

Thursday 10th January

	HRI	Jessop Building ER1	JB ER2	JB 1.16	JB 1.17	Diamond WR2	JB 2.15	St George's	JB 2.07
11:00-12:30	Registration and lunch	Chairs Briefing (11:30-12:00)							RMA Publications Committee (11:30-13:30)
		Session 1a: Opera 1 Chair: Rebecca Burrows	Session 1b: Screens and Screams Chair: Hannah Gibson			Session 1c: Composition in Global Perspective Chair: Edmund Hunt	Session 1d: Transculturalisms Chair: Graihagh Cordwell		
12:30-14:00		Bradley Hoover. François Delsarte's Influence on the Aesthetics of Wagnerian Music Drama	Will L Finch. "You keep expecting David Attenborough to turn up and explain it all": Electro-jazz and Animal Screams in BBC Arena's Experimental Nature Documentary			Saeid Kordmafi. Iqā': a Canon to Respect or Break? The Dichotomy between Rhythm Making Strategies in Composition and Improvisation in the Classical Music of the Arab Mashriq	Fueanglada Prawang. Exploring the Impacts of Western Music on Thai Opera: Foundations and Developments in Composition and Performance through the Twentieth Century		
		Hannah Spracklan-Holl. Hearing the Heavens: Instrumentation, Astrology, and Rhetoric in Der Natur Banquet (1654)	Connor Christie. The Sound of the Ungrievable: The Music of Hans Zimmer in Black Hawk Down			Ben Gaunt. Theft! How I Composed a Saxophone Piece Without Writing a Note	James Rushworth. Evidencing Western/Chinese Trans-cultural collaboration in Damon Albarn's Monkey: Journey to the West		
		William Osmond. "The globalization of French Opera in the 1830's : Reception and Triumph in Amsterdam"	Jennifer Smith. Voice, combat, and music: Player identity and relationships in Final Fantasy XV				Patrick Huang. The Application and Effect of Traditional Chinese Thought in Classical Japanese Music Theory: A Case Analysis of Kangen Ongi (管絃音義)		
14:00-14:30	Refreshment break								
		Session 2a: Operetta & Musical Chair: Bradley Hoover	Session 2b: Analytical Perspectives in Jazz & Pop Chair: Edmund Hunt			Session 2c: Perspectives on Chinese Instruments Chair: James Rushworth	Session 2d: 19th Century Music Chair: Rebecca Burrows		
14:30-16:00		Emese Lengyel. The Merry Widow and Her Revivals on Films: Analyzing Cultural References	Dan Banks. Interaction in Free Jazz Performance: a case study documenting and analysing interaction and interplay			Patrick Friel. Composing for Guzheng	Matt Dicken. The Polka 1844-1855: Flesh and blood could not resist!		

		Laura Milburn. Set to Music : Noël Coward and the Concept of Revue	Sam Flynn. Rock-a-Cha-Cha: The Afro-Latin Influence on Polyrythmically Layered Rock 'n' Roll 1959–1963			Di Zhang. Perspectives on the Study of the Yangqin	Ewa Chamczyk. In Search of a Birth Certificate for Apolinary Kątski: A Case Study		
		Elsa Marshall. Composing a Musical Number in the Studio System: The Evolution of the “Barn Dance” in MGM’s Seven Brides for Seven Brothers	Nyle Bevan-Clark. Tracing the Lick: Towards a Memetic Understanding of Musical Ideas in the Jazz Network			Yanchen Zhang. The Origin and Development of Calls and Actions of “Musical Instrument Reform” on Traditional Chinese Instruments from 20th Century to Present	Sevastiana Nourou. The ethical and aesthetical aspects of arrangements observed through Ignaz Moscheles’ published scores and performances.		
16:00-17:00	Training: Co-Production of Research (FH)								
17:00-17:15	Refreshment break								
		Session 3b: Analytical Concepts & Methods Chair: Patrick Huang	Session 3c: Soviet Chair: Graihagh Cordwell						
17:15-18:15		Charlotte Ankers. Changing Perceptions: A cross-disciplinary exploration into the definition of the soliloquy and its growth within music.	Madeline Roycroft. Programming a Franco-Soviet rapprochement: Shostakovich reception in post-World War II France						
		Joseph Coughlan-Allen. Reaching into the Recording: Understanding Recorded Music through Virtual Studio Technology	Philip Robinson. Opera and Terror in the Soviet 1930s: The Georgian Case						
18:15-19:00	Routledge Wine Reception								
18:30-19:00	StudRep Hustings								
19:00-20:30			Karen Tsao & Stuart Young. musical demonstration: A Cabaret of Songs and Their Stories						RMA Annual Conference Programme Committee (19:00) (JB 2.07)

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		Session 4a: Early Music Revivals Chair: Patrick Huang	Session 4b: Performance & Analysis 1 Chair: Edmund Hunt	Session 4c: Fin-de-siècle Chair: Bradley Hoover	Session 4d: Pedagogy Chair: Matt Dicken			
9:00-11:00		John Shanks. Historically-Informed Performance (HIP): are we post-revival yet?	Max Wong. Bach's Six Sonatas and Partitas for Solo Violin: New Performance Possibilities from a Study of Transcriptions	Joyce Tang. Fury with the Jury. Grand Pianos at Exhibitions (1880-1904)	Chrysi Kyratsou. Sounding the encounters within music lessons.			
		Clare Salaman. Reimagining an exotic instrument of the past in a contemporary context: The trumpet marine restored	Fatima Lahham. (Lecture-Recital) Modes of improvisatory rhetoric in Early Modern Britain: Towards an aesthetic of varietas in divisions upon a ground	Jason Weir. Rioting beyond the Ring: suburban echoes in fin-de-siècle Vienna	Memory Malibha-Pinchbeck. Accessing difficult gatekeepers and researching student listening practices in formal education		RMA's Marketing/Publicity Subcommittee (9:30-11:00)	
		Yiyun Liu. The development of the term "ancient music" in the early eighteenth-century England		Genevieve Robyn Arkle. Gustav Mahler and the Wagnerian Musical Turn: An analytic reading of the role of the turn	Ugne Peistaraitė. How do Emotion Regulation Processes Relate to Self-Regulated Learning in Musicians?			
			Ana Beatriz Ferreira. The Pianism of Joly Braga Santos: The Piano Concerto as a Catalyst for his Late Style	Tadhg Sauvey. Music and Mysticism in Fin-de-siècle Paris	Shen Li. The Communication of Timbre Concepts in the Piano Lesson- a Teaching Observation Study	Ligeti Quartet Composition Workshop (10:30-13:30) Session 1 Konstantinos Vlachos, The Use of Space in the Live Performance of Instrumental Music. Anselm McDonnell, Enturfment. Sam Longbottom, Drifting. Derrri Joseph Lewis, Thin Night.		
11:00-11:30	Refreshment break including CV surgery							
11:30-12:30	Training: Online Journal Publishing (SKP)						RMA Council Meeting (11:30-13:30)	
12:30-13:45	Lunch/Posters Q&A							
		Session 5a: Early Modern Multimedia Chair: Bradley Hoover	Session 5b: Performance & Analysis 2 Chair: Fatima Lahham	Session 5c: Schubert & Schumann Chair: Max Wong	Session 5d: Contemporary Pedagogies Chair: Rebecca Burrows			
13:45-15:15		Samantha Chang. Listening to Painting: Music Inside the Painter's Studio	Nick Bonadies. 'How Queer is My Fugue': Deviating 'lines' in a queer(ing) performance practice	Louis De Nil. Exploring Declamation in Schubert's Early Lieder	James Vail. Thinking Inside the Box: Distributed Creativity and Contemporary Noise Music in Japan			
		Annabelle Page. Music in Sigismondo Fanti's Triompho di Fortuna (1526)	Sophie Stone. Form in the notation and performance of Amalgamations (2016), an extended duration work	Alison Shorten. A Setting of Sorrow and Suffering: Franz Schubert's Stabat Mater Dolorosa	Veronique Walsh. Learning Jaipongan: training in 'classic' dance, or 'it's easy, just watch YouTube!?'	Ligeti Quartet Composition Workshop (14:30-17:20) Session 2 Kevin Leomo,		

				Hannah Roberts. Clara Schumann as Pedagogue		Sketches. Mark Dyer, What I find in Raking. Tom Crathorne, Three Impressions. Matthew Grouse, Coming Through the Firmament.			
15:15-16:00	Refreshment break								
		Session 6a: Music & Text Chair: Patrick Huang	Session 6b: Performance & Analysis 3 Chair: Max Wong	Session 6c: Early Modern Women Chair: Fatima Lahham	Session 6d: Wellbeing Chair: Will Finch				
16:00-17:30		Nicolò Ferrari. Text underlay in Firminus Caron's masses	Yvonne Teo. (Lecture-Recital) Theoretical Hybridisation: Enhancing the Dialogue/Relationship between Analysis and Performance	Yuemin He. Printing women's song in seventeenth century China: texts and contexts of Collection of Elegance (1667)	Caroline Curwen. Synaesthesia for reading and playing written musical keys				
		Edmund Hunt. Dialogue or Monologue? Early Medieval Text in Contemporary Musical Composition.	Cloudy Xiaoyun Lim. (Lecture-Recital) Haptic Analysis: An Alternative to Score-based Analyses of Chopin's Piano Sonatas	Eleanor Smith. Gender, Madness and Religion in the Musical Scoring of Magdalene Laundries	Lucinda Heyman. What are the health and wellbeing experiences of solo singers in popular music?				
		Anselm McDonnell. Text in the formation of my sacro-musical language		Momoko Uchisaka. Rhetorical Madness? Pietro Andrea Ziani's Le fortune di Rodope e Damira (1657)	Chamari Upeksha Wedamulla. Bridging Music Education and Music Therapy: utilising the practices of palliative care in general music education for adolescents				
17:30-18:30								BFE Keynote: Laudan Nooshin	

18:30 Informal conference dinner in Sheffield City, ask for more information at reception desk
20:30 Folk session at the University Arms

Saturday 12th January								
	HRI	Jessop Building ER1	JB ER2	JB 1.16	JB 1.17	Diamond WR2	JB 2.15	St George's
		Session 7a: Digital Media 1 Chair: Will Finch	Session 7b: Traditional Music in the British Isles Chair: Patrick Huang	Session 7c: Composition Chair: Patrick Friel	Session 7d: Avant-Garde Chair: Rebecca Burrows	Electroacoustic strand		

9:00-11:00		Patrick Grealey. "The Internet's busiest music nerd": The omnivorous critic in the Information Age	Nicola Beazley. Creative processes in traditional music-creating contemporary English traditional tunes	Elsbeth Brooke. Reflections on my recent compositions for contrabass clarinet: experiments in musically enacting cinematographic techniques and aesthetics of perspective in Michelangelo Antonioni's L'avventura	Max Erwin. How the Avant-Garde Was Won: Music and Ideology in Europe, 1945–1950	Paper Sam Ridout. The Aesthetics of Animated Sound: François Bayle, Bernard Parmegiani and the Service de la Recherche de l'ORTF		
		Alice Kelly. Discovering Scott Bradlee's 'Postmodern Jukebox' - Algorithmic Recommendations and the 'Digital Cultural Omnivore'	Irfan Rais. Multiplicity in the contemporary traditional music of the Menai Coast	Bob Birch. Writing Site Specific Music for Left Bank Leeds.	Samuel Riley. "The Circuit Became the Score": The Ontology of David Tudor's Electronic Music	Paper Alejandro Alborno. Penelope		
		Burçe Ulubilgin. New Media and Music: In The Context of Hypertextuality Change of Music Listening Practices: Youtube	Hannah Gibson. Dancing and Sociality in the Irish Country Music Scene.	Peter Falconer. Welcome to Seaton Snook: uncovering the sounds of an imaginary abandoned seaside town	Clare Lesser. 'Are you the composer, then?' Deconstruction, Mobile Hierarchies and Undecidability in John Cage's Four ⁶ and Hans-Joachim Hespos' Weißschatten.	Paper James Surgenor. Software Influenced Composition		
		Clifford John Moore. 'Negative harmony is fake news': post-truth musicology and the illusion of musical profundity.				Piece and Paper Edmund Hunt. Composition as Commentary: The Voice in Electroacoustic Music		
11:00-11:30	Refreshment break					Open concert rehearsals 11:00-12:00		
11:30-12:30	Training: Action Research Workshop (HM)	World Music Workshop – John Ball						
12:30-13:30	Lunch/concert					Lunch 12:00-13:00	RMA Student Committee (12:30-13:30)	
		Session 8a: Digital Media 2 Chair: James Rushworth	Session 8b: Community & Identity Chair: Alice Rose	Session 8c: 20th Century Careers & Institutions Chair: Rebecca Burrows	Session 8d: Technical Demonstrations Chair: Edmund Hunt	Concert 13:00-14:30		

