zarathustra*: Mahler's Third symphony and Strauss' symphonic tone poem of the same name. The fact that Mahler and Strauss are often discussed in terms of their contrasting aesthetics begs, therefore, a closer examination of their interpretations of Nietzsche. Mahler's engagement with Nietzsche reflects particular interest in perspectivism and the frenzied Dionysian re-affirmation of man's connection to one another (McGrath). Strauss, by contrast, was primarily drawn to the philosopher's rejection of Schopenhauerian pessimism, strong anti-Democratic leanings, and the importance of individual striving (Youmans). Their musical realizations of *Zarathustra* reflect two very different Nietzsches and in so doing reveal divergent interpretations of the philosopher in a decade when Nietzsche reception was at its most varied (Aschheim). Examination of their symphonic structure, placement and selection of *Zarathustra* texts, and personal correspondence regarding Nietzsche with each other and others, reveal Mahler and Strauss as proponents of different receptions of the philosopher's work. What my paper provides is a study of music's embodiment of not only the multi-faceted Nietzsche, but the philosophical reception of a particular age.

SESSION: Strauss, Mahler and their contemporaries

Charlotte Bentley

'Satire and the status quo: Offenbach's *Grande-Duchesse* in Second Empire Paris'

All too often, secondary literature on Offenbach's works falls into one of two distinct camps: one which labels his operettas collectively as harmless *bouffoneries* (headed by Siegfried Kracauer and, later, Richard Taruskin), and another which casts them firmly as satirical, but with little further investigation of the nature, intentions, and effects of this satire (see the work of Eric Hansen and Jess Tyre). The reality of the situation is by no means as simple as either of these positions suggests. In this paper, I explore the satirical content of *La Grande-Duchesse de Gérolstein* (1867), focussing particularly on the parodic treatment of both genre and contemporary mores within the work, together with the resulting intermingling of reality and fiction. By drawing on contemporary reviews, I also examine wider issues of the work's reception by both Parisian and international audiences visiting the city during the *exposition universelle* of 1867. In light of compelling theoretical and historical material, I argue that while Offenbach might not ultimately have transformed the future of France on either a political or musical level, his work played a complex and vital role in Parisian consciousness during the Second Empire.

SESSION: Opera

Victoria Bernath

'The Marginalized Voice Speaks: Examining Cultural Conditioning and Virtuoso Expression of Britain's First Modern Viola Concerto'

In contrast to France, Germany and Italy, British composers, as well as Victorian musical society at large, were late to adopt the viola as a virtuosic voice. Once a highly favored instrument at the Tudor court, by the Victorian era the viola had become marginalized, due to its distinctive timbral qualities and lowered to the status of a doubling instrument. The prominent position in British music currently held by the viola has been credited to violist Lionel Tertis for his work during the mid 20th century. However, this paper will argue that a rejuvenation of the viola's popularity began at an earlier date, in 1892 with the printed edition of Britain's first modern viola concerto by Emil Kreuz.

Taken from a larger doctoral research project detailing the social history of the viola in Britain (circa 1892-1932) through the concerto form, this paper will focus on the forgotten and previously unheard *Concerto in A- for Viola and Orchestra*, Op. 20 by Emil Kreuz. A brief analysis of the concerto, with performance examples, will be followed by a discussion of the concerto's reception reflecting upon the national musical culture at the time: a set of intersecting effects of late Victorian performance education, musical tastes and nationalism which, although such factors led to the concerto's eventual disappearance from the concert circuit, gave rise to a new performance legacy, the British viola virtuoso.

SESSION: Analysis – Classical/Romantic

Mary Black

“Don’t let that phrase die!” Interpreting verbal imagery in choral rehearsals’

‘If you let that phrase slow down, it’s death to the music!’

Phrases such as this were the initial impetus for this research. Through experience as both singer and choir director, the author had heard and invented many similar examples of verbal imagery. However, there had been no previous consideration of why this type of expression was being used and whether it was effective. These questions were the springboard for this research which aims to investigate the use and effect of verbal imagery in choral directing. The research will determine the circumstances and efficacy of verbal imagery in choral rehearsals through videoed observations, interviews and questionnaires which will demonstrate how different participants understand and respond to verbal imagery. The research shows that singers are able to interpret the verbal imagery and that there is remarkable agreement on this interpretation, both between singers and their directors and also from one choir and director to another. The research establishes that singers modify the sound they sing in response to verbal imagery and also demonstrates other functions of verbal imagery, for example its role as a mnemonic.

This area of research has been chosen for several reasons: firstly, there is little concentration on verbal communication in current literature, despite a great deal of research on the techniques that choral directors use in general. Secondly, if verbal imagery is so frequently used, what is its function? The data establishes key functions of imagery in this context.

The research area is particularly significant to choral directors who already use verbal imagery as they can employ it more consciously and effectively. It also has ramifications more generally for those teaching music in other contexts.

SESSION: Music in Education

Joanne Bolland

'The driving force and dilemmas of Norwegian composers during the Occupation of World War II'

On the morning of 9 April 1940, Norwegians woke to an invasion by German forces. As the Nazis attempted to take control of the country they used music as one way of ingratiating themselves. The split in society mirrored in music as in other arts, was pronounced. Some remained loyal to Norway (good Norwegians/jossinger) while others lent themselves to the German cause. Not surprisingly, Norwegians have found this a painful topic, and numerous questions remain to be researched. How does a country survive in these conditions of internal conflict? For those prominent Norwegian Jewish performers and composers who left Norway in exile to Sweden, a neutral country, what were the effects of witnessing the enemy entering and leaving their supposed safe haven? How was it possible to have compositions heard?

The paper will discuss the use of the Norwegian composers by the Germans for their own ends, including specifically the Grieg jubilee in 1943; how Christian Sinding's illness was exploited; the exile of Jewish musicians; and David Monrad Johansen's activities during the Occupation, their after-effects and how he later justified his behaviour.

SESSION: Northern and Eastern European Music

Christopher Booth

'Postmodern Sacred Music: Understanding Pärt's Credo as Sermon and Cultural Object'

Arvo Pärt's *Credo*, a work born into political scandal during the Cold War, fuses two seemingly disparate Biblical texts, giving rise to the question of hermeneutics, especially considering how Pärt sets them. In this paper, I contend that the setting spins a teleological narrative that juxtaposes new composition with borrowed music. The result is both exegesis and eisegesis: by conflating textual and musical ideas, Pärt's explication of the Biblical passages presents a personal conjecture regarding their modern relevance. I begin with a brief contextual discussion of the social and political circumstances that may have affected the work and its reception, as well as relevant scholarship on Pärt's music and the political ramifications of *Credo*. I then demonstrate the manner in which the relationship of text to music reveals the composer's intent to be more theological than political. I present a hitherto unrecognized organizational scheme in which the *Credo* is grounded upon numeric groupings of texture, register, and instrumentation, which reveal interpretations of text by relating to its syllabic construction. These enable us to view the work from both a structuralist and a poststructuralist perspective: a dialogue between old and new, tonal and post-tonal, scripture and sermon.

SESSION: Modernism and Postmodernism

Bruno Bower

'Grieg, Schubert, Beethoven: Varieties of National Identity in the Programme Notes of the Crystal Palace Concerts, 1865-1879'

Much of the existing literature on nineteenth century programme notes has focused on history and contexts. As an example of the insights to be gained from close reading this material, we could consider the various approaches to national identity contained in the programme notes produced for the Crystal Palace Saturday Concerts. Notes for the few appearances of Grieg openly state his nationality, and imply that this information was useful for understanding his music. The notes for Schubert's music, on the other hand, generally made no reference to his nationality, instead opting for a broad range of explanatory material and implications of universality. There were also a few non-British composers who were frequently treated as essentially British by historical association. Beethoven might seem like a surprising example of this type, as he had relatively little connection with England during his lifetime. However, frequent references to English poetry and extensive comparisons with Shakespeare in the programme notes seem to indicate (among other things) a subtle attempt to appropriate him for Britain. This raises interesting questions regarding the current understanding of national identity and music in the Victorian period.

SESSION: Music in 18th- and 19th-Century London

Lisa-Maria Brusius

‘Cold Peace? Hip-hop in post-revolutionary Egypt’

In the course of the uprisings in the Arab world in 2011 music proved to be a prominent part of public protest. But what happened during the months following the revolution?

“Cold Peace” is the title of an album Egyptian rapper Mohamed El Deeb launched in June 2012. Mohamed is only one amongst a vast number of Hip-hop artists who politically expressed themselves through their music.

This paper aims to portray and discuss ways in which post-revolutionary music reproduces revolutionary ideas: Throughout history, post-revolutionary discourse has frequently constructed images that would support the reproduction of certain narratives and aesthetics.

The broader question I want to address in this paper is how music contributes to a glorification and romanticization of revolutionary events. To what extent does Mohamed El Deeb’s music adopt this common revolutionary practice? Are there elements in Hip-hop music that provide means to realise this preservation of ideas?

In order to explore these questions, this case study wants to draw close attention to techniques of sampling and borrowing. By doing so, this paper seeks to contribute to the theory of musical borrowing and thus, to the theory of a musical practice that is not limited to Hip-hop culture.

SESSION: Popular Music and Nationalism

Sophie Burton

'Inventory or reliquary? Local chant traditions in an eleventh century Beneventan Gradual'

The eleventh century gradual Benevento 40, whilst being primarily a source of Gregorian chant, is also the most complete extant source of the Beneventan chant repertoire. Of the seventeen Beneventan Masses in this manuscript, most are found as a single Mass following the Gregorian Propers for the same day; on two occasions, however, two Beneventan Masses are given alongside their Gregorian counterpart. This overabundance of liturgical material raises questions about the practicality of using all of this content in performance; this, in turn, forces us to reassess the function of the manuscript. Is it an inventory of contemporaneous liturgical practices, or a reliquary of disused and yet still treasured traditions? This paper examines Beneventan Masses for All Saints, the *Exaltatio* and *Inventio sanctae crucis* and feasts for Ss Peter and Paul as they relate to eleventh century liturgical practices and the preservation of remnants of Beneventan musical heritage.

SESSION: Early Music

Alasdair Campbell

'The Idea of Canada: Expressions of Culture and Nationality in the Thought and Practices of Glenn Gould'

By virtue of his unique artistry, his personal eccentricity and intellectual iconoclasm, Canadian pianist, writer and broadcaster Glenn Gould (1932-1982) has long been a subject of popular and scholarly fascination, inviting both cultish admiration and scornful criticism, hagiography and sober reflection. Yet there remains a tendency to exaggerate the more superficial and spurious elements of Gould's life and career, a consequence of the personality fetishism that has accompanied his wider reception. This has deflected attention away from the more complex issues engendered by Gould's aesthetic and from the realities of his historical and cultural context.

In this paper I respond to the prevailing view of Gould and to the paucity of cultural-contextual scholarship on the subject, reflecting on how the musical and technological situation in post-war Canada came to bear on the pianist's musical and technological thought and practices through a consideration of important institutional and intellectual spheres. In so doing, I aim to provide a more nuanced and embedded understanding of the pianist, challenging the myths that have framed the mainstream discourse on Gould, and laying the groundwork for a new analytical-philosophical paradigm in which the salient issues surrounding Gould's artistic and intellectual legacy structure and guide popular and scholarly debate.

SESSION: Popular Music and Nationalism

Pei Yan Chow

'A Posthumous Resurrection: Heinrich Schütz's *Musikalische Exequien*'

Heinrich Schütz's *Musikalische Exequien* (1635/6) was composed for the funeral of Prince Heinrich Posthumus and exemplifies the culture of *ars moriendi* and rhetoric that was characteristic of Lutheran Germany in the seventeenth century. In the work, Schütz portrays the Prince, both directly and indirectly, to have been 'resurrected' in heaven, not only to console the congregation but also to reiterate Christian values and encourage them to follow in the devout Prince's footsteps so that they could also be 'saved' in the future. Schütz achieves this by conveying the Prince's final messages to the bereaved effectively using various rhetorical devices, by depicting the Prince to be in heavenly company, and also by providing an everlasting monument in representation of the Prince's afterlife. My study will take up a similar approach as to existing literature by Bettina Varwig and Gregory Johnston in examining how the rhetorical devices have been used to 'resurrect' the Prince, but I suggest that the work can additionally be seen as a representation of the transition from life to death, while drawing links to the notion of transcendence and the interdisciplinary aspect of music.

SESSION: Analysis - Baroque

Matthew Church

'Bring the Noise: Listening Again to the Loudness Wars'

Much has been written outside of academia about the excessive use of dynamic range compression (DRC) in popular music. The growing ubiquity of DRC in popular music production is frequently referred to pejoratively as the 'loudness wars'. However, due to the abstract, relative nature of volume until playback, 'loudness' in this context can only be understood as the sound *quality* of digitally maximised amplitude – a phenomenon that would seem to be fairly isolated to recorded popular music. I explore the possible reasons behind this percept and its difference from the comprehension of other production techniques as well as natural audio, suggesting that modern studio production presents a complex source-bonded audio experience in which loudness is primary over quietness.

I then go on to offer a series of other theoretical frameworks through which loudness can be experienced, with reference to established principles of psychoacoustics, to spectral analysis of audio data, and to anecdotes of various musicians working in the field. The paper will close with an analysis of perceptual loudness in Imogen Heap's *Hide and Seek*.

SESSION: Technology

Desmond Clarke

'The Fertile Intersection of Chance, Choice and System'

In this paper I will present two recent string quartets, *Insect-Wood-Growth* and the first movement of *String Quartet (2012-13)*. Both works address, in very different ways, restriction of compositional choice through rigorous systematisation of certain parameters. *Insect-Wood-Growth* was written for the Eurydice quartet as part of the 2013 highSCORE festival in Pavia, Italy. It is a five-minute, ten-movement work which explores the compositional synthesis of chance-, system- and choice-based musical material and the mediation between micro- and macro-structures. *String Quartet (2012-13)* is a sixteen-minute, three-movement work of which the first is presented here. The form of the movement arises from the partial mapping of data derived from a simulation of objects moving through a gravitational field onto the parameters of pitch and dynamic. The elegant structures within the data allow the emergence of moments of opposition, integration and coalescence between system and free composition, and provide one pole of an opposition between generative and referential music which dominates the large-scale, multi-movement form. I will discuss the compositional processes of both works, from conception and pre-compositional work to realisation, explore how successfully those processes translated into a performance and touch upon the implications of these pieces for my future work.

SESSION: Composition Process

Sara Clethero

'Autism and authenticity'

This paper deals with a singing project with autism west midlands (a voluntary society, providing residential care and support for adults with an autistic spectrum disorder) which has been running for 20years, and is the subject of a forthcoming article in Good Autism Practice journal. We have worked, somewhat unconventionally, with Alexander Technique teachers, and have seen some surprising changes in the functioning and musical participation of the members of the group. Some of them have found the means to be much more creative through this process. And in some cases, they have clearly benefitted from the social and physical disciplines of the project.

Many of these changes can be usefully analysed, in this submission, in terms of philosophical ideas of authenticity and "being there" (ie Dasein, in the terminology of Heidegger).

This paper will examine the following questions:

1. How can the concept of authenticity in singing teaching practice illuminate our understanding of the functioning in this area of those who have a diagnosis of asd?
2. How can this be made more specific through the use of the Alexander Technique?
3. What are the implications of the above for future practice?

SESSION: Collaboration and Authenticity

Corrina Connor

“Hier gibt es einen Spass!” – who or what is Prince Orlofsky?

The enigmatic Russian aristocrat who presides over a chaotic gathering of Vienna's bourgeoisie in Johann Strauss's *Die Fledermaus* is the ideal subject for an investigation of operatic masculinities. Previous discussions of Orlofsky focus on national difference and diva-worship, but leave unexplored many aspects of the Prince's character, directorial interpretations of the role, and casting. Another preoccupation has been the empowerment, or otherwise, of a woman singing a 'male' role: Orlofsky is often examined in the context of other 'travesti' roles, including Cherubino or Octavian, particularly as some singers make a speciality of performing these three parts. However, the origins and evolution of Orlofsky make it clear that there are more differences between Prince Orlofsky and other 'travesti' roles than there are similarities – not least because the part can be sung by a tenor, and now by increasing numbers of countertenors. This paper considers the factors that contribute to the masculinity of Prince Orlofsky, and asks how this masculinity is constructed by female and male singers. To explore these questions I examine how different voice-types in the role can satisfy, or confound the expectations of the audience, and how history, and changing stereotypes of nationality, gender, and power contribute to the analysis and understanding of this character.

SESSION: Opera

Roxanne Copping

'In the Shadow of The Rite'

The premiere of Stravinsky's *Rite of Spring* (1913) was a phenomenal cultural event. This one work changed the history of Diaghilev's *Ballets Russes*, overshadowing many wouldbe- great ballets and altering the style of future works.

Prior to this 1913 season, Diaghilev had created a carefully tested recipe for artistic, commercial, and social success. Each ballet was constructed with an almost formulaic simplicity; one part pragmatic music, one part glorious colour, and one part sublime movement, crucially, with no single element outshining another. The reason for this dramatic change in style, and the resultant deviation from the *Ballets Russes'* existing modus operandi, meant that two separate types of ballets were produced in the ensuing years within the company. The focus of this paper will be the coexistence of these differing styles.

Although only active for only two decades, the *Ballets Russes* has garnered more academic interest than any other artistic company. However, the majority of research has focussed on the giants of the genre, thus neglecting those that fall into the shadows. By examining why the composers of the *Ballets Russes'* worked as they did, it is possible to add a new insight into this highly explored topic.

SESSION: Early 20th-Century Music

Martin Curda

“*From the Monkey Mountains*”: The Body, the Grotesque and Carnival in the Music of Pavel Haas’

It has been claimed that Pavel Haas’s string quartet *From the Monkey Mountains* (1925) is the most prominent instance of the composer’s alignment with the 1920s musical ‘avant-garde’, as epitomised by Stravinsky and ‘Les Six’. However, little effort has been made to articulate this affinity or consider it in relation to the influence of Leoš Janáček, with whom Haas studied. Haas’s quartet also needs to be related to the more immediate context of the Czechoslovakian avant-garde, in particular the so-called Poetism movement.

The proposed cultural-analytical reading of Haas’s quartet draws largely on its numerous references to Poetism’s characteristic topoi (such as ‘jazz’, ‘circus’, ‘sports’ or the ‘exotic’). Particularly significant is the topic of ‘carnival’, which is associated with the ‘grotesque’ (a quality essential to much of Haas’s music) that I will discuss through Mikhail Bakhtin’s cultural-critical perspectives.

SESSION: Northern and Eastern European Music

William Teixeira da Silva

'Rhetorical ascendance of contemporary composition'

Contemporary music today involves a big diversity of styles and aesthetics. However, compositional procedures were born inside a larger system that had structured musical language: the rhetoric. This art has been exhaustively applied on renaissance and baroque music but its traces are still remained on later music. The present paper discusses how rhetoric might influence musical composition nowadays and it aims to figure out the paths that have lead the development of such process, mainly through the part of rhetoric that deals with the conceiving or choosing of ideas, the *inventio*. To do it coherently with the current thought is impossible using only Aristotelian conception on rhetoric so the discussion is theoretically based on the work that brought it back for present philosophy, *The New Rhetoric: a Treatise on Argumentation*, by Chaïm Perelman and Lucie Olbrechts-Tyteca. To verify the relevance of this issue, the concepts will be compared with the praxis of two very opposite style composers: Luciano Berio and Giacinto Scelsi, namely on pieces *Sequenza XIV* and *Maknongan*, respectively. The main topics are rewriting and commonplace, and musical topicalization from *topos*.

SESSION: Modernism and Postmodernism

Steven Daverson

'A Humanising Strategy in Complex Music'

The composer Claus-Steffen Mahnkopf noted that composers of so-called 'New Complexity' often assemble material as different strata that give rise to their unusual musical situations. However, the overabundance of material that also characterises complex music masks this approach, leaving a listener with an experience that, while exciting, is often overwhelming when trying to parse anything deeper than surface activity.

In my recent work, including *Schattenwanderer* for clarinet and ensemble and my string quartet *Three Rivers from the Navidson Record*, I have developed a strategy that allows materials to be overlapped in a similar manner, but results in a music where 'complex' situations and performative challenges are *heard*, both as the result of a process, but also as an increase in music tension; something that can occasionally be lost in the high-octane saturation of complex music.

While some of my work does feature this high level of activity, writing a more spacious music in certain areas with clearer delineation of material, I have found a voice that treads the fine line between compositional rigour and human expressivity.

SESSION: Composition Process

Gill Davies

'Distributed Music Over High Speed Research Networks using LOLA audiovisual streaming technology'

For over 15 years, audiovisual streaming technologies have facilitated masterclasses and rehearsals over distances, but have not been appropriate for distributed musicians to play together in real-time due to latencies of around 400 milliseconds. The LOLA (Low Latency) audiovisual streaming technology, developed in Italy since 2005, attempts to overcome this problem. Can it can be used successfully for distributed music rehearsals, masterclasses and performances? How do musicians and audiences perceive the presentation of distributed music performances using LOLA? My research effort has focussed on a series of case studies trialling the LOLA technology with musicians from classical and jazz genres including combinations of instruments and musical groupings. This paper presents the findings of the case studies, largely from a qualitative perspective, and describes the methodology used. The original research took place mainly at Edinburgh Napier University, the first HEA establishment in the UK to trial the LOLA technology.

SESSION: Technology

Joe Davies

'Evocations of the Past: Schubert and the Grotesque'

Composed in 1828 and dedicated to Caroline Esterházy, Schubert's F-Minor Piano Duet Fantasy, D 940, offers the ear a strange, quite terrifying musical experience. Frequently indulging in vehement outpourings of emotion, brutal textures, harsh dynamic contrasts, and curious stylistic juxtapositions, this piece (particularly the second movement) seems determined not only to break out of the confines of compositional decorum but also to explore new aesthetic ideals.

Taking Richards's view that the fantasy (as a genre) 'simultaneously resists interpretation and offers itself promiscuously to multiple readings' as a point of departure (2001) and with reference to the work of Brett (1997), Kinderman (1996), and Wollenberg (2011), I will propose that Schubert's D 940 seems less concerned with being beautiful (as defined in the writings of Christian Friedrich Michaelis et al.) or picturesque than with conjuring up a grotesque monster. Consideration will be devoted to the relationship between music and landscape, the semiosis of musical topics (including the significance of the 'Baroque' as both an affective and meta-musical zone), and the exploitation of temporal extremes. Though D 940 will form the focal point of this study, reference will be made to other pieces that are imbued with a predilection for the bizarre, particularly the 'Wanderer' Fantasy, D 760 (1822). In linking these pieces with the visual arts, this paper hopes to make a contribution to the ongoing discussion of expressive practices in Schubert's keyboard music.

SESSION: Analysis – Classical/Romantic

Klenio Jonessy de Medeiros Barros and Erickinson Bezerra de Lima

‘Theatricality as an extra-musical element in the performative construction: The clown’s composition in Sequenza V by Luciano Berio’

This paper aims to discuss theatrical aspects as an extra-musical element that is relevant to the performer’s preparation for the interpretation of Sequenza V, of the composer Luciano Berio. The procedure of preparing the performance aims to develop a level of presence that increases through the relationship of the performer with the events around them. This relationship provides its own language characteristics, resulting in a distortion of the performer’s role and providing an expressive development in performative construction into the process of creating the clown.

Authors like HANSEN (2010), and KLEBER (2012), also the performance notes written by the composer himself, was uses as reference. The paper work was divided in two parts, the first one is a theoretical, analytical and a practical study of the work, this way the first part provides a subsidies for a proposal performance outlined in the second part of the research.

We’ll be highlight technical and interpretative aspects about the construction and collaboration of theatrical elements that is combined to musicals elements. These elements drive a conscious expansion and construction for a single identity that is proposed by Berio. This construction is done by manipulating some elements described by the performer through interpretation.

SESSION: Modernism and Postmodernism

Daniel Elphick

'The Influence of *Anxiety*'

Harold Bloom's theories of influence in poetry are well known and many scholars have sought to apply them to wider fields of art. His aggressive vision of artistic influence has new authors 'appropriate' their predecessors' works leading to an Oedipal elimination of the father-figure of influence. Bloom's theories have proved highly significant in musicology, but also problematic. This paper seeks to give a brief overview of Bloom's writings and move to a review of Musicologists' attempts to utilise his theories as set out in the book *The Anxiety of Influence*. It becomes apparent these cannot be easily adapted to music since they perpetuate the contested concept of 'originality as progress'. I seek to demonstrate this with short case studies of friendships between composers that cannot be easily moulded to fit alongside Bloom's aggressive writings. With these, I suggest a new template of musical influence, utilising thoughts from T.S. Eliot, Benjamin Britten and several others authors simultaneously calling for a reassessment of this complex issue from the perspective of musicology.

SESSION: The Psychology of Music

David Fay

'Singing Signs: Chorales, Congregation and the Construction of Meaning from J.S. Bach's *Passions*'

How did Bach's *Passions* mean to the 18th-century Leipzig congregation?

Attempting to uncover the various modes of meaning in Bach's music has been a musicological preoccupation almost since the invention of the discipline. Few studies, however, have concentrated on the music's capacity to communicate meaning to the listener, rather than on the discovery of more mystical meanings hidden in the score. In this paper I focus on the listening communities for which Bach wrote his *Passions* – the congregations of Leipzig's *Hauptkirchen* – and examine the vital role that Lutheran chorales played in communicating theological meaning to these congregations. Chorales were omnipresent in post-Reformation Germany, and the way in which their communally-established meanings interacted with other texts – musical, textual, liturgical – was crucial in enabling the congregants to construct meaning from the *Passion* music. We will examine this intertextual interaction, exploring its semantic and theological potential in one example movement from the *St Matthew Passion*: the opening chorus, 'Kommt, ihr Töchter'. We shall see how, by virtue of their familiarity with the integrated chorale 'O Lamm Gottes, unschuldig', and knowledge of its meanings, this movement draws the congregants into a particular theological interpretation of the ensuing *Passion* music.

SESSION: Analysis - Baroque

Elizabeth Ford

'A Revised History of the Flute in Eighteenth-Century Scotland'

Histories of Scottish music neglect the flute, although it was a most popular instrument in the eighteenth century, particularly for amateur musicians. All writing on the flute in eighteenth-century Scotland has used William Tytler's 1792 article "On the Fashionable Entertainments and Amusements in Edinburgh in the Last Century," as the starting point. Tytler wrote that the German flute was not known in Scotland prior to 1725, having been introduced to the country in that year by Sir Gilbert Elliott of Minto, who had studied the instrument in France. Musicologists have unquestionably accepted Tytler's version of history with little evidence of its veracity. Documents exist showing that the German flute was known in Scotland as early as 1717.

The flute is generally thought to have been played exclusively by gentlemen. It was difficult to play well and on the cutting edge of fashion, requiring an income and leisure time to devote to practice in order to play the simplest of tunes. Even so, there are indications that it was also enjoyed by the lower classes in Scotland.

It was not considered proper for women to play wind instruments; the flute was especially forbidden due to its mythological associations with war, seduction, and masculine power. In Scotland, however, it was popular amongst upper-class ladies.

This paper will examine the evidence for the flute as a factor in the musical life of eighteenth-century Scotland, and consider how it may revise the accepted history of the instrument.

SESSION: Instruments

Jamie Fyffe

“So What” – Borrowed Materials and Collaborative Authorship in Jazz’

This paper examines the Miles Davis composition ‘So What’ (*Kind of Blue*, 1959). Previous work tends to focus on its modality (Kernfeld, 1981) whereas this study examines the collaborative nature of its genesis. It argues Davis composed the piece by reworking existing musical materials which had recently aroused his interest. Davis borrowed from contemporaries he admired through (1) sound recordings; (2) social and intellectual groups; and (3) recording sessions, reassembling these items to produce an influential recording woven from borrowed thread.

Using musical analysis as its primary tool, the paper will identify the main building blocks of ‘So What’ and trace those constituent elements back to their sources. Beginning with melodic design, harmonic structure and rhythmic form, the study will identify separate genealogies for each by examining influential sound recordings. It will also reassess evidence regarding who composed the introduction to ‘So What’ and highlight the collective nature of the development of modality in jazz.

The examination forms a case study designed to illustrate collaborative authorship in jazz. In addition to illustrating the effectiveness of Davis’s compositional strategy, it questions romantic notions of individual genius and highlights the inadequacy of copyright law in comprehending complex creative processes involving multiple participants.

SESSION: Composing and performing pop music and jazz

Monika Galla-Pecynska

'Markov chain applications in creating and understanding music'

Since Lejaren Hiller's composition of the 'Illiac Suite' Markov chains have occupied an important place in twentieth-century understandings of music. This paper will discuss how Markov chains are used in musical contexts, presenting case studies and tracing the evolution of the concept over the past several decades. It will offer a basic introduction to the mathematical concept and to its application to composition, music analysis and pattern recognition. It will then focus more narrowly on different approaches to composition, with particular attention to using pattern extraction and single-note models to create new works. Markov chains can control different elements in a piece pitch, intervals or duration. They can also be used to imitate historical styles, like the music of Bach or Mozart, and such outputs raise interesting questions about authenticity. Markov chains can be used in conjunction with other algorithmic processes such as Automata Cellular or the Monte-Carlo method. These procedures have an on-going influence on composers and their relationship to musical sources and inspirations.

SESSION: 20th Century Analysis - Mathematical

Fiona Joy Gibbs

'Innovation through vision? Prince Albert and the Royal Albert Hall'

Prince Albert died in 1861, a decade after his initiative of 'The Great Exhibition' of 1851, but before much of 'Albertopolis', including the Royal Albert Hall, was built. The fact that his plans nevertheless came to fruition is impressive.

This paper will explore how Albert's vision has impacted upon the Hall, and forms part of my research on 'The role of the Royal Albert Hall in London's musical life.' Albert was instrumental in the building of the Hall; in life through conceiving it as an idea, and in death through Queen Victoria's dedication to his memory.

This paper will explore the extent to which Albert's vision for the Hall was realised, based on an examination of his letters and memoranda, the events that subsequently took place once the RAH opened in 1871 and the changes to the Hall's programming following its award of Charitable Status in 1966.

I will provide a preliminary answer to Albert's impact on the RAH in this paper, using both historical and ethnographical materials. I will show how two different research methods can be used in conjunction to paint a fuller picture of this concert hall and its place in London's musical life.

SESSION: Repertoire, Concerts and Performances in Britain

Ronnie Gibson

'The Performance of Scottish Fiddle Music: Towards a Tune-Concept'

The study of historical performing practices of Scottish fiddle music is greatly facilitated by the existence in music notation of multiple examples of individual tunes. Significantly, each is usually unique, and when taken together as an index of performing practice they can be interpreted to highlight performers' creative engagement with the tune, defined as a loosely constructed melodic and rhythmic contour which is distinguishable from other tunes. While it is sometimes possible to identify lines of influence between examples, the variant paradigm utilised in folkloristics proves an inadequate tool in this context given the insignificance of an urtext and the individuality of most examples, based as they often are on a performance rather than an existing text. This paper will introduce the tune-concept as a helpful model which challenges the conception of music as a fixed text by recognising the contingency of notation upon performance. Tensions between aurality and literacy will be examined with recourse to examples of Scottish fiddle music, but the findings will be applicable to any traditional music for which tunes form a cultural currency, and of relevance to studies of pre nineteenth-century performing practice. Ultimately, it will demonstrate that notated examples represent a springboard from which performers start rather than an end-product in their own right.

SESSION: Instruments

Ondrej Gima

'The Fiery Angel (original version): The Triangle of love, despair and obsession'

Prokofiev's "ill-fated" expressionist opera the *Fiery Angel* can be considered to be the composer's most ambitious work, created during his years outside Russia based on Valery Bryusov's novel. This musical re-creation of Bryusov's novel through the music and dramatic action of two main characters Renata and Ruprecht, portrays anxiety of passionate lovers, willingness to do impossible, the deepness of the tragic love, fine line between Evil and Good in conventional sense of Christianity, limitation of religious beliefs, religious dogmatism and rational inquiry and last but not least, pure love and devotion, human sexuality and eroticism.

Prokofiev commenced work on the opera – the original version on 20th January 1920. However, the original version of the opera preserved in the form of vocal score was not orchestrated before the revision of the whole opera took place in 1926, despite the opera and the vocal score was finally completed on 13th January 1923 in Ettal. The direct result of this was that Prokofiev revised the opera in 1926 and also that he never saw this work staged.

The aim of this paper is to take a closer look at Serge Prokofiev's original version of the opera and the central character of the opera – Renata who is haunted by visions of an Angel, her beloved Madiel, who becomes her obsession and her passion from musical and psychological perspective of composer interest in Christian Science.

Secondly, the paper will discuss the musical creation of Renata and Ruprecht, with other characters embedded in this supernatural allegory, the difficulties in the process of moderating the issues and balancing the relationship between the music and libretto (text – drama) in the original version of the opera in contrast to the revised version of the opera.

Thirdly, the paper will discuss the importance of understanding of original version of the opera through which we can understand composer's musical language and style during his exile years.

Finally I will take a closer look at Prokofiev's compositional process, the inconsistency in dramatic flow of the opera in contrast with the more or less defined musical flow, the composer's own adaptation of the Bryusov novel in the construction of the

libretto, the difficulties of converting plot to the libretto, the inconsistency in mutual cooperation of both music and libretto and the challenges of proposed first edition (fully orchestrated score) of the original version of the opera.

SESSION: Early 20th-Century Music

Jonathan Godsall

'What happens next? Pre-existing music and filmic expectation'

In watching a film for the first time, we generate short- and long-range expectations about how events in the narrative are likely to unfold. We invest in films through this process, and react to them based on how our expectations are or are not met.

Music in film can encourage us to generate such expectations: a rising tremolo string passage suggests that some shock or revelation will occur in the coming seconds, for instance. When we recognise the music in question as having pre-existed the film, our potential recollection of its musical progression can lead to short-range predictions for the forthcoming filmic action that are very specific, in relation to *when* something will occur, and also to *what* will occur (particularly if we also recall images and ideas associated with that music in previous contexts). Looking at a number of cases, including that of the climactic sequence of *The Artist* (2011), this paper considers the unique possibilities offered by pre-existing music in this regard, from the perspectives of both audiences and filmmakers. This is one as-yet-underexplored issue tackled in my PhD thesis on the general topic of pre-existing music in fiction sound film.

SESSION: Composing for Film and Video Games

Chenchen Gong

'Twelve-note painting in Górecki's First Symphony'

Henryk Mikołaj Górecki (1933–2010) is arguably one of the most influential among avant-garde composers who actively promoted new music from inside and outside Poland since the inauguration of the Warsaw Autumn in 1956. However, due largely to his self-effacing character, Górecki was hardly known to audience outside Poland until the premieres in the 1980s of his Third Symphony, the magnum opus of his late style. Górecki's experimentation with dodecaphony in his early compositions have so far received only passing remarks in the existing literature. This paper will focus on Górecki's First Symphony (1959), a major landmark in his early career and a pinnacle of his dodecaphonic endeavour. It was the reflection of an ambivalent era in Poland. After the Second World War, Poland immediately suffered the political control of Soviet, as well as the Cold War cultural contests between Soviet-backed socialism and Western avant-garde. In this work, each of the four movements is given an archaic Christian title. Apart from the influence of Webern, the dodecaphonic technique in this work is also labeled as "limited sonorism", which was in the 1950's by a Polish scholar Dr. Józef M. Chominski. One of the most distinct characters of this term is the emphasis on "coloristics". What's more, it is also considered as the symbolism of certain deeply rooted features of Polish musical culture. I shall analyse Górecki's individualistic twelve-note techniques as used in the First Symphony with a view to better understand how Polish nationalistic and Western avant-garde ideologies interacted in Górecki's artistry.

SESSION: 20th Century Analysis - Mathematical

Madeline Goold

'A Portrait of Mrs Luther, "...a Lady of fashion and of great discernment." Harpsichords, pianoforte and socio-musical change in Georgian London'



Mrs Luther, painted by Sir Joshua Reynolds in 1766, (Birmingham Museum and Art Gallery) personified the transition from the harpsichord and its privileged music to the pianoforte and the modern musical age at the end of the eighteenth century. She was a customer of the harpsichord maker Burkat Shudi then of his successor the piano maker John Broadwood. Her name appears in the earliest Broadwood piano company records – the subject of my PhD research. 'Over-persuaded to marry', she became a model of Georgian respectability and taste, a pupil of Charles Wesley, a fine amateur keyboard player and doyenne of London's private subscription concert society.

The illustrated paper will show from records in the Broadwood archive and contemporary letters how Mrs Luther's favour as a notable 'Lady of fashion and of great discernment' helped to launch the piano on its phenomenal trajectory.

Questions about the distribution of pianos and transfer of culture beyond London will be discussed. As production increased and the piano became a commercial commodity, music was no longer an elite private pleasure, but a popular culture that gave rise to the media industry.

SESSION: Music in 18th- and 19th-Century London

Alexander Harden

'Studio-Based Popular Music and its Interpretative Challenges'

From c. 1968, the synthesiser has risen from instrumental curio to a mainstay of contemporary music. Meanwhile, advancing studio recording technology has consistently led musicians to exact previously impossible control over sound. Given the extensive creative use of this technology in today's popular music, the study of such styles would appear a promising area of inquiry. Despite this, however, few musicologists have examined such music in serious depth. This paper therefore addresses the profusion of studio-based styles of music to establish how such creative practices challenge conventional popular song analysis. Through examining various recordings and ongoing theoretical debate, the author seeks to identify prevailing production conventions and their possible implications upon authenticity and constructions of reality.

SESSION: Popular Music and Technology

Andrew Hayden

'Great Yarmouth: Its Organists and their Role in the Cultural Life of the Town from 1733 until 1895: Dr Musgrave Heighington'

In 1733, the Norfolk coastal town of Great Yarmouth placed an order for two organs from the Jordan, Byfield, Bridge consortium. The larger of the two was destined for the parish church of St Nicholas, the smaller for the chapel of St George. Their arrival heralded the beginning of almost two centuries of musical activity in the town, punctuated by a number of fallow periods coinciding with the fortunes of the Anglican Church nationally.

The first organist, Musgrave Heighington, proved an individual full of character and interest, one who sheds light on the life and times of an eighteenth century working musician. From a musical standpoint, there is little which makes Heighington worthy of study but as a piece of musico-social history, his life is paralleled in those of freelance musicians even today; the uncertainty of constant employment, the fickleness of public receptivity and the unremitting need to maintain a profile even if it meant resorting to some mild deception. To Heighington must be given credit for having availed himself of the new opportunities in Yarmouth and setting the tone for the ensuing decades.

SESSION: Provincial Music-Making in England

Hans Hess

'Malandros and Otários: The Use of Samba in Tropa de Elite and Tropa de Elite: O Inimigo Agora É Outro'

The use of samba in the films *Tropa de Elite* (*Elite Squad*, 2007) and *Tropa de Elite: O Inimigo Agora É Outro* (*Elite Squad: The Enemy Within*, 2010), focuses on the type of samba sometimes called the samba malandro. The samba malandro (= hoodlum samba) foregrounds the culture of lower-class Brazilians who live in the shantytowns, semi-marginal people who are unemployed, misfits in society: the malandros. The samba malandro was the last cultural popular bastion of opposition against the Estado Novo (Estado Novo was the political regime implemented in Brazil from 1937 to 1945 by president Getúlio Vargas).

This spivish life, including resistance to work and the refinement of skills to deceive people who become their otários (suckers, fools, the victims of the malandros), is portrayed in both films, and samba is associated with such features in both films as well. The analyses of selected scenes in *Elite Squad* will explore how samba can portray the character of Fábio as an example of a malandro, Neto as the otário, and how these roles are inverted throughout the story. Similar relationships can be seen in *Elite Squad: The Enemy Within*, where samba is again used to show how a malandro's smooth-talking actions can make someone else an otário. Samba is also used in the sequel to depict an extreme version of the malandro, in this case a dangerous chief of a militia, who - alongside the government - makes ordinary people his otários.

As a key musical feature, syncopation in samba will be analyzed as a reflection of the smooth talk of the malandro articulating his next moves to find his otário. The aim of this paper is to explore how the theme of the malandros and otários is depicted by samba in these two films (among many other Brazilian films). The analyses show how musical semiotics can help films to depict, interpret, contextualise and evaluate cultural, political and social features of recent Brazilian history.

SESSION: Latin American Music

Emma Higgins

'Unreliable narratives and ulterior motives: the politicized reception of Marie Delna'

Reception history is a major part of any singer's biography, but much of it, including the negative aspects, can be indicative of a wider operatic scene and social norms. The overall reception of any singer is typically comprised of a series of triumphs and failures, and the French mezzo-soprano Marie Delna (1875-1932) was no exception. After a magnificent debut at 17, she struggled to please the public and critics with her performance and repertoire choices, sometimes with her vocal capabilities being the only positive point within a review.

This paper will ask how much did a singer's musical and dramatic performance count within her reception history, what were good and bad performances in the context of fin-de-siècle French cultural politics, and what impact these failures had on her career. The focus of the discussion will be three Opéra-Comique productions which featured Delna: *Werther* (1893), *Orphée* (1896) and *Don Giovanni* (1896); due to various issues such as gender and respect for the musical past, reviews for each of these productions were mixed to negative. Through this paper, I hope to show that there was far more to a singer's professional reputation than a single vocal performance on a given night.

SESSION: Performance in the 19th Century

Danielle Hood

'The Uncanny Topic in the Fünf Orchesterstücke Op. 16: A "Key" to Schoenberg's Unconscious'

Schoenberg's *Fünf Orchesterstücke*, op. 16 was written in 1909, during the period which Alexander Carpenter terms his "psychoanalytic period" (1908-13). Carpenter explains that all these works 'reflect a compositional approach that echoes Freud's contemporary writings on the nature of the unconscious.' However, by comparing the topical narrative of two of the pieces of this period, op. 16 and *Erwartung* op. 17, also written in 1909, it becomes evident that Schoenberg's musical language does not merely echo Freud's texts, but describes certain aspects of them definitively. *Erwartung*, as a texted monodrama, therefore provides the "key" with which the non-texted *Fünf Orchesterstücke* can be deciphered.

A new topic is consequently defined in Schoenberg's works of this period: the uncanny topic. This topic not only signifies Freud's theories, and consequently that this supposedly abstract music references contemporary culture; it also reflects the changes in musical language, from the external fear signified by the *ombra* topic to the internal representation of the psyche, and internalisation of expression within music that began with works such as Mahler's *Kindertotenlieder*.

SESSION: 20th Century Analysis – The Second Viennese School

Amanda Hsieh

'Nature and the Ewig: Mahler's Das Lied von der Erde'

The symphonies of Gustav Mahler are inextricably tied to late Romantic ideas of Nature. Yet while musicologists have concentrated especially on philosophical views of Nature in Mahler's Third Symphony (Solvik, 2011; Franklin, 1991), few have examined the example of *Das Lied von der Erde*. Perhaps because of the predominance of orientalist discourses surrounding the work, its obvious resonance with the topic of nature has been overlooked.

In the work's final movement, the quasi-androgynous voice's 'ewig' seems to evoke the self-contained world of Schopenhauer's Will, conflating nature with the divine. However, Mahler's constant undermining of nature's musical and poetic tropes – his 'unnaturalness' – suggests that *Das Lied* focuses not on the sublimity of an eternal mother nature but a mourning over a 'broken pastoral'. (Peattie, 2002) Indeed, Mahler's nature is one occupied by the bourgeoisie, with its hills turned into tennis courts and its Alpine Mountains framed by postcards and trains' windows.

My paper suggests that, alongside its affinity with German Romantic philosophies, *Das Lied* embodies a 'naturalist counterculture' specifically reflecting the ideas of Gustav Fechner and Mahler's close friend Siegfried Lipiner. (Keller, 2011) Their holistic and panpsychist worldview connects pre-Enlightenment religious mysticism and fin-de-siècle natural sciences, destabilising the Romantic idealization of Nature. *Das Lied* can therefore be heard, with dark ecological overtones, as Mahler's critique of modern society's treatment of Nature.

SESSION: Strauss, Mahler and their contemporaries

Martin Humphries

'In pitch black: The unexplored brass band repertoire of the twenty-first century'

The repertoire and cultural heritage of the brass band pre-1990 has been the focus of much musical research, while there has been virtually no academic analysis of the modern repertoire of the ensemble or the issues surrounding brass band music in Britain today. Many opinions have been voiced in interviews, brass band magazines, and on specialized websites, but an attempt to compile this information into a cohesive format, review its scholarly value, and draw meaningful conclusions from the findings has not been attempted before. Through score study, extensive reviewing and analysis of previously unexamined sources, as well as an ethnographic exploration of modern brass band culture, I will present the first contemporary portrait of this cultural phenomenon and its repertoire. This paper explores music by major composers working within the brass band world (both conservative and avant-garde), as well as evaluating their work against that of their contemporaries who work in other fields and who have earned scholarly attention. I will re-evaluate former literature on the issues facing the brass band, discuss the musical and scholarly worth of the works alluded to, and conclude by considering the reasons this music has been largely overlooked by the academic community.

SESSION: Repertoire, Concerts and Performances in Britain

Catherine Hutchinson

'*Semiramide* - the English Production of 1842'

Rossini's *Semiramide* was performed regularly in London during a period of some 60 years in the 19th century. A highlight was Charles Kemble's 1842 production at Covent Garden.

This was the only production of the opera in English and it starred two English prima donnas. Adelaide Kemble was commended for her duet singing and Mrs. Alfred Shaw for her use of recitative. Reynoldson's English translation of the libretto was also congratulated for avoiding those "distorted sentences" which "opera writers ... almost invariably fashion".

Commentators drooled over the magnificence of the *mise en scène* and the "antiquarian skill" with which it evoked Babylon and its hanging gardens. Reviews talked about the scale of the production, which included on stage "immense masses of prostrate slaves and soldiers" from Semiramis' conquered nations.

Drawing on contemporary accounts and illustrations, this paper seeks to show why this particular production made such an impression. To this end it will discuss its features and reception, and see how it fitted into contemporary ideas about the East, Empire and Other. This will contribute to our understanding of the reception of Rossini operas in 19th century London.

SESSION: Music in 18th- and 19th-Century London

Andra Ivanescu

'The Music of Tomorrow, Yesterday! (Music, Time and Technology in Bioshock Infinite)'

Filmmakers like Kenneth Anger, David Lynch and Quentin Tarantino have taken full advantage of the disconcerting effect that pop music can have on an audience. Recently, video games have taken their example, with franchises like *Grand Theft Auto*, *Fallout* and *Bioshock* using appropriated music as an almost integral part of their stories and player experiences.

Bioshock Infinite takes it one step further, weaving pop music of the past and pop music of the present into a compelling tale of time travel, multiverses and free will.

Popular music of the past and a small number of anachronistic covers of more modern pop music (largely from the 1980s) appear at crucial moments in the narrative. Music becomes an integral part of Columbia but also an integral part of the player experience. Although the soundscape matches the rest of the environment, the anachronistic covers seem to be directed at the player, the only one who would recognise them as out of place.

The player is the time traveller here, even more so than the character she is playing, making *Bioshock Infinite* one of the most literal representations of the time travel and tourist experience video games can represent.

SESSION: Composing for Film and Video Games

Karolina Jarosz

'A résumé of the musical piece - through the sample of Legend op. 17 by Henryk Wieniawski. A path to the "integral interpretation": from conception, through realization and reception'

The main aim of the text is to construct a *résumé* of a musical piece through the method of the integral interpretation. The evidence observed in the reception of the piece allows the author to present a rich "life" of the piece from the 19th to the 20th century, in the context of the composer's life, reviews by his contemporaries, musicologists, critics or artists.

Such a method of interpretation will eventually help to construct a path of the piece's "life", using the information provided at the three basic stages: *the concept* (sources and inspirations), *the realization* (the performance of the piece), and *the reception* (notes, critical opinions, reviews of performances).

SESSION: Northern and Eastern European Music

Rachel Johnson

'Music at the Manchester Mechanics' Institution, 1834 – 1860'

While the impact of Mechanics' Institutions has been discussed by historians of education and science, the place of music within the overall aims and programmes of the movement tends to be dismissed as a footnote. A survey of records of musical activity at the Manchester Mechanics' Institution reveals, however, its centrality in discussions during the 1830s about what the Institutions should be trying to accomplish. Benjamin Heywood, chairman of the Institution during these early years, justified music's 'moral force' in his annual addresses and it was promoted as an appropriate 'rational recreation'. But before long, music was beginning to be referred to as an Art and a Science in its own right. This paper explores the philosophies underlying the inclusion of music in the programme of the Institution; the means through which it found a place in the schedule; the individuals called upon to deliver musical instruction; and the audiences to which this was addressed. It will also seek to place the musical activities of the Mechanics' Institution within the wider musical life of Manchester in these years and will suggest ways of investigating its implications on social and cultural life in the newly-industrialised city.

SESSION: Provincial Music-Making in England

Elisabeth Kappel

'Schoenberg's Heritage? The Melodramas of His Student Vilma von Webenau'

At the turn of the century in Vienna, Vilma von Webenau (1875–1954) was Arnold Schoenberg's first private composition pupil. Her work was introduced to the public in a concert in 1907, together with compositions by her better known colleagues Alban Berg and Anton von Webern. Vilma von Webenau was familiar with many different genres: She composed several operas, numerous songs and various works for orchestra, chamber music and piano. Interestingly, Webenau also wrote a few musical melodramas, which are pieces of music with spoken voice. My presentation is meant to discuss the relation of music and spoken voice in these melodramas by means of score and audio examples. Furthermore, it will be examined if there are any connections to Schoenberg's works with spoken voice, such as the pioneering "Pierrot lunaire" (1912).

SESSION: 20th Century Analysis – The Second Viennese School

Hermione Ruck Keene

“Why aren't you singing today?": the challenges of insider research as a musician'

Choices of methods in research design can affect the researcher as much as the outcomes. This paper examines the implications of conducting insider ethnographic and interview research in a musical setting. It discusses a qualitative case study investigating the musical identity of participants at a summer school combining amateur and professional musicians, where I have participated as a music-maker and steward for 12 years.

The research question for this paper is: How might insider research in a musical setting affect the musical and scholarly identity of the researcher herself? The aims are to examine this question by considering my own altered and altering identity. Repositioning myself as a researcher in this environment presented significant personal, academic and musical challenges, seeking to move from participant to observer, musician to academic and insider to outsider. This transition felt counter-intuitive in an atmosphere of concentrated musical participation, where new socio-musical relationships are constantly formed. In 'musicking' situations, there was no obvious place for an observer.

The paper's intended significance is to explore some of the particularities of the researcher role in a musical context, and the wider implications of the transition from participant to observer, for this study and for future research.

SESSION: Music in Education

Lewis Kennedy

'Conceptualising Performance in Contemporary Metal Music'

Recorded performance is foregrounded within contemporary metal music, serving as the focus of studio albums, music videos, play-through videos, and live DVDs, as well as figuring prominently in common perceptions of metal culture. These presentations constitute distinct types of performance, variously highlighting technical precision, exaggerated gesture, and hyperreal live performance events. Taken from a larger analytical work examining presentations of performance and gesture in metal, I explore the dynamic relationship between three categories of 'performance artefact' (studio, video, live) to better understand the role of performance in constructions of musical meaning. Incorporating elements of gestural analysis and performance studies, I analyse the interaction of artefacts as contributing to perceptions of 'the work', the artist, and metal music more generally. Drawing on work by Walser (1993), Berger (1999), and Kahn-Harris (2007), this paper investigates how performance artefacts combine to articulate oft-cited tenets of metal music, including violence, transgression, aggression, and control.

SESSION: Metal and Punk

Dionysios Kyropoulos

'Chironomia absens: Reviving period stagecraft in Baroque opera today'

While period instruments are used in productions of Baroque opera nowadays, the visual aspects of these performances remain largely in the domain of modernity. Seventeenth- and eighteenth-century singers used an elaborate stagecraft widely unknown to us today, and even though opera as an art form combines music and theatre, contemporary approaches to historically informed performance of Baroque opera tend to mainly focus on the musical aspects. This paper investigates the importance of period stagecraft and aims at identifying the problems that have hitherto hindered its revival.

It begins by tracing the use of gestures as a means to convey affection to its roots in ancient rhetoric, and examines its connection with Baroque opera. It continues by demonstrating the similitudes between the movement for period instrument revival and a similar movement for gesture that is still in an embryonic stage today. Having created this analogy, aspects that allowed the period instrument revival to achieve commercial and artistic success will be explored, and suggestions will be made for actions that could be taken to allow Baroque gesture to become a practical reality in the foreseeable future.

SESSION: Analysis - Baroque

Tim Laverack

'Altering perceptions: Is technology bridging the gap between electro-acoustic art music and EDM?'

Electronic Dance Music (EDM) is widely regarded as a form of popular music and as such has been approached by musicologists from this standpoint (Butler 2006). Since its inception it has constantly sought to redefine itself through an ever-expanding sphere of sub genres, cross-pollination and developments in technology. Recently producers such as Max Cooper have sought to enhance the sonic soundscape through the exploitation of 3D technologies, creating an environment within which the listener perceives sound with a new spatial depth more accustomed to everyday auditory experience. In contrast electro-acoustic composition is defined as 'art music', which implies advanced structural and theoretical considerations and has been subject to more scholarly debate and analysis (Simoni, 2006, Emerson and Landy, 2012), further cementing its 'high art' credentials.

In this paper I will focus on new technologies employed in EDM, examining possible crossovers between the dichotomy of popular and art music, as discussed by Tagg, 2012. Focussing on EDM producers like Max Cooper and his recent 4D performance in Amsterdam (2013) I argue that explorations into psychoacoustics and binaural perception technologies, coupled with an attempt to manifest these in the live arena, brings it closer to a status of 'high art' hitherto ignored.

SESSION: Technology

Matt Lawson

'Wiedergutmachung durch Filmmusik? The German film soundtrack and its role in coming to terms with the past'

East, West and reunified Germany each had differing views on how their challenging dark past should be engaged with. In the East, there was a reluctance to talk about it at all, and when it was mentioned, it was in the context of anti-fascist rhetoric. West Germany took fully three decades to confront the Nazi past and Jewish catastrophe, and even then it was the broadcast of an American TV series – *Holocaust* – which prompted the involuntary public discourse. Finally, in modern-day reunified Germany, the openness regarding the nation's genocidal past is still riddled with a problematic variety of interpretations.

Throughout the history of all three 'Germanies', there evolved a steady production of films depicting the persecution of the Jews, ranging from subtle mentions of ghettos to full-blown scenes representing the mass extermination process at death camps such as Auschwitz.

Of course, the narrative and *mise-en-scène* play a huge role in affecting audiences, but the 'unseen' element is music.

How did the film makers of the three countries utilise music to depict moments which they themselves were struggling to express?

Are there clues in the film scores to the state of political engagement with the Holocaust from the respective countries?

How have the Germans, often cited as the masters of music, used the medium in film to represent their darkest hour?

SESSION: Composing for Film and Television in the 20th Century

Kate Lewis

'Mothers and Sisters: Exploring the contributions of female guitarists in Popular Music'

Undeniably, commercial success and recognition for female guitarists in contemporary popular music is rare. Popular music and guitar player magazines frequently publish 'greatest guitarists' lists, which are consistently topped by names such as Jimmy Hendrix, Jimmy Page and Eric Clapton but rarely include women. Academic discourse has focused on the cultural reasoning behind the marginalization of female guitar players including instrumental gender-coding, misogyny in rock music, sexism in the music industry and a lack of role models for female guitarists. However, the musical strengths and experiences of commercially successful female guitarists have not yet been examined in depth.

In this paper, I will briefly explore the style and influence of a group of pioneering female guitarists, which includes Sister Rosetta Tharpe, Memphis Minnie, Mother Maybelle Carter and Mary Osborne. Each of these women was commercially successful in her respective genre and influential in the development of "pre-rock" guitar styles but is often overlooked in popular music history. As well as exploring their contributions as guitarists, further study of these successful female performers may help to suggest a counter narrative to the hegemony currently expressed by the popular music canon

SESSION: Popular Music and Technology

Katherina Lindekens

'Words and Music in Restoration opera: Albion and Albanus versus King Arthur'

Musical drama for the English Restoration stage came in two main guises, generally described as “all-sung opera” and “dramatick opera”, a hybrid form including spoken dialogue. Surprisingly little attention has been paid to the word-books of these operatic types. In particular, many questions regarding the structural characteristics of their verse await thorough consideration. Can recitative, song and chorus lyrics be distinguished in terms of versification, metre and rhyme? What are the differences between recitative poetry in all-sung opera and the spoken dialogue of dramatick opera? And how did composers respond to the musico-poetic blueprints designed by their librettists? These issues are addressed in the present case-study of *Albion and Albanus* (1685) and *King Arthur* (1691). While the former work was conceived by John Dryden as a prologue to his *King Arthur*, it was inflated into an independent, all-sung opera, set by Louis Grabu. *King Arthur* became a dramatick opera with music by Henry Purcell. In his prefaces to these two works, Dryden develops a tentative theory of libretto writing. The confrontation of this theory with the word-books and their musical settings sheds light on the literary material of Restoration opera and on the creative dialogue between Dryden, Grabu and Purcell.

SESSION: Early Music

Iwan Llewelyn-Jones

'Les Grands Pouces: Ravel's 'strangler' thumbs in his solo piano works'

Maurice Ravel had particularly well developed thumbs, which he employed to great effect in his compositions for solo piano. He often composed at the keyboard, trying out various ideas before committing them to paper. From these experimental exercises emerged a distinctive range of coloristic effects using hitherto unorthodox techniques involving the movement of the thumb. This paper will investigate the ways in which these techniques were deployed in the compositions for solo piano and how they impacted on Ravel's melodic and harmonic language. Ravel's piano roll recordings of *Oiseaux tristes* (1922) and *La vallée des cloches* (1928) will be examined for evidence of his use of the thumb with regard to issues of articulation, nuance and sonority.

Key questions to be addressed include: To what degree did Ravel revolutionize thumb technique at the piano? How did he develop these techniques in his solo piano works? To what extent was he influenced by past pianistic practices regarding the use of the thumb?

SESSION: The Piano

James Lovelock

‘Connections and the "core theme" in musical theatre and opera’

Jenifer Toksvig's drama improvisation exercise *The Fairytale Moment* suggests that every individual connects to fairytales through their own unique core emotional theme. This paper examines this theory through a brief study of Norman Holland's use of psychoanalytical literary criticism and Hans Zipes and Bruno Bettelheim's studies of the psychology of the fairy tale, and applies the findings to the audience and composers of musical theatre and opera. The paper explores the relationship between an individual's core theme and their emotional connections to specific works through an analysis of empirical data collected from a sample of 18-25 year old respondents, and indicates further ways that the emotional power of music can be examined in this context. The paper will also briefly consider how creating the possibility for multiple readings within a musical work can enhance its popularity amongst its audience.

SESSION: Reception Criticism

Shona Mackay

'Up close and personal – a look at autobiographical processes'

In my practice-based research I focus on autobiography and how I can be more involved physically, mentally, emotionally and creatively in my work as a composer and mixed-media artist. In this paper I will discuss one of my recent works for string quartet where the thematic, performative and conceptual ideas stem from the nature of intimacy. In this quartet I set out to explore three main questions. Firstly, could I efficiently express the physical and emotional experience of intimacy through music? Secondly, how could I construct a piece to allow the audience/listener to feel involved and simultaneously experience intimacy in some form? And thirdly, how could I create a deeper sense of my own presence in the work? By taking a closer look at the concept, creative process, performance issues and decisions made to produce the final piece, I will relay my findings and discuss how I may have found some answers, but also unearthed an entirely new set of questions.

SESSION: Composition Process

Brona Martin

'Listening to the Past: An Exploration of forgotten soundscapes'

R. Murray Schafer's book *The Soundscape* documents the changes in the soundscape over time from the very first soundscapes to the sounds of the industrial revolution.

This paper investigates how Electroacoustic Music can be used to highlight the importance of our soundscape and how it can change over time. Do we remember what the past sounded like? Why do some sounds stay in our memory more than others?

My recent composition *A Bit Closer to Home* (2013) will be discussed in relation to the compositional process using audio examples, and the techniques used by the composer to connect the listener to a specific place in time. It aims to highlight the importance of sonic memory, finding ways of documenting the sounds of the past that no longer exist. It discusses the process of combining elements of storytelling, soundscape composition and electroacoustic techniques in order to create a work that conveys a sense of place to the listener. The aim of the composition is to make the listener aware of the soundscape and how it can change over time. This is significant today as urban soundscapes are becoming more and more congested with noise pollution. Natural soundscapes are either being destroyed or masked as wildlife are forced to move elsewhere due to urban development.

SESSION: Composition Process

Remy Martin

'Authenticity' As Embodied Experience'

Meditations on and contestations of 'authenticity' saturate academic, fan and journalistic writing on popular music. The resurfacing of this "elusive, complex, contested yet evocative notion" [Krieger, 2012: 34] across academic disciplines suggests justification for continuing to examine it is not required: what is required, however, is a new mode of approach.

It is time we moved beyond discussing authenticity only in terms of the 'truth' of the popular music performer's artistic or emotive expressions and positionality. Instead we must take seriously the unique expressions and articulations of self we commit in the act of listening to music. In order to do this it is imperative that we regain our focus on the visceral connections we have with music and understand the embodied nature of identity and authenticity- why, from listening to popular music, we can experience and articulate what 'my way of being human' [C. Taylor, 1991] feels like and *means*.

In this paper I argue for and demonstrate the potential of contemporary theories of embodied cognition [Johnson, 2007; Johnson and Lakoff 1999] to attend to the most pressing musicological questions: how are we to understand compelling revelations of our own existential potentialities in the act of listening to music? How do they come about? What sensory processes are they the result of? How are we to substantiate our interpretations of musical meaning(s)? Which theoretical positions satisfy the necessity for a more empirically responsible phenomenology of authenticity and subjectivity?

SESSION: Collaboration and Authenticity

Thomas May

“Just ‘Cause I’m Shallow Doesn’t Mean That I’m Heartless”: The Politics of Irony and (the New) Sincerity in the Music of LCD Soundsystem’

This paper examines the politics of irony and sincerity as played out in post-millennial Western cultural discourse. In the contemporary context of a cultural irony-fatigue there have been numerous calls for a ‘reclamation’ of sincerity in order to move ‘beyond’ an ostensibly apathetic and ironic postmodernism. It is from this fraught context that ‘the New Sincerity’ has begun to emerge: an artistic sensibility defined by a tone of ‘knowing sincerity’ and often claimed to represent a shift towards post-postmodernism, or ‘metamodernism’. These themes are examined here via a case study of James Murphy a.k.a. LCD Soundsystem, an artist of popular music often discussed in terms of irony and sincerity in the press. Through musical analyses and the study of reception, I examine the ways in which these conflicting tones have been communicated, attributed, and contested at the meeting of Murphy’s music and its audience. A classification of Murphy as an artist of the New Sincerity is proposed and it is asked whether his music can be described as post-postmodern. Concepts such as the New Sincerity have not been discussed widely in musicological work; this paper thus acts as a prompt for further work in the area.

SESSION: Metal and Punk

Desirée Johanna Mayr

'Prométhée, Leopoldo Miguéz's third symphonic poem'

The article describes and contextualizes Leopoldo Miguéz's (1850-1902) third symphonic poem, *Prométhée*. As an admirer of Wagner, who proclaimed the death of the symphony after the choral finale of Beethoven's Ninth Symphony, defending its development through the esthetics of the musical drama, and of Liszt, who conceived the symphonic poem around the 1850s, nothing more natural than Miguéz's adoption of stylistic aspects of the "new German school". He composed three symphonic poems for full orchestra: *Parisina* op.15 (1888) - based on a poem by Lord Byron; *Avè Libertas!* op. 18 (1890) - celebrating the Proclamation of the Republic; and *Prométhée* op.21 (1891) - about the classic myth of Prometheus chained to a rock, edited by Rieter&Biedermann in Leipzig. It is possible to see how notable his orchestration and how profound his knowledge of the musical techniques related to the form were. As a composer, Miguéz made use of the programmatic nature of the symphonic poem - which offered the possibility of evoking literary themes, mythical or heroic characters and public praise for people and ideas - for the involvement and conquering of the 'carioca' (born in Rio de Janeiro) public.

SESSION: Strauss, Mahler and their contemporaries

Erin McHugh

'Das wahre Tier: Lulu's vocal music as commentary on her otherness and autonomy'

In the Prologue of Alban Berg's *Lulu*, a ring master introduces the title character: "She [is] the root of all evil." Yet he informs the audience that they will also be shown "Das wahre Tier", "the true beast". As the opera continues, it becomes clear that this "true beast" is actually society's attitude to women.

Lulu, Salome and other contemporary female characters in opera are often labelled as a *femmes fatales*: women whose sexuality makes them dangerous. This has made it too easy to dismiss them, preventing deeper connection with the characters and their music. For example, *Lulu* comments on society through the presentation of a series of gender stereotypes, embodied by the title character. However, in her final confrontation with Dr. Schön, Lulu's music expresses both her autonomy and her sincere desire for freedom.

In this paper I explore how the writing for soprano voice in opera at this period draws out a variety of colours and timbres, creating a performed representation both of female archetypes and of women's autonomy. Rather than dismiss Lulu, Salome and their contemporaries as *femmes fatales*, I hope to show that their vocal representation contains a critique of society's attitude towards women: "Das Wahre Tier". Expanding on the writings of Silvia Bovenschen and Judith Butler, I consider how a discussion of the physical nature of the operatic voice transforms our perception of the role of gender in performance studies.

SESSION: 20th Century Analysis – The Second Viennese School

Stephen Millar

“I Forbid You To Like It”: The Smiths, David Cameron and the Politics of (Mis)appropriating Mass Culture’

In May 2006, the newly elected leader of the British Conservative Party, David Cameron, appeared on BBC Radio 4’s *Desert Island Disks* as part of a campaign to detoxify the Conservative brand. Cameron’s castaway playlist included The Smiths, Radiohead, Pink Floyd and, while little was made of it at the time, his election to Prime Minister in May 2010 generated new interest in his personal affairs.

Cameron’s privileged background and unpopular austerity measures combined to make him a hate figure for the left and his musical tastes have been rebuked by fans, and the artists themselves, as being incompatible with his right-wing political programme. Johnny Marr, The Smiths’ former guitarist and songwriter, encapsulated this discontent in December 2010 when he tweeted: “David Cameron, stop saying you like The Smiths, no you don’t. I forbid you to like it”.

This paper will consider why David Cameron’s musical tastes elicit such an emotive response from fans, as well as the artists themselves, and why they consider his stated musical preferences to be disingenuous. My aim is not to sketch out the traits of an “ideal listener” but, conversely, to focus on an example of someone whose listenership is deemed “inauthentic”. This negative approach seeks to further problematise notions of authenticity by extending the debate into the realm of the listener, using David Cameron as its case study.

SESSION: Reception Criticism

Debbie Moss

'A shared collaborative aesthetic in Georges Auric's *Huit poèmes de Jean Cocteau* (1917-1918)'

'As soon as a poem emerges from silence, it moves towards music'. (Georges Migot, 1891-1976).

Throughout the 20th century many composers turned towards the poetry of Jean Cocteau (1889-1963) to create short, piano accompanied *mélodies*. In this paper, I ask why did Cocteau's poetry lend itself so well to musical settings? Why were certain composers drawn to Cocteau's text? For example, in 1917, Georges Auric (1899-1983) was the first to approach Cocteau, requesting some of his poems, to set to music. It was a bold and confident move for an 18 year old, some 10 years the poet's junior. The resulting *mélodies*, *Huit poèmes de Jean Cocteau* was the first work that united their names as co-creators. These *mélodies*, are significant for several reasons. They represent the beginning of a 50 year enduring collaboration. I claim that the songs were a testimony to a new aesthetic, as expressed by Cocteau in his highly influential books *Le Potomak* (1919) and *Le coq et l'arlequin* (1918), the latter dedicated to Auric. This paper aims to show how these *mélodies* established the direction within which both men chose to orientate their respective arts, while exposing a common aesthetic. The *Huit poèmes de Jean Cocteau* as *mélodies*, constitute a musico-poetic intersection of Auric's music and Cocteau's *poésie*. The examples interrogate characteristics of their shared aesthetic as represented in *Huit poèmes de Jean Cocteau*.

SESSION: Collaboration

Francis Jamie Myerscough

'Problems of Ownership in Socialist Paradise: Shostakovich's Cheryomushki'

When pushed aside as simplistic propaganda or as respite from work on more 'serious' compositions, the perception of Dmitri Shostakovich's music in traditionally 'lighter' genres or for film can suffer from a lack of the theoretical rigour reserved for the rest of the composer's oeuvre. Adapted from the 1957-8 musical comedy, *Moscow, Cheryomushki*, the 1963 film *Cheryomushki*, for which the composer worked alongside librettists Vladimir Mass and Mikhail Chervinsky and director Gerbert Rappaport is a case in point; but even a short analysis can reveal scarcely hidden depths.

Nikita Khrushchev's years as Soviet premier saw renewed attention given to structures of everyday life in which a campaign of housing construction played a central role. *Cheryomushki* follows a group of young people moving into new, prefabricated apartments in the eponymous region of Moscow. Drawing on work examining the Hollywood musical, with which *Cheryomushki* has a strong intertextual relationship, this paper examines the attitudes of the characters towards the spaces they inhabit. I explore the ways in which attitudes towards space interact with attitudes towards other citizens, highlighting the extent to which the concept of ownership remains gendered in Soviet society, and the metropolitan identity as cosmopolitan and potentially dissident.

SESSION: Composing for Film and Television in the 20th Century

Balder Neergaard

'Schumann as Piano Student'

How did Robert Schumann approach the problems of playing the piano well? Schumann's identity as an aspiring pianist was developed through encounters – direct and indirect – with leading pedagogical figures including his future father-in-law Friedrich Wieck (1785-1873) and Hummel (1778-1837). Schumann himself later independently explored the issue of pianistic technique in a number of relatively underexplored works and writings, including: the piano course he left uncompleted, (c. 1831; RSW:Anh:F5); the early version of his Studies on a Theme of Beethoven (c. 1831-1832; RSW:Anh:F25); the early version of his formidable Toccata, op. 7 (c. 1829-1830, originally titled *Étude fantastique en double-sons*) and the preface to his *Paganini-Studien*, op. 3 (1832).

Illustrated by music examples performed live, this paper traces the evolution of Schumann's early development as a pianist, from his earliest teachers, through to his own compositional responses. Thus, it provides a deeper insight into the pianistic foundation of the piano works which would emerge in the 1830s, and are now staples in the pianist's repertoire.

SESSION: The Piano

Marten Noorduin

'Changes in Beethoven's Tempi: Clarifications or Changes of Heart?'

As Beethoven considered tempo to be one of the most important factors in music, he put considerable care in communicating his intended tempi to his performers. Especially in the case of the string quartets and symphonies, Beethoven decided to use the newly invented metronome to indicate more precisely the intended tempo. As Rudolf Kolisch and other authors have demonstrated, these marks show a certain consistency, with movements with similar tempo indications, note values, and figuration generally having similar speeds.

However, evidence from Beethoven's manuscripts has shown that these tempo indications—the Italian or German words and time signatures—were frequently altered during the creative process, which sometimes happened even after the first edition was published. In the case of works which were performed several times before they were given metronome marks, this consideration seems especially relevant. It is possible that some of the changes in tempo are really clarifications of a misunderstood original marking, rather than expressing a new tempo.

Using Beethoven's tempo indications as they appear in sketches, autograph scores, first editions, and other relevant sources, this paper will discuss which of these changes most likely indicate a clarification of the earlier tempo, and why. This will ultimately contribute towards a better understanding of how Beethoven's conception of tempo, a major element in his music, developed over time.

SESSION: Beethoven

Maria Okunev

'Tertiary Opera Training – Ethnographic Perspective'

Current formal research into the way tertiary institutions train their opera students is virtually non-existent. The same is also true of the Young Artist programs in opera companies. Ethnography of Welsh National Opera by Paul Atkinson is a great, but lonely example of otherwise neglected area. Atkinson proposes that while there exists some ethnographic research on popular music, research into operatic genre is virtually non-existent due to a peculiar "*inverse snobbery*" culture in the wider academic community.

This paper will survey some of the complex issues and relationships that arise during making of an opera production. The ethnographic survey will draw on observations and comparisons of production rehearsals, private lessons and personal interviews of informants in a professional Australian opera company and an Australian tertiary institution. Two professional and one student opera production will be used as case studies to demonstrate emerging themes. Comparison data gathered in a European setting is still being compiled, however some preliminary comments will be made.

This research aims to better understand unique nature of the opera rehearsal process, as well as deduce the relationship between institutions and the contemporary opera industry.

SESSION: The Psychology of Music

Michael Palmese

'Acoustic Dragon Curve: The Presence of Fractal Geometry in *China Gates*'

John Adams refers to *China Gates* and its larger sibling *Phrygian Gates* as constituting his true opus one, representing his most rigorously structured and organized musical works influenced by minimalism. Particularly in *China Gates*, Adams provides the listener with a uniquely encapsulated view of minimalism as interpreted and practiced by a composer of a slightly younger generation than the original founders. The meticulous structural design Adams employs, not unlike the processes of earlier minimalist composers, develops into multiple layers of local and global symmetry that coalesce into an almost perfect musical palindrome.

In this paper I use fractal geometry, specifically the dragon curve, as an outside mediator that provides an aural sense of the complex set of procedures Adams utilizes that forms the palindromic architecture. I formulate this relationship between geometry and the music by comparing the use of symmetry and self-referential musical techniques in *China Gates* to the most salient aspects of self-similarity in fractal research as posited by Benoît Mandelbrot. The dragon curve fractal is the product of these comparisons that serves as a cross-disciplinary correspondence providing an immensely beneficial visual explanation of both the acoustic properties of the work and the notated musical content.

SESSION: 20th Century Analysis - Mathematical

Li-ming Pan

'Like a Bride: The Image of Female Musicians on Concert Posters in Taiwan'

In Taiwan, an Asian country, female musicians who engage in Western classical music are usually considered a particular group, with a high social status and beautiful image. The stereotypical image is so rooted in Taiwanese culture that it has become the 'legitimate' presentation of female musicians. This paper demonstrate the main components of this image by scrutinizing the concert poster which is the most influential medium for forming the image because of its prevalent circulation, its focus upon directly displaying the appearance of female musicians, and the fact that it is produced by musicians themselves.

Since, in Taiwan, poster photos are taken in wedding photographic studios, the images on posters and in wedding photos share many similarities, not only because they employ identical apparel, photographers, studios and production techniques, but because they share the beauty definition in the same social context. This paper analyses the image of female musicians by comparing concert posters and wedding photos. Through these comparisons, the meaning and connotations of the stereotypical image will be clearly presented in this paper. The result also shows that, although the groom is missing from concert posters, the actual male becomes the assumed viewer, the recipient of the invitation.

SESSION: Popular Music and Nationalism

Emily Payne

'Creativity and the social in performance: collaboration, interaction and distribution'

My doctoral research investigates creativity in musical performance, with a particular focus on clarinettists. Creative collaboration in performance can be manifested in several ways: in the distributed relationship between a musician and the established cultures of a community; in group creativity as a property of ensemble interaction; and in engagement between performer and composer, where the compositional process is contingent on their interaction.

This paper questions how the creative process in performance might be understood as shared or distributed. Three manifestations of creative collaboration are presented: socio-cultural interaction; group creativity; and creative collaboration. These are illustrated using examples from my research, with the aim of assessing how performers' creative opportunities are shaped by different collaborative contexts. The broader objective is to demonstrate that creative interaction is not always explicit; even the most ostensibly solitary activity is a 'manifestly cultural process' (Toynbee 2003: 111).

This research develops knowledge and understanding of contemporary performance practices, drawing out tacit assumptions of the social in musical performance. This contributes to a more holistic understanding of musical creativity and offers new insights into performance practices of contemporary concert music.

SESSION: Collaboration and Authenticity

George Pearce

'The Incompatibility of Film- and Video Game Composition'

In early video games, such as Pac-man (1980), music was simple. The technology used was basic and the game consoles could not cope with anything more than monophonic, looped sounds. At the same time, films often included large, complex compositions. Move twenty years forward and the music within games change dramatically, including full soundtracks that could pass for film scores. An illustration of this advance happened in 2011 when the first Grammy Award for video game music was won, by Christopher Tin, with *Baba Yetu (Civilization IV)*. Due to this development, more film composers have been commissioned to create music for video games and I will present examples from the works of Bill Brown and Michael Giacchino who have composed for both of these genres. Although film music does not vary each time it is played, video games are often interactive, meaning that the situation, character or time limit could change the music (*e.g. Guitar Hero*). Drawing on the writings of Collins and Kassabian, I argue that the role of music, and composers, in films and video games greatly differ, whilst speculating whether Gorbman's (1987) principle of 'continuity' works in both cases.

SESSION: Composing for Film and Video Games

Caroline Pearsall

'Resilience, Style and Identity in Argentine Tango Music'

Tango music appeared as a recognisable musical style in the 1880s. Over the past 130 years it has undergone enormous change - retaining original stylistic elements whilst continuing to develop additional ones. The music is in constant evolution and has a capacity to absorb new influences which alternatively transform, deform, innovate or revolutionize the music. This paper looks at what processes of adaptation are taking place - focusing particularly on the music of Astor Piazzolla and his contemporaries - and the creative tension between (invented) tradition and innovation and their influence on musical development, whilst also examining how the diversity of tango music today contributes to its resilience.

SESSION: Latin American Music

Artur Pereira

'Beethoven and the Slow Variation'

'Theme and Variations' unquestionably occupies a central position in Beethoven's development as a composer, a form discernible throughout the composer's life not only as part of multi-movement works but also as independent compositions. Interestingly, slow-movement variations are rare occurrences in this type of composition, especially in the latter kind. This particular trait was used sparingly by the composer and its use in specific sets of variations is a topic presently still underexplored. This paper therefore investigates the way in which Beethoven uses the slow variation and works it appears in, and raises questions concerning originality as well as plausible influences.

SESSION: Beethoven

Martin Perkins

'Music-making at Weston Park in the Eighteenth Century'

A significant collection of music at Weston Park, Staffordshire, largely ignored in music literature, is used as the starting point of this paper. The music - over 230 printed and manuscript items from the late seventeenth to late eighteenth centuries - belonged to at least four members of the Bridgeman family, heirs to the Earldom of Bradford. Other evidence of music-making in the house over this period has also been found archived in a number of documents in Staffordshire County Record Office, including several dated inventories of music, invoices for music lessons and sales of music to the family. Taken together, these documents and the surviving music help address questions about the range and depth of musical activities of a typical eighteenth-century landed family, the numerous roles music played within the household, and family links to the London music scene and to composers and musicians of the time. Furthermore, the Weston Park music will be discussed in the context both of other country-house collections, such as the Shaw-Hellier and that at Burghley House, and of recent writing on British provincial music, thereby revealing an enhanced picture of musical life in the Midlands during this period.

SESSION: Repertoire, Concerts and Performances in Britain

Marco Pollaci

'Analyzing Verdi: pedagogic traditions between innovation, and politics'

Recent research on nineteenth-century Italian pedagogical traditions has suggested that an understanding of Verdi's studies with Vincenzo Lavigna, together with his later activities as a teacher, has the potential to shed new light on his creative process and on the contemporary reception of his works. Verdi remained committed to these teachings throughout his life. They can be traced directly to Lavigna's own maestri in Naples, Fedele Fenaroli and Saverio Valente, and involved exercises in *contrappunto pratico*, *partimento* and *solfeggio*.

When commenting on issues of music education Verdi invariably promoted a conservative agenda, with significant nationalist implications. In this paper, I will discuss the importance of tradition in selected numbers from *Nabucco* (1842), demonstrating that standard Neapolitan formulas and techniques underpinned the composition process. This will form the basis of a critical interpretation of some of early Verdi's work, in which Verdi's use of some of the most basic Neapolitan doctrines is understood to imply nationalist sympathies. The rousing chorus of ancient Hebrews, 'Va pensiero', for instance, identified as a hymn to the Risorgimento at the time, is built on a number of elementary lessons that would have been instantly recognisable to anyone with basic musical training. Could Verdi or his audience have understood such statements as celebrating the past glories of an Italian musical tradition?

SESSION: Opera

Cayenna Ponchione

‘The anatomy of orchestral creativity: authorship in orchestral practice’

How can creativity be understood in an activity as distributed and collaborative as orchestral music-making? Orchestras have explicit as well as tacit leadership hierarchies which appear to mediate individual agency and creativity (Gillinson & Vaughan 2003; Cottrell 2004; Logie 2012), and yet there is research to suggest the creative process in orchestras is actually highly distributed rather than solely the function of conductor-player interaction (Langer, Russel & Eisenkraft 2008; Gaunt & Dobson 2013). I draw on perspectives which locate agency and creativity at the ‘interstices between people’, an inherently distributed, and dialogically constructed phenomena (John-Steiner 2000; Ahearn 2004; Hallam & Ingold 2007; Glaveanu 2011), as well as approaches which recognise how the attribution of creativity is socially constructed (Csikzentmihályi 1988; Sawyer 2012). I seek to identify the creative authorship of orchestral performance via performer perceptions and ethnographic observation through a grounded theory approach (Glaser & Strauss 1960), utilizing questionnaires, interviews, and case studies of orchestras. This paper will report on the findings to date, and provide an overview of the upcoming research using MERID (Media Enabled Respondent Interface and Database), an online interface designed to collect responses from multiple participants on specific performance events.

SESSION: Collaboration

Adrian Powney

'A Time of Uncertainty: Charpentier's use of \mathfrak{c} and 2'

Recent literature has begun to address some aspects of performance practice in the works of the seventeenth-century French composer Marc-Antoine Charpentier. To date a full scale study of metre and tempo indications has yet to be completed. Such a study is particularly necessary given the era in which he worked. The gradual and confusing change from the mensural to the metrical system of notating rhythm means Charpentier may have used either one or a combination of both of these systems; thus time signatures may or may not have given some clue as to tempo.

One interesting aspect of my research on Charpentier's metrical notation is his use of the time signatures \mathfrak{c} and 2. As existing studies of Charpentier's method of notating and annotating his scores show him to be idiosyncratic, it is dangerous to make assumptions about his choice of one or other of these time signatures on the basis of his contemporaries practices. My research has, therefore, involved a comprehensive examination of the context in which Charpentier uses these two time signatures across the whole of his substantial output (some 550 works). This paper seeks to illustrate some of my findings, focusing on the question of whether Charpentier intended any difference between these time signatures and whether his choice of one or the other was indicative of a faster or slower tempo.

SESSION: Analysis - Baroque

Maria Razumovskaya

'Climbing Towards the Summit of Knowledge: Heinrich Neuhaus's Interpretation of Beethoven'

In his book *About the Art of Piano Playing* (1958/61) the great Russian pianist and pedagogue Heinrich Neuhaus (1888–1964) declared: 'To a [pianist], *all* that is knowable is musical'. Throughout his lengthy career as Professor of Piano at the Moscow Conservatory, Neuhaus was consumed by an insatiable thirst for knowledge. In his role as both a performer and pedagogue the acquiring of knowledge was seen by Neuhaus as a way to expand the musical potential of an interpreter. The pinnacle of all knowledge for Neuhaus was represented in the personality and the music of Ludwig van Beethoven. Therefore, he regarded the interpretation of Beethoven's music as a necessary – if unattainable conquest for conservatoire-level students, as well as the ultimate touchstone for a professional pianist.

This paper explores what Neuhaus actually understood to be defined as 'knowledge'. This definition will provide a territory and language to interrogate the specific qualities which Neuhaus believed were represented both in Beethoven's music and persona. Finally, the paper will make reference to specific musical examples to consider the broader implications of Neuhaus's understanding of Beethoven for creating an interpretation of this music today.

SESSION: Beethoven

Christopher Roberts

'Mapping the career of Edward Miller, an eighteenth-century Doncaster musician'

A list of subscribers is commonly found at the beginning of eighteenth-century printed music publications, however, the relationship between the composer and subscriber is often overlooked. An examination of the subscribers to the music of Edward Miller (1735-1807) enables us to explore the social context within which this provincial musician worked and the network of contacts he made throughout his career. Born in Norwich into a humble paviour family, he studied music with Charles Burney and played the flute in Handel's London oratorio orchestra in the 1750s. In 1756, aged 21, he was appointed organist of St. George's Church, Doncaster on the recommendation of James Nares, organist and composer of the Chapel Royal. This paper will examine how Miller was able to successfully develop a national profile and secure over 2000 subscribers to his *Psalms of David* (1791), a ten-fold increase on the number who subscribed to his first publication (before 1756). By tracing the social and professional background of a number of Miller's subscribers it will be demonstrated that this rich network ranged from the nobility, clergy, local gentry, other professional musicians to freemasons.

SESSION: Provincial Music-Making in England

Dorien Schampaert

‘The Ondes Martenot as (mis)represented in academic literature’

The Ondes Martenot is a musical instrument invented by Parisian musician and engineer Maurice Martenot in 1928. It became one of the first electronic instruments to be used in orchestras and ensembles, film scores and popular music. Composers such as Messiaen, Jolivet, Maurice Jarre and Radiohead’s Jonny Greenwood wrote music for the Ondes Martenot in various styles and genres. Throughout the 20th century, the instrument seemed to take a backseat to other electronic instruments, but since Greenwood’s involvement around 2000, the Ondes is gaining visibility.

This paper contributes a critical review of academic sources on the Ondes Martenot, and this is important for two reasons: one, because so far academic literature is scarce, and two, because much of the information available is brief and often inaccurate.

The aim of this paper is to investigate a number of academic sources on the Ondes Martenot in terms of accuracy, context and depth, and to lay bare a number of recurring descriptions, features and connotations.

The three most ‘defining’ features of the Ondes mentioned are the keyboard, ribbon and volume button. An emerging and recurring pattern such as this one could gradually erase other features from view, until the Ondes Martenot is no longer defined by, but rather reduced to, these three features.

SESSION: Instruments

Daniel Sharpley

'Characterising Maurice Duruflé's Musical Language'

Maurice Duruflé (1902 – 1986) produced a modest, but nevertheless highly significant, corpus of works. His organ and choral works in particular remain very popular and there has also been a revival in Duruflé scholarship over the last decade. This scholarship has been focused mainly on practical concerns such as performance practice and whilst there have been attempts to analyse individual works a credible account of Duruflé's musical style has yet to be formulated. Indeed, the wildly divergent assessments of Duruflé's stylistic influences validates a thorough analytical investigation from which convincing conclusions can be drawn.

This paper will seek to address the relative importance of these various influences (including impressionism, late Romanticism and neoclassicism) as well as characterising Duruflé's use of tonality, form, large-scale structure, counterpoint, rhythm, metre, plainchant and modality. Findings from the detailed analysis of important works by both Duruflé and several other composers cited as being central to his compositional development, particularly Debussy, Ravel and Dukas, will be discussed. The analytical approach draws on traditional harmonic and motivic analysis, quasi-Schenkerian graphing and Robert Mueller's 'tonal pillar'. A historical and cultural context will frame the analysis, with this context very much informing the analytical perspective where appropriate.

SESSION: Early 20th-Century Music

Claire Slight

'How does lifestyle act as a motivator for studying academic music degrees?'

A typical musical career involves holding a number of musical and non-musical jobs. Some individuals are not attracted to this style of career, preferring a more stable income and family-friendly lifestyle. Postgraduate study can enable individuals the time to develop skills and knowledge needed to achieve a more stable career and lifestyle whilst still remaining within the area of music. This paper discusses results from a study on the experiences of music students during their taught master's degree and the year following graduation. The study aims to understand students' experiences, motivations to study and transitions into working life. The current talk discusses results from the first two phases of interviews which focused upon the students' motivations for studying taught postgraduate music degrees. A main theme arising from these interviews was the desire for stable careers and lifestyles. Students were motivated to study postgraduate music degrees in order to increase their knowledge and skills to enable them to secure more work within their current musical careers, or to act as a stepping stone into PhD study. Understanding students' experiences is particularly important in the current climate of higher tuition fees. Currently research upon academic music students at this level is sparse.

SESSION: Music in Education

Christopher Stanbury

'Rediscovering Duke Ellington's *Satin Doll*: transcription, performance and the electronic organ'

Since the first models of electronic organ were patented in 1933, the design and musical potential of such instruments has changed significantly over time. Studies by Aho (2009) and others suggest an electronic instrument's design is the 'interface' through which a musician must navigate. Prompted by advances in music technology, the ever-changing interface of an electronic organ can be seen to have facilitated various styles of performance.

By transcribing historical recordings and performing them on period instruments, my work explores the relationship between instrument design and the performer's musical intention. This paper shows results gathered from a related case study: three historical organ recordings of Duke Ellington's (1899-1974) *Satin Doll*. The three transcribed performances are those recorded by Harry Stoneham (*Two Fellas to Follow*, TeePee Records, 1967) Jimmy Smith (from Danish television, 1969) and Dick Delany (*Once Upon a Hammond*, Ace Records, 1964). Stylistic comparisons are made with reference to different organ designs and illustrated with filmed excerpts of the transcribed performances.

Whilst the use of transcribed recordings is occasionally used when discussing the evolution of jazz music, the practice of using transcription and performance to verify a connection between musical intention and instrument design is largely unexplored. This paper illustrates that it is possible to establish such a link by means of a multi-faceted methodology.

SESSION: Composing and performing pop music and jazz

Alicia Stark

'Hatsune Miku and the Rise of Vocaloids'

Female constructions in popular music are nothing new, from Josie and the Pussycats to Beyonce's alter-ego Sasha Fierce. In recent years, however, a new trend of virtual pop stars from Japan have been making their way West. These are Vocaloids: computerised singers made by electronically modifying a human voice, then assigning it to an animated character. With roots in anime and manga, the majority of Vocaloids are depicted as young, 'cute' females. The Vocaloids are controlled via a commercially-available computer programme; the bulk of their music is created by VocaloidPs (Producers), everyday people, many of them women, who create songs on their computers and upload the finished product to online forums. Here, the songs may gain popularity, prompting other fans to produce music videos or choreography for an existing song and its associated Vocaloid character.

Vocaloids are a fascinating, problematic construction. They raise questions of authorship, authenticity and agency, 'monsterization' (to use Jelena Novak's term), and gender. Why do Vocaloid fan communities embrace their fictitious stars so strongly? Do Vocaloid engineers exploit musical and gender stereotypes? This paper explores these questions in the context of recent interest among musicologists and cultural theorists in multimedia forms of virtual reality.

SESSION: Popular Music and Technology

Emaeyak Sylvanus

'Popular music and commercial road travels in Nigeria'

Of all the modes of public transportation in contemporary Nigeria, road transportation is the most patronized. The sector's impacts on the Nigerian economy are both wide-ranging and far-reaching. Available literature reveals that studies have largely concentrated on the economic, infrastructural, historical, and operational perspectives. This paper thus differs from other accounts because it focuses on the musicological dimension. Specifically, it examines the nature of and reasons for everyday application of genres of Nigerian popular music by mass transit operators. To advance the discourse, this study relies on field experience, recordings, interviews, and oral evidence from respondents (drivers and passengers) of one of the numerous operators called Peace Mass Transit (PMT). In all, the research finds that popular music traverses various spaces, particularly mass transit vehicles in Nigeria where its use is constantly renegotiated, reinvented, and redefined.

SESSION: Popular Music and Nationalism

Joanna Szalewska-Pineau

'Developing interpretations of Szymanowski's piano works'

The pianist approaching to perform a musical piece engages with different dimensions of the work to make a variety of interpretative decisions. In this paper, I critically reflect upon the process of developing my interpretations of Szymanowski's piano works. Through the preparation and performance of Variations, Op. 10, Masques, Op 34 and Mazurkas, Op. 62, I analyse three specific processes: How I, as a pianist, interpret the musical text; How I, and other pianists, creatively develop the preconceived work; And how drawing on various performance styles may inform performance strategies. I conclude with reflections on research in performance studies undertaken by performers, including critical evaluation of methodologies and emerging questions for future research.

SESSION: The Piano

Willem Tanke

'Re-vitalizing a performance practise of the eighteenth and nineteenth century through contemporary improvisation'

Mainly known for his CD recordings of the complete organ works by Messiaen, Tanke investigates new ways of improvisation, using his expertise in playing with musicians from other traditions. He carries out a doctoral artistic research called Combining the avant-garde and the historical in improvisation, composition and interpretation at Leiden University.

Can a certain performance practice of the eighteenth and nineteenth century, in which improvisation, composition and interpretation were fully integrated, be re-vitalized in a contemporary context? The research aims at restoring improvisation as a missing link between composition and interpretation in contemporary performance practices.

With the help of analysis and the following video, a passage from Messiaen's Livre du Saint Sacrement will serve as a starting-point for improvisation:

<http://tankewillem.blogspot.nl/2013/09/trumpets-and-elephants.html>

A parallel will be drawn with an eighteenth century harpsichordist, who takes a passage from a piece by Scarlatti as a basis for improvisation. Accordingly, it will be suggested that a contemporary flutist improvises on a fragment from a score by Isang Yun. Consequently, the research may generate new insights into improvisation and interpretation and provide new possibilities for performances.

SESSION: Collaboration

Geoff Thomason

“My own artistic status is guaranteed” : Adolph Brodsky’s concert career in New York, 1891-1893’

In November 1891, having built a successful career in Europe, the violinist Adolph Brodsky took up the leadership of the New York Symphony Orchestra at the invitation of its conductor Walter Damrosch. His realisation of the extent to which the city’s musical life privileged financial profit over artistic integrity quickly led him to doubt the wisdom of the move and to seek a means of escape. Using contemporary accounts and documents, this paper examines such factors as Brodsky’s promotion of a consciously Eurocentric repertoire in his New York chamber concerts, his views on the artistic standards he encountered, and the circumstances of his eventual break with Damrosch, to position him as one ready to risk his career rather than compromise his own artistic standards. In addition it engages with issues of cultural superiority and self-perception, and argues that Brodsky’s decision to come to Manchester so soon after his departure from New York was influenced by a desire to return to familiar cultural roots.

SESSION: Performance in the 19th Century

Steve Tromans

'The Birmingham-Chicago Improvisers' Ensemble: An Experiment in Compositional Affectivity'

This presentation is focused on the problem of composing notated parts for expert improvising musicians. Specifically, it is concerned with reconsidering the role of notation in live performance. I draw on my recent experience of leading an octet of improvisers from the avant-garde music scenes in Birmingham (UK) and Chicago. In a series of concerts in Chicago in February 2013, I premiered a suite of specially-commissioned original compositions. In composing this suite, I undertook an artistic research experiment, looking more closely into how notated parts could be made conducive to improvisational practice. The "scores" I produced were not so much concerned with representing a music to be realised in performance, as with providing an opportunity for *affective* engagement with the music-making on stage. In other words, I took as my working hypothesis a perspective on the use and function of notated parts by improvisers in terms of the *there* over the *given* (or pre-given).

Drawing on a range of conceptual tools, adopted/adapted from the philosophical writings of Massumi (2002) and Peters (2009), I will model the processes wherein the parts were composed, and subsequently performed with, with regard to a complex notion of *the affective*. In conclusion, I will speculate on the affectivity of *all* notated parts in music performance, regardless of disciplinary specificity.

SESSION: Collaboration

Rob Upton

'Punk Goes Pop': Introducing "Pop-core" and the Cross-Genre Cover'

In *Song Means* (2013), Moore notes the importance of considering a band in relation to contemporary developments in popular music as a whole. Where Moore focuses on the connection between stylistic markers and musical meaning in popular music, I propose that this approach can be applied also to gestures that transform established music signs in rock and pop music.

In this paper I will develop Hatten's theories of gesture through application to the emerging 'Pop-Core' subgenre of punk rock music. Meaningful insights can be derived from a close examination of one of its defining characteristics: the juxtaposition of stylistic tokens from diverse styles of metal-core, punk and pop. In particular I examine the phenomena of the cross-genre cover focussing on examples from the 'Punk Goes Pop' series of compilation albums, including case studies by the bands A Day To Remember, Mayday Parade and Peirce The Veil.

Following an investigation of the formal differences (and similarities) between pop 'original' and punkrock cover, interpretation of gestures through recorded sound raises many questions. Does a creative re-framing of a song demonstrate a reverential/subversive commentary on pop music? Does a studiobased duplication of the original version contradict the performative function of a rock band?

SESSION: Metal and Punk

Valerio Velardo

'Towards a music systems theory Can music possibly be alive?'

This paper proposes a *systemic theoretical model of music* that combines art, science and humanities in order to describe music as an *emergent system* that arises from society.

The model relies on *chaos, complexity* and *systems* theories. The theory also draws upon Meyer's concept of *musical style*, Jan's *memetics of music* and Capra's definition of *life* as a combination of *structure, process* and *organization*.

The paper addresses questions such as: what are the relationships between music and society? How is music related to psychological systems? Does music evolve? Is music a living system?

The paper aims to lay the groundwork for a unified theory of music, cognition and evolution, defining music as a *complex living dynamic adaptive system*, and explaining how music can *emerge from nonlinear interactions* among psychological systems within society.

The paper initially defines some relevant concepts (e.g. *attractors, dissipative structures, autopoiesis*), then provides the basics of *music systems theory*. Afterwards, it describes the relationships among music, psychological systems and society, and clarifies why music might be regarded as a living system.

The theory provides a simple theoretical framework that elegantly and concisely explains several musical processes, such as music *performance, learning, composition, style, creativity, analysis, and evolution*.

SESSION: The Psychology of Music

Alexi Vellianitis

'The Rhetoric of Failure in Tonal Analysis'

James Hepokoski & Warren Darcy's *Elements of Sonata Theory* couches sonata theory in an unreservedly romanticised narrative, the structure of each work being focused on 'true' tonal resolution and its lamentable transience. In the past, contemporary musics that still use a broadly diatonic harmonic language have been denigrated as backward-looking or outdated in accordance with this narrative. And on a more broadly political level, this romanticising of failure is becoming less and less ethically acceptable in a world in which people experience a suffering that they truly wish to *leave behind* rather than dramatize. The central question of this paper is: what could be a suitable alternative to this rhetoric of failure?

I draw from Arnold Whittall's description of new (post-*avant garde*) high modernist music as 'suspending' or 'extending' tonality, and Dai Griffiths' recent discussion of the increasingly modal harmony in popular music in order to provide a reading of Haydn's String Quartet Op. 74/2 in F Major, in which I show that the tonality is never realised but remains always in flux. The intended outcome is to show that such a true tonality never existed, and to encourage musicologists to use the term 'tonality' only with the utmost critical focus.

SESSION: Analysis – Classical/Romantic

Adam Whittaker

'The exemplary "mixed bag": approaches to musical examples in some thirteenth-century Parisian theoretical treatises'

The treatises of Magister Lambertus, Franco of Cologne, and the St. Emmeram Anonymous, shun the study of *musica speculativa* in favour of practical musical discussions. Alongside practically focussed theoretical texts, their treatises include musical examples, often drawn from existing pieces. These citations range from short titles to polyphonic quotations of popular motets. The value of the study of musical examples from this type of document has been recognised, but few studies have been made.

The variety in the accuracy and types of examples used provides a rich diversity of case studies to investigate. Many examples merely seem to fill space, or provide unnecessarily lengthy explanations of basic theoretical points. Others contradict the theoretical point they are supposed to exemplify. Such variation is less common in later theoretical works, such as those by Johannes Tinctoris (ca.1435-1511). This suggests that methods for including examples in the thirteenth century were evolving and unrefined.

In examining how theorists integrate their examples, and how accurately they demonstrate the intended theoretical point, this paper will demonstrate that the treatises of some of the great theorists are a 'mixed bag' in terms of examples, and show an emerging trend of exemplarity in a prototype stage.

SESSION: Early Music

Ralph Whyte

'Richard Strauss at the Intersection of Idealism and Commercialization in America'

In April 1904 as part of his American tour, Richard Strauss gave two concerts in a New York department store. Strauss's American critics were quick to point to the incident as a sign of the composer's base commercial motives. Considering the fact that public musical life interacted with commercial forces and little could be done to oppose the interaction, I ask why Strauss's department store concerts were a locus for journalistic opprobrium, looking to the American music criticism's idealist paradigms during the period and Strauss's previous reception in the country. In conclusion, I discuss the messy but not always contradictory relationship between the strands of idealism and commercialism and contend the reason Strauss provoked particular ire was his unwillingness to maintain an image of detachment from commercial arrangements. This adds to a growing body of literature on the reception of European music in America while also paying attention to a broader social history.

SESSION: Strauss, Mahler and their contemporaries

Maxwell Williams

'Form and "Galant Schemata" in Mozart's Symphonic Minuets'

An investigation of form in late eighteenth-century music can be informed by reference to two, interrelated concepts, "punctuation form" and "galant schemata," the first of which is arguably the most important way of understanding eighteenth-century form, while the second refers to a repertory of standardised phrases that were used extensively by composers. An exploration of the relationship between these concepts, and the typicality of Mozart's minuets in relation to them provides valuable insights into his manipulations of conventional form.

Formal analysis reveals how closely Mozart follows conventional form, the techniques that he uses in formal manipulations, and how his approach to form changes over time. Combining this with an examination of his uses of three important schemata illuminates the functions that they serve within manipulations.

Initial conclusions are that, while formal manipulations do not become more complex over time, they begin to occur within an increasingly complex context. As such, Mozart's uses of schemata in manipulations provide a consistent way of understanding them as his style, more broadly, increasingly matures. This demonstrates how, in thinking about eighteenth-century music on its own terms, we can gain new and contextual insights into form which we may otherwise not have access to.

SESSION: Analysis – Classical/Romantic

Steven A. Williams

'Pitch Perfect: Auto-tune or Out of Tune'

The ethics of pitch correction have frequently been under press scrutiny, with cases such as TV's talent show X-Factor covertly using tuning software to adjust competitors' vocals. But why do some think its use is wrong?

This talk will investigate the prevalent practice of tuning vocals on pop music performances and whether its use is ethical. Are music producers deceiving the listeners into thinking the singer is more skilful than they indeed are; or is it simply another technical production tool, whose measure is the popularity of the tracks using it? In addition, could its extensive use lead to a more standardised sound?

Drawing on the studies of Cathryn Frazier-Neely as well as the perspectives of successful music producers and artists including Rick Rubin and Will.I.Am, this talk will examine the phenomenon of pitch correction. The talk will also investigate how the software can technically be manipulated to create a variety of vocal sounds, and how this affects the ethics of its use.

The significance of this study lies in better understanding the widespread use of vocal pitch correction, and how it affects the sound of pop music and its emotional meaning.

SESSION: Composing and performing pop music and jazz

Susan J. Winch

'Eroica: Heroic Signification and Beethoven's Third Symphony'

This paper explores the concept of the Heroic as an expressive musical genre, surveying Western society's literary and socio-cultural perceptions of the characteristics of a hero in order to construct a universe of topoi whose presence in music may be heard to generate the Heroic impression. These topoi appear as a set of musical values, listener-perceived signs, which highlight the Heroic traits drawn from the explored currents. These are viewed in the context of the first movement of the *Eroica* and evaluated in terms of their contribution to the Heroic impression.

Beethoven's *Eroica* Symphony is typically accompanied by programmes and narratives contributed to, in large, by the Symphony's title and legend. Despite their variations, these programmes share the commonality of the Heroic. This paper examines how music may justifiably be spoken of as 'heroic' and how it engages and projects this literary quality away from the afore-mentioned extra-musical designations.

By way of contextual, music analytical and semiotic approach to the investigation, the concept of the Heroic is broken down into a series of literary and Western-perceived characteristics which are translated into an identifiable series of musical gestures and values present in the musical fabric of the work, thus aiming to account for the purported Heroic impression.

The study stipulates a justified system of classification for the labelling of works as 'heroic', thus asserting and defending the Heroic topic as a suitable hermeneutic tool for understanding and music and listener identification.

SESSION: Beethoven

Teresa Winter

'Contributions to Experimental Radio by Delia Derbyshire (1964-5)'

Delia Derbyshire is one of the most recognized members of the first generation to make electronic music in Britain—a neglected area in academic music history that is only beginning to be understood. While she is one of the most culturally celebrated of its exponents Derbyshire's work remains obscure, with most of it unpublished on archival reels at the BBC. What will detailed research into her music add to this new understanding? Recent research by Louis Niebur has shown the lack of institutional support for electronic musicians in this country. The BBC Radiophonic Workshop—setup to produce sound effects and incidental music for radio and television— provided the only major centre for its creation for most of the 1960s. It was here that Derbyshire created most of her work. I will present research from archives and interviews into some of her collaborations in experimental sound broadcasting at the BBC. My aim is to demonstrate the scope of her work apart from the *Doctor Who* signature tune for which she is famous, while bringing to light some fascinating but forgotten examples of sound art in public broadcasting.

SESSION: Composing for Film and Television in the 20th Century

Miloš Zapletal

“Substitute religiosity” and Czech classical music of the 1920s and 1930s’

This paper, which is drawn from a PhD research project, deals with the crisis of traditional religiosity, connected with radical change of mentality after the First World War, which led to the search for a substitute quality in culture and music of the First Czechoslovak Republic (1918–1938). The main results of this searching were miscellaneous versions of conception of “new man/world” and effort to return to rudimentary religiousness and humaneness. Semio-pragmatic analysis focuses on three compositions which represent those tendencies.

Schoenbergian string quartet *The Relay* (*Štafeta*, 1927) written by Leoš Janáček’s pupil Vilém Petrželka (1889–1967) is one of the fundamental works of Czech interwar music. Its structure contains intensive and extensive semantic impulse. The intensive one relates to structural regularization by the “running model”. The extensive one refers to Public Relay Races – carnival feasts of recycling of the collective national body.

Petrželka’s *Nicholas the Mariner* (*Námořník Mikuláš*, 1929) and *The Guardian of the Lighthouse* (*Strážce majáku*, 1933) written by Boleslav Vomáčka (1887–1965) are both cantatas based on the same poem. Their musical narrative strongly influenced by the avant-garde tendency of “civilism” tends toward a quasi-religious conclusion.

SESSION: Northern and Eastern European Music

LIST OF SPEAKERS/COMPOSERS

Kirstie Asmussen	University of Queensland
Michelle Assay	Universities of Sheffield and the Sorbonne
Peter Atkinson	University of Birmingham
Cassandre Balosso-Bardin	SOAS, University of London
Zara Barlas	University of Heidelberg
Anna Maria Barry	Oxford Brookes University
Leah Batstone	McGill University
Charlotte Bentley	University of Nottingham
Victoria Bernath	University of York
Katherine Betteridge	University of Bangor
Mary Black	Liverpool Hope University
Joanne Bolland	University of Manchester
Christopher Booth	The Catholic University of America
Bruno Bower	Royal College of Music
Lisa-Maria Brusius	University of Oxford
Sophie Burton	University of Bristol
Alasdair Campbell	University of Oxford
Brenna Cantwell	University of Birmingham
Pei Yan Chow	University of Oxford
Matthew Church	University of Manchester
Desmond Clarke	University of York
Sara Clethero	London College of Music, University of West London
Corrina Connor	Oxford Brookes University
Roxanne Copping	University of Manchester
Martin Curda	Cardiff University
William Teixeira da Silva	Campinas University
Steven Daverson	Royal College of Music
Gill Davies	Edinburgh Napier University
Joe Davies	University of Oxford
Erickinson Bezerra de Lima	University of Aveiro
Klenio Jonessy de Medeiros Barros	University of Aveiro
Daniel Elphick	University of Manchester
David Fay	University of Bristol

Elizabeth Ford	University of Glasgow
Jamie Fyffe	University of Glasgow
Monika Galla-Pecynska	University of York
Fiona Joy Gibbs	Royal College of Music
Ronnie Gibson	University of Aberdeen
Ondrej Gima	Goldsmiths, University of London
Alexander Glyde-Bates	University of Southampton
Jonathan Godsall	University of Bristol
Chenchen Gong	Chinese University of Hong Kong
Madeline Goold	University of Birmingham
Brett Gordon	Oxford Brookes University
Alexander Harden	University of Birmingham
Andrew Hayden	University of Birmingham
Hans Hess	University of Bristol
Emma Higgins	NUI Maynooth
Danielle Hood	University of Leeds
Amanda Hsieh	University of Toronto
Martin Humphries	Cardiff University
Catherine Hutchinson	Goldsmiths, University of London
Andra Ivanescu	Anglia Ruskin University
Karolina Jarosz	Academy of Music in Krakow
Rachel Johnson	Royal Northern College of Music
Elisabeth Kappel	University of Music and Performing Arts, Graz
Hermione Ruck Keene	University of London
Lewis Kennedy	University of Hull
Dionysios Kyropoulos	University of Cambridge
Tim Laverack	University of Nottingham
Matt Lawson	Edge Hill University
Kate Lewis	University of Surrey
Katherina Lindekens	Universities of Louvain (Belgium) and Manchester
Daniel Linker	University of Bristol
Iwan Llewelyn-Jones	Cardiff University
James Lovelock	University of Birmingham
Shona Mackay	Royal Conservatoire of Scotland
Brona Martin	University of Manchester
Remy Martin	University of Surrey
Thomas May	Oxford Brookes University
Desirée Johanna Mayr	Federal University of Rio de Janeiro

Chris McCann	Queen's University Belfast
Erin McHugh	Royal College of Music
Sephen Millar	Queen's University Belfast
Debbie Moss	Kingston University
Francis Jamie Myerscough	University of Bristol
Balder Neergaard	Royal College of Music
Marten Noorduin	University of Manchester
Yuko Ohara	Brunel University
Maria Okunev	Royal Northern College of Music/Sydney Conservatorium of Music
Michael Palmese	University of Miami
Li-ming Pan	University of Nottingham
Emily Payne	University of Oxford
George Pearce	University of Nottingham
Caroline Pearsall	University of London
Artur Pereira	University of Manchester
Martin Perkins	Birmingham Conservatoire
Marco Pollaci	University of Nottingham
Cayenna Ponchione	University of Oxford
Adrian Powney	Birmingham Conservatoire
Maria Razumovskaya	Royal College of Music
Christopher Roberts	University of Leeds
Dorien Schampaert	University of Leeds
Daniel Sharpley	London College of Music, University of West London
Claire Slight	University of Leeds
Christopher Stanbury	London College of Music, University of West London
Alicia Stark	Cardiff University
Emaeyak Sylvanus	City University, London
Joanna Szalewska-Pineau	Birmingham Conservatoire
Mate Szigeti	University of Southampton
Willem Tanke	Leiden University
Andrew Taylor	Cardiff University
Geoff Thomason	Royal Northern College of Music
Steve Tromans	Middlesex University
Rob Upton	University of Nottingham
Valerio Velardo	University of Huddersfield

Alexi Vellianitis	University of Oxford
Adam Whittaker	Birmingham Conservatoire
Ralph Whyte	Columbia University
Maxwell Williams	Kingston University
Steven A. Williams	University of Southampton
Susan J. Winch	Royal Welsh College of Music and Drama
Teresa Winter	University of York
Miloš Zapletal	Masaryk University, Brno

TRAVEL IN BIRMINGHAM AND GETTING TO THE UNIVERSITY

TRAINS

Most cross-country services to Birmingham arrive at New Street Station. Up to six trains an hour depart for the University on the cross-city line (ten minutes to University station, final destination Longbridge or Redditch). The centre of the main campus is a five-minute walk from University Station.

BUSES

Numbers 61, X64 and 63 travel to the University's Edgbaston campus. The services all run frequently from the city centre.

Online bus timetables for 61, X64 and 63 are available on the National Express West Midlands website – <http://nxbus.co.uk/west-midlands/>

There is a travel information office outside New Street Station, where you can obtain bus timetables and departure point information. Maps can be found throughout the city centre indicating bus stop locations.

COACHES

There are frequent express coach services to Birmingham from London, Heathrow and Gatwick Airports, and many UK cities. The long-distance coach station is in Digbeth in the city centre.

Digbeth coach station is a short walk from New Street train station. Ask at the coach station for directions to New Street and then either catch the local train service to University station or catch the bus as described above.

TAXIS

There are taxi ranks at New Street Station and throughout the city centre. The journey to the University takes about ten minutes.

T.O.A Taxis 0121 427 8888

a2b Radio Cars 0121 695 9807

Castle Cars 0121 472 2222

VISITOR CAR PARKING

Visitors to campus are requested to park in any of the 4 pay & display car parks, those are:

- South Car Park (access via Edgbaston Park Road) Sat Nav Postcode B15 2TU
- North Car Park (access via Pritchatts Rd) Sat Nav Postcode B15 2SB
- Pritchatts Road Car Park (at the junction with Vincent Drive) Sat Nav Postcode B15 2QU
- Grange Road Car Park (Main Campus) Sat Nav Postcode B15 2TT (for access to the campus)

The first three car parks above are peripheral car parks and can be accessed without entering the main campus. Visitor charges are:

- University Permit Holders £1.00 (permits can be obtained by contacting Caroline Ashton – c.e.ashton@bham.ac.uk)

Non University Permit Holders

- Up to 1 hour £2.00
- 1-3 hours £3.00
- 3-5 hours £4.00
- 5-8 hours £6.00

GETTING TO THE CONFERENCE DINNER

The conference dinner will be held at Bank, 4 Brindleyplace, Birmingham, B1 2JB.

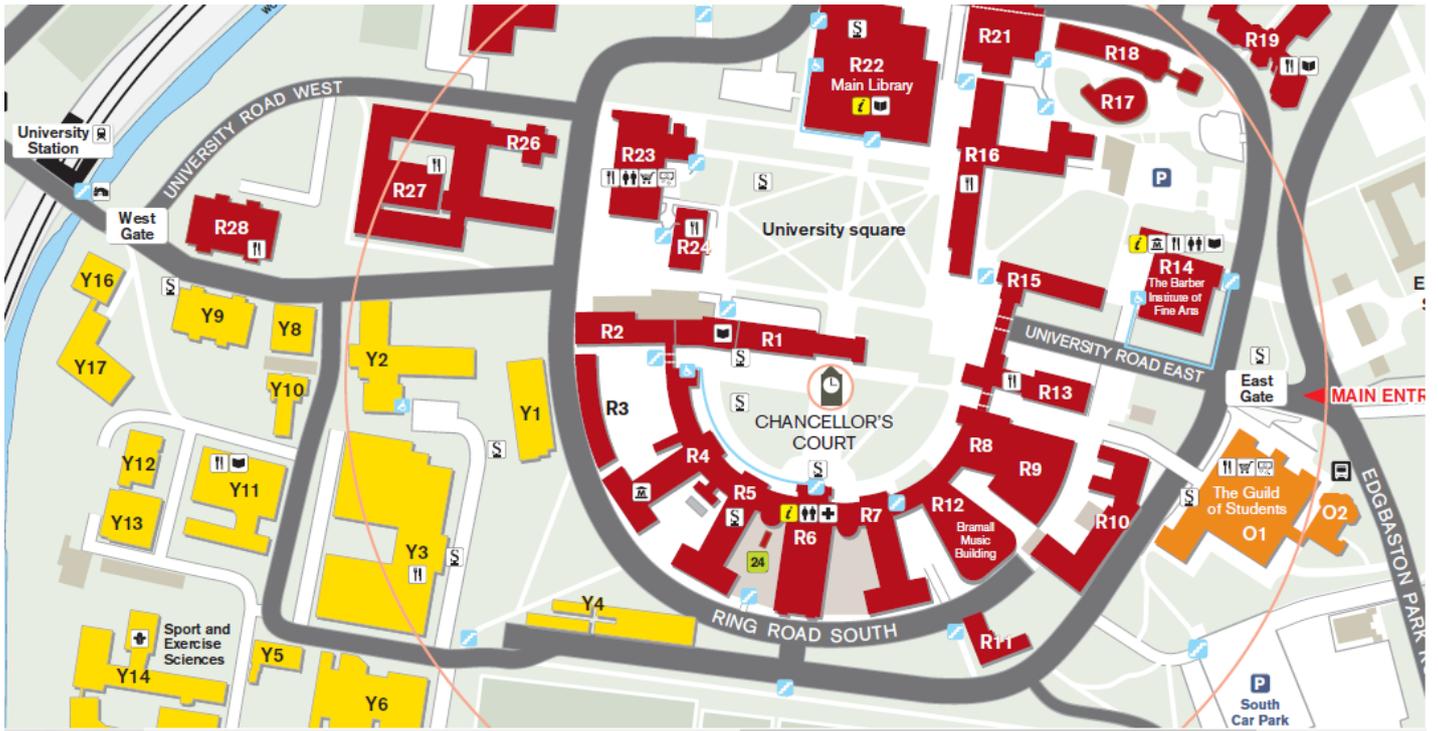
A coach will be provided to escort those attending the dinner to the restaurant (free of charge). The coach will collect conference attendees from in front of the Barber Institute (R14 on the University map) at 19.15 on Tuesday 7th.

If, for some reason, you do not wish to take the coach to the restaurant, you could take the train from the University station to Birmingham New Street (£2.00 for a single, £2.20 for a return) and walk from there (15 minutes). Turn left when you come out of the station, then turn right, up Pinfold Street. Keep going straight, through Victoria Square, and then walk through 'Paradise Forum'. Continue walking straight, along Broad Street, until you reach the canal, at which point you should turn right (at 'The Brasshouse'). Walk past all the bars and restaurants (go past Café Rouge) until you come to an open square, which is where Bank is located.

Alternatively, you could order a taxi (see taxi phone numbers above) and ask to be picked up at the University train station and taken to Bank (the restaurant) in Brindley Place.

UNIVERSITY MAP

The conference will be held in the following buildings: the Bramall Music Building (R12 on the map), the Poynting Building (R13 on the map), and in the Aston Webb building (R6 on the map. Can be accessed via the Bramall). See below for a map of Edgbaston Campus.





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