Royal Musical Association 61st Annual Conference

10 September 2025 –12 September 2025
Sir James Matthews Building, Guildhall Square, Southampton

ABSTRACTS BOOKLET

*** These are listed in order of the sessions in the programme ***

Session 1A: Roundtable: A Space Free of Politics? Orchestras, Orchestral Audiences and Political Oppression, Then and Now

In his book The Symphony Concert in Nazi Germany (Chicago, 2025), the historian Neil Gregor argues that instead of a space free of politics, as many postwar music-lovers argued it was, under the Nazi regime the symphony orchestra concert "was reframed within the languages of strident nationalism, racism, and militarism to ensure its place inside the cultural cosmos of National Socialist Germany." Changes to the everyday concert experience may have been small and around the edges, but in aggregate orchestra

concerts were not sites of innocence, where listeners could find solace or escape from the horrors of the regime. Our roundtable brings together academic and non-academic voices to discuss the implications of Gregor's book both for the history of the symphony concert in the twentieth century and for contemporary controversies (e.g. about conductors who support the Russian invasion of Ukraine or the support of Venezuela's El Sistema orchestral training scheme for that country's regime).

Session 1B: Making It: Competition, Gatekeeping and Myths of Meritocracy in U.S. Musical Institutions

From musical skills to personal sacrifices, what does it take to "make it" as an aspiring musician? In the past century, classical and popular musicians pursuing careers in the United States have entered into purportedly meritocratic environments, including educational institutions, prestigious competitions, and mass media talent contests. Within these pipelines to musical professions, meritocratic processes are widely understood as the fairest way for the most "deserving" to "earn" fame, prestige, or professional standing. In these settings, hopefuls are promised opportunities to develop or display their talent. Allured by prizes of institutional reputation, relationships with "master teachers," media exposure, or monetary reward, performers participate in variously transparent processes in which they are ranked and rewarded according to their perceived abilities.

There are vast differences, however, between these promises of fairness and the more insidious realities musicians encounter in these environments. Building on work by Will Cheng, Katherine Meizel, and Anna Bull, this session interrogates this gap between meritocratic promise and reality. Each of the papers analyzes how power, status, and material resources are granted and abused behind shrouds of meritocratic process. What musical and non-musical factors actually contribute to musicians' success in these systems? How do these environments drive perceptions of scarcity, luring participants into unnecessarily competitive mindsets? How do these gatekeeping systems' power dynamics permit the manipulation, exploitation, or abuse of systemically disadvantaged or vulnerable musicians? This session contributes to growing musicological scholarship interrogating how ostensibly meritocratic musical institutions fuel or combat inequities along lines of race, gender, and class. Three 20-minute papers will be followed by a 10-minute response by Michelle Meinhart and 20 minutes of discussion.

Erin Brooks, 'Winning Fame and Fortune? Race and Operatic Competitions in Mid-Century America'

"Help discover the stars!" implored a 1936 ad for a Metropolitan Opera radio contest. Decades later, Jessye Norman recalled the Bavarian Radio Competition jury subjected her to different rules. Whether behind closed doors or airing to millions on the radio, competitions played a formative role in the careers of most twentieth-century opera singers. Despite such ubiquity and significance, the role of musical contests as gatekeepers has received little critical attention, particularly in terms of representation. As

Black opera singers negotiated segregated industry practices, how did competitions offer crucial opportunities? Conversely, how did subjective judging and opaque policies facilitate discrimination? Incorporating broader questions about musical meritocracy and mediatized performance, this paper explores how mid-twentieth-century competitions offer a unique lens into opera and race.

I focus on the Metropolitan Opera Auditions of the Air (1935-58), a weekly NBC radio show. Each season, hundreds competed to gain a Met contract. In the 1940s, this program seemed like a pathway to desegregation; indeed, activists queried the auditions committee about accepting Black contestants. Eventually, audition winners included singers such as Fred Thomas ('51) and Martina Arroyo ('58). Yet like many competitions judged on "artistic merit," the auditions were fraught with problems. Drawing on archival documents and in dialogue with scholarship by Katherine Meizel, William Cheng, Lindsay Wright, and Lisa McCormick, I offer a new analysis of competition, meritocracy, and race in operatic singing contexts.

Lindsay J. Wright, 'The Gong and the Wheel of Fortune: Modeling Meritocracy on the Original Amateur Hour'

Drawing upon archival research in the Library of Congress and elsewhere, this paper examines the significance of U.S. talent shows during radio's Golden Age. In 1935, thousands of aspiring musicians from across the country were selling their property and migrating to New York City in hopes of claiming a coveted spot on the highest-rated radio program in the nation: Major Bowes' Original Amateur Hour, which was receiving an astounding 15,000 applications a week for under 20 spots on air (Melnick 2011). Behind this quest for untapped talent was a more troubling reality, however: less a celebration of the American dream than an unprecedented number of homeless, hungry aspirants straining the city's relief stations at the height of the Great Depression. Focusing on the experiences of musicians, I demonstrate how this popular entertainment format forwarded a model of the American Dream at a crucial juncture in its evolution—one that foregrounded inspiring stories of individual mobility, while disavowing the role of more systemic forces like formal education and professional networks in combating rampant racial and socioeconomic inequities. Bowes' and similar radio talent shows formalized and popularized a meritocratic narrative that talent, luck, and hard work respectively constitute the quintessential pathway to success. While these programs' celebration of amateurs' capacity to transform untapped potential into success was empowering in one sense, their enticing stories reinforced and obscured the inequitable systems behind contestants' and audiences' desperate yearning for uplift.

Jillian C. Rogers, 'Trauma and the Abuse of "Excellence" in 20th-Century US Musical Training Programs

In response to a survey on abuse and trauma in musical institutions, one performer reported that, "I was sexually assaulted and harassed by a faculty member at a summer music program where I was on staff. I was sexually harassed by a guest artist at another

summer music program where I was a participant. I have witnessed bullying and been bullied at multiple universities." Despite the skills they provide for young musicians, musical training programs have frequently been spaces of harm. Conservatories and summer festivals are prestigious institutions with intense entry requirements that tout exalted teachers. Given the competitive audition process, the years of study needed to enter these programs, and the celebrated faculty, students attending these programs are often elated. Yet, for many, the institutions' "excellence" does not prevent harm from taking place. In this paper, I demonstrate that discourses of excellence in musical training programs frequently serve as smokescreens for abuse and harm. Moreover, I attend to how the gender, racial, sexual, and disability politics of these institutions result in trauma for many students. Drawing on survey results and interviews, as well as archival documents related to some of the US's most well-known music training programs, I outline historical and systemic harmful practices, behaviors, and institutional norms that have often had devastating consequences for students.

Session 1C: Systems of Education

Fiona M. Palmer, 'Training Conductors in 1920s Britain: Exploring Ideologies, Practicalities, and Professional Status'

Qualifying his observation that conducting instruction was provided in Britain by Henry Wood (RAM) and Adrian Boult (RCM), Vaughan Williams asserted: 'Conducting can, however, only be learnt at the conductor's desk' ('Conducting', Grove's Dictionary, i (1927), 700). He went on to praise the abundant on-the-job training opportunities for novice conductors within Continental structures. Vaughan Williams's comments convey a sense that successful conductors were formed through work experience. In this paper I concentrate on Britain in the decade following the First World War where the relatively small number of conducting posts, and the lack of apprenticeship-type openings for novice conductors, created specific challenges. I take the instigation, scope, reception, and impact of formal conductor training as my lens and draw on published and archival sources to trace shifts in the debates surrounding access to the profession and whether conducting could—or should—be taught at all. I argue that tailored programmes of study and qualification contributed to the ongoing consolidation of conducting as a separate profession. A detailed case study focuses on Boult's RCM conducting class (estab. 1919) and his Handbook on the Technique of Conducting (Oxford [1920]), evaluating priorities, content, wider recognition and professional impact. The discussion contributes to a more nuanced understanding of the tensions between ideologies and practicalities in this aspect of the postwar conducting profession's profile.

Jakob Leitner, 'From Research to Teaching: How Austrian Music Educators Engage with Women Composers'

Musicology, particularly gender studies within the field, has generated substantial knowledge about women composers, exploring topics such as historiography, canonization, and biography from cultural studies perspectives. However, women composers remain significantly underrepresented in cultural memory (Assmann). In German-speaking music education, this gap was identified early on, with calls to integrate women composers into music lessons and textbooks (Rieger 1984). Yet, these calls remain largely unmet, and the music curriculum continues to be dominated by a male-oriented canon.

This study combines a textbook analysis with a survey of music teachers in secondary schools in Styria, Austria. The findings reveal that women composers are scarcely represented in textbooks and educational materials. Although teachers express an interest in addressing women composers in their teaching, structural and practical challenges—such as lack of time and inadequate resources—hinder their efforts. Moreover, the inclusion of women composers often depends on the personal initiative and engagement of individual teachers, highlighting deficiencies in the transfer of knowledge between musicology and music education.

The results indicate that existing teaching materials and curricula insufficiently reflect the contributions of women composers. Addressing this issue requires enhanced collaboration between musicologists, policymakers, and educational publishers. Strengthening the knowledge transfer between disciplines can not only diversify the cultural memory but also ensure that women composers are sustainably integrated into the canon of music history taught in schools.

This contribution discusses strategies to overcome these challenges and foster a more inclusive approach to teaching music history.

João Alexandre Dias, 'Music Teaching and Didactic Materials at the Real Seminário da Patriarcal of Lisbon (1713–1834): A Case Study on David Perez's Partimenti and Accompaniment Solfeggios'

The primary mission of the Portuguese institution Real Seminário da Patriarcal of Lisbon (1713- 1834) was to train skilled musicians for the Patriarchal Church and Royal Chapels. However, its pedagogical impact was much broader. The institution welcomed many of the leading Portuguese composers of the 18th century, as well as numerous musicians who later held significant positions in various Luso-Brazilian institutions. The Italian composer David Perez (Naples, 1711 – Lisbon, 1778), who had studied at the Neapolitan Conservatory of Santa Maria di Loreto and enjoyed great European celebrity in his lifetime, was hired in 1752 by King Joseph I of Portugal and came to Lisbon, where he held the post of Composer of the Royal Chamber and Master of the Royal Princesses. David Perez was never officially Master of Music of the Real Seminário da Patriarcal, but he composed various didactic materials that were widely used for training students of this institution and were widely disseminated in Portugal as well as in Europe. These include Partimenti (called Regras de Acompanhar) and Solfeggio's. This presentation aims to give an overview of David Perez's didactic sources in Portugal — particularly the Regras de Acompanhar —, trying to understand the place of his pedagogical materials in music teaching, and to

investigate the impact of methodologies acquired in the Neapolitan conservatories on other didactic sources produced by Portuguese composers, mainly teachers and students of the Real Seminário da Patriarcal.

Session 1D: Race, Sound and Identity

Lizzie Bowes, '[Auto]fiction as Ethnography: New Approaches to Lyrical Analysis in Black-British Grime Music'

In the opening to his 2021 album We're All Alone in This Together, Black-British rapper Dave takes stock of his life story, noting that "I knew that my life was a film…my life's full of plot-holes and I'm fillin' 'em up". His preoccupation is always with the performance of his life – the "film" that is to be made of it – and the gaps and spaces he must "fill" in order to sew up the "plot-holes". In navigating the relationship between truth and fiction, the "holes" and the "life" that exists around them, my research applies a so-called "autofictional" lens to lyrical analysis of rap. This considers not just the lyrics themselves, but the ways in which playing with notions of truth, fiction and performance within longer-form rap albums can create new ways of listening, interacting with, and responding to rap music. By interweaving literary theory, cultural studies and musicology, and drawing on scholars such as Leigh Gilmore, Du Bois, and Paul Gilroy, I seek to present Black-British rap music as a locus for interdisciplinary ethnographies, through which questions of archiving, remembering and divulging can be considered. My paper will work through the narrative presented throughout We're All Alone in This Together to consider the ways in which Dave uses his work as an autobiographical, imaginative, and sociopolitical cartograph, mapping out questions of representation: how to represent himself, his community, and notions of Black-Britishness more generally, all whilst contending with the hostility of the political and cultural landscape that marginalises him.

Gayle Murchison, 'Winifred Atwell: A Reappraisal of Britain's Foremost Black Female Transnational Jazz Pianist'

Winifred Atwell's position in post-war British popular music is difficult to categorize. Born in Trinidad and having studied classical piano in the United Kingdom and United States, Atwell is the first Black woman to top British popular music charts. Attempting a classical career, as George McKay notes, though now forgotten, Atwell surmounted racial and gender barriers to become the UK's most popular pianist. She found success as a ragtime and boogie pianist in variety, recordings, and television in 1950s Britain before later emigrating to Australia. My paper reappraises Atwell's music and cultural work in British music by taking an approach that examines the intersections of class, race, multiple migrations, and the emergence of Black British identity in a post-war UK. I examine early recordings with Ted Heath, "Dinah Boogie" and "Body and Soul" (both released January 1952), and her origina"Black and White Rag." I critique taxonomies of "jazz," arguing that "jazz" as understood in the 1950s UK was marked both by nostalgia as the country

attempted to rebuild and by revivals of earlier pre-WWII styles of Black American jazz. The latter resulted from critical and audience reaction as UK listeners confronted post-WWII Black American bebop, electric Chicago Blues, and early 1950s American rock'n'roll. I argue Atwell is truly transnational: she circum-navigated the Atlantic, absorbing and transmitting African American-Trinidadian infused jazz piano first to the UK and, later, trans-Pacific to Australia. Whether in the UK or Australia, Atwell was one vector through which African-diasporic music shaped white popular musical tastes.

Tom Edney, '"Into your Sussex Quietness I Came": An Overview of Avril Coleridge-Taylor's Orchestral Works'

The music of Avril Coleridge-Taylor (1903–1998) has only recently begun to gain recognition; however, academic engagement with her work remains limited. Coleridge-Taylor inherited a rich musical legacy from her father but faced significant challenges as a mixed-race female composer and conductor in twentieth-century Britain and beyond. Despite her relatively modest output, her orchestral works offer valuable insights into Britain's cultural and musical landscape, particularly from the 1930s to the 1950s, when she endeavoured to reinvent her musical language following her first marriage. These compositions engage with the stylistic trends of the time while addressing issues of race, identity, and cultural belonging.

I will explore some of Coleridge-Taylor's orchestral output, drawing on my ongoing project to edit and prepare her works for performance and publication, such as a recent recording featuring Samantha Ege, John Andrews, and the BBC Philharmonic in January 2025, which is due for release later this year. I will situate her orchestral works within the broader context of British music history, emphasising their stylistic diversity and the wide-ranging influences she incorporated. By analysing how she navigated the socio-cultural and artistic challenges of the time, I aim to demonstrate how her compositions contest dominant narratives and expand our understanding of mid-20th-century music. I will argue that Coleridge-Taylor's role as a composer, conductor, and advocate for her father has been unjustly overlooked. Recognising her contributions is essential for enriching the historical narrative of 20th-century music and ensuring her rightful place within it.

Session 1E: Sound, Song and Humour

Larry Zazzo, 'Qui cade in riso naturale': Paramusical Expression in Baroque Song'

Given the early modern period's prevailing conception of music as mimesis, it is unsurprising to find countless instances in vocal writing of the period—supported by a wide range of contemporary treatises, of a systematic practice of the musical representation, imitation, or translation of physicalized emotions, from the esclamazione and trilli of Rognoni and Caccini to the Affektenlehre of Kircher and Mattheson. Yet alongside these musical expressions of emotion, there are also traces of untranslated, non-musical

utterances being performed alongside their musical analogues. Examples include Il ritorno d'Ulisse (1640), where Monteverdi's indicates that Ino "fall into natural laughter"; Mopsa's cries of "Pish" written into contemporary scores of Purcell's The Fairy Queen (1692); and Montéclair's systematic indications for unpitched sighs and sobs in his Principes de Musique (1736). This paper will examine the evidence for para-musical utterance in Baroque song and, also drawing on my recent experience experimenting with such expression in my 2024 recording Weeping Philosophers, explore whether the contemporary examples available represent isolated curiosities or are evidence of a broader, perhaps underrecognized practice of para-musical expression in vocal music of the period.

Chloë-Jade Hill, 'Silencing the Noise in the Elizabethan Domestic Interior: Depicting Dissonance at Montacute House'

In the elegant great hall of Montacute House in Somerset, England, resides a large plasterwork frieze depicting a cacophonous shaming ritual, known locally as a 'skimmington ride'. Commissioned by Sir Edward Phelips in approximately 1601, the disordered clamour the image evokes is at odds with the refined environment in which it is situated. Skimmington rides - otherwise known as ridings, skimmity rides, charivari rituals, or 'riding the stang' - employed the ritual use of rough music to publicly shame victims whose domestic lives were perceived by their neighbours to contravene social expectations, and were particularly directed at those who strayed beyond traditional gender roles. At the heart of these highly sensory, anarchic rituals, was the subversion of authority and social harmony, manifested in the discordant musical performance of the procession. Such performances were embedded in anxieties elicited by the physical and imagined boundaries of home, as tensions played out between order and disorder; dominance and subjection; public and private. But what was a raucous image of domestic disorder doing in the refined Elizabethan manor of Montacute House, and why was such a piece chosen as a focal point for the great hall, a place traditionally reserved for the solidification of domestic harmony and social bonds through communal pastimes such as eating, gaming, and music-making? In this paper, I address what the domestic interior and associated soundscape of Montacute House can reveal about harmony and discord - both social and musical - in the Elizabethan home.

Katherine Butler, 'Music and Humour in Early Modern England: The Case of Catch-Singing, c.1580–1650'

This paper seeks to understand how music might be perceived as humorous in the early modern period, taking as its case study the round or catch, a genre frequently connected with wit and mirth in early modern representations such singing.

While the eighteenth and nineteenth-century catch is strongly associated with sexual innuendo arising through wordplay and hockets, such features are much less prevalent in earlier repertory before 1650. The early catch—associated with a wider social spectrum and still predominantly oral in nature—therefore challenges us to understand the

broader range of ways in which early modern singers might have found the catch humorous.

Firstly, I will review the early modern discourse on humour including concepts of laughter, jesting, and wit. Secondly, I will consider how these interrelated notions of humour might find musical expression through either the internal features of song or the contextualised act of singing. My investigation therefore encompasses both the representation of catch-singing in humorous contexts (including comic stage scenes and jest book tales) and analysis of specific catches. Focussing on those instances that rely on musical or sonic features rather than textual meaning alone, I demonstrate how catches employed humour and provoked laughter in multiple ways, including nonsense, mockery, practical jokes, and comic failure. Finally, as historians of laughter have argued, humour can be a revealing guide to past tensions and anxieties, so I close by considering what catch humour reveals about contemporary concerns especially relating to the nexus of music, alcohol, and recreation.

Session 1F: Trajectories of Form and Disjuncture

Jonathan Churchill, '"Uncompromising and Unrelenting": Formal-Expressive Disjunction in Ralph Vaughan Williams's Fourth Symphony'

The brashness of Vaughan Williams's Symphony No. 4 (1931-34) demanded a critical reconsideration of his compositional philosophy, especially when compared to the seemingly bucolic subdual of the preceding Pastoral Symphony (1918-22). Appraisals of the Fourth, however, have limited themselves to interrogations of the work's chromatic density, contrapuntal textures, and B-A-C-H motive. The symphony's discontinuous syntax remains overlooked, though it illustrates a yet-unexamined feature of the composer's entire catalogue.

Throughout the work, Vaughan Williams employs syntactic disjunction to articulate form and expressive capital. After establishing a replicating relationship between pitch language, rhythmic vocabulary, timbral profiles, and phrase constructions, he fractures these relations to mark formal junctures and introduce key motivic content. Notably, the Fourth remains the only symphony to present its fractures horizontally. Rather than interrupting all voices at once, individual passages maintain their pitch identities, rhythmic vocabularies, and phrase organizations while sounding concurrently.

This study introduces a new reading of a major composer's symphonies as well as an analytical framework for better understanding his entire catalogue. While disruption is commonly associated with figures such ass Stravinsky, Bartók, and the Second Viennese School, listeners and scholars have long distanced Vaughan Williams—and British figures in general—from such approaches. However, discontinuity forms an inescapable component of Vaughan Williams's symphonic praxis. Given his influence on subsequent generations of composers, disjunction also holds significant potential as an analytic lens for British music and its positioning within the musical 20th century.

Martin Čurda, 'Musical Topics, Rhetorical Questions, and Narrative Trajectories in Mozart's Piano Concerto K. 488'

Within the field of music semiotics and hermeneutics, the subject of musical narrativity (the ability of music to 'tell stories') has recently seen many advances. Robert Hatten, in his book on Musical meaning in Beethoven, described various 'expressive genres' (such as 'tragic to transcendent') and 'topical modes' (military, pastoral, comic etc.) capable of suggesting different 'archetypal plots', somewhat like the four 'narrative archetypes' described by Byron Almén in his Theory of Musical Narrative. More recently, Hatten discussed musical narrativity within the broader framework of his Theory of Virtual Agency.

This paper seeks to contribute to this discourse with a case study examining Mozart's piano concerto K. 488, drawing on an eclectic mixture of methodologies, including eighteenth-century musical-rhetorical figures, topic theory, and the theory of formal functions. The questions addressed in this analysis include the following: What kind of dramaturgical/narrative sequence emerges from the succession of musical topics in this piece? How is it related to the formal functions of individual parts of the sonata/ritornello form? How do rhetorical features (questions, interruptions, hesitations) contribute to the emerging sense of subjective agency?

This case study is part of my broader effort (as teacher and researcher) to put established methodologies in the service of an integrative model of music analysis, which is rigorous enough to be academically credible (hopefully helping to test and advance the methodologies at hand), and intuitive enough to be taught to musicians in music academies.

Rafael Echevarria, 'Deformation and Disability in Sonata Theory: Parageneric Prosthesis in Nineteenth-century Forms'

Sonata Theory's concept of 'deformation' has sustained both formal and hermeneutic critiques. The formal perspective contests Sonata Theory's technical and empirical foundations, particularly for nineteenth-century contexts. Rather than negations of Classical models, Romantic *Formenlehre* instead theorises nineteenth-century music on its own terms (Horton 2017). The hermeneutic perspective problematises the deformational treatment of 'unusual' features in relation to disability studies (Straus 2006). Quaglia (2015), for instance, examines Sonata Theory's distinction between 'sonata' and 'parageneric' space in terms of 'narrative prosthesis'. Despite their shared dissatisfaction with Sonata Theory's deformational approach, these critical strands remain separate, particularly in the context of nineteenth-century form. Sonata Theory is either deemed purely objective, neutral, and technical, or deeply socio-cultural, subjective, and humanistic.

To reconcile formal and hermeneutic attitudes, this paper rethinks the prosthetic relationship between parageneric and sonata space in two nineteenth-century deformations: 'sonata failure' and the 'introduction-coda frame'. While Hepokoski and

Darcy use deformation to maintain sonata form's primacy under eighteenth-century standards, I theorise disablist interactions between sonata and parageneric space. Rather than foregrounding a work's 'failure' to reach tonal closure, I extend Quaglia's prosthetic account of sonata form's compensatory relationship with the coda. Similarly, for Hepokoski and Darcy, the introduction-coda frame inverts traditional relationships between sonata and parageneric space, thereby maintaining its hierarchical binary. To reveal alternative arrangements, I demonstrate how sonata and parageneric space can coexist equally or how this distinction can be undermined. By reimagining formal and social possibilities within sonata form, this paper develops a culturally-enriched theory of nineteenth-century music.

Session 1G: Virtuosic Challenges

Rachel Becker, '"Liszt's Opera Fantasies are the Place to Start": Challenges in Musicological Discussion of Wind Music

I often introduce my research casually through a comparison to Paganini and Liszt. Both are critical to discussions of nineteenth-century virtuosity. One cannot discuss virtuosic reception, the opera fantasia, or even specifically woodwind virtuosity without them. Even contemporary comparisons to Paganini are common: Krakamp and Centroni are "Paganinis" of the flute and oboe respectively to nineteenth-century reviewers.

However, contemporaneously Italian woodwind virtuosos like Krakamp were also set alongside now-more-famous virtuosos as examples of masterful performance. Italian woodwind compositions were equally treated as serious and worthy. Yet in later performance and musicological circles, Liszt's virtuosic music is seen as worthy of discussion in a way that other pieces in the same genres are not. Liszt's compositions based on operas are described as "encapsulating" an opera, moving beyond the mere presentation of themes to a composition whose art comes from altering and linking themes. This concept is hardly unique to Liszt. Instead, it is a common characteristic of opera fantasias, and the artistry and alteration inherent in this encapsulation creates narrative and "ecphractic" heightening. Still, potential scholarly discussions of woodwind virtuosity or opera fantasias are received with the (actual) comment "Liszt's opera fantasies are the place to start".

This leads to broader questions. In scholarship and reception, do we argue for wind music as exceptional or ordinary? Is it more fruitful to argue for an exception to the rule or that the rule as a whole should be altered? And in what cases do "more fruitful" and "more accurate" align?

Giulia Lorenzi, 'Understanding Musical Virtuosity to Understand the Perception of Music'

In the realm of auditory perception, philosophers have considered the perception of music as a distinctive case, differentiating it from the perception of other sounds. In order to explain the uniqueness of perceiving music, Scruton (1997), re-employing Schaeffer's terminology, has proposed the acousmatic view, namely the idea that when we experience

musical sounds, we do so divorcing them from their sources of production. In philosophy, this clearly contrasts with the standard view of perception as the source of information about the external world which applies, in Scruton's account, to just the perception of ordinary (non-musical) sounds. Hamilton (2007, 2009), however, has proposed that both the acousmatic and the non-acousmatic experience of music are aesthetically relevant, constructing as a consequence a two-fold theory including both.

To argue for the two-fold theory tough, Hamilton has the burden of proving how the non-acousmatic experience (implying awareness of the origins of sounds) can be relevant for music appreciation. To do that, he identifies four musical elements that he believes require a non-acousmatic experience to be appreciated. Yet, if three of those elements appear problematic to Hamilton himself, the fourth – musical virtuosity – seems to reach its goal.

In this talk, I am going to focus on the notion of musical virtuosity interrogating both musicological and philosophical accounts to assess Scruton and Hamilton's positions. I aim to understand if the non-acousmatic experience of music is both possible and relevant for aesthetic appreciation and if there are alternative ways to understand the philosophical distinctiveness of perceiving music.

Jack Adler-McKean, 'Collaborative Creativity through Analysis and Experimentation: Bringing the Serpent into the Twenty-First Century'

As instruments generally built by local craftsmen rather than artisans, and included in ensembles owing to traditions rather than compositional desires, the serpent has an unusually inconspicuous history, with vanishingly few records of notable performers, repertoire, or instruments documented over three centuries of musical employment. I am exploring the organological and performance practice evolution of this instrument family, investigating the creative possibilities that can be provided by fostering relationships between these instruments and scholars and practitioners today.

The serpent's pre-industrial heritage leads to acoustic contradictions: it emerged following discovery that, in order to create powerful lower resonances, an aerophone's tube needs to be not only long but also wide, problematic for tone holes which have to be reached by groups of fingers and covered by their tips. Technical innovations employed on bass horns, the instrument's nineteenth-century successors, helped to mitigate this situation, although this development was driven by attempts to improve stability of intonation, ergonomics, and volume, leading to the contemporary hegemony of timbrally-homogeneous brass instruments.

What might these instruments offer composers and performers today, given, for example, that technical idiosyncrasies traditionally seen as detrimental could potentially be exploited as creative impulses? Such explorations require a degree of organological separation from historical contexts in order to provide a means of external analysis that can build upon a performer's haptic feedback. Alongside performance of new compositions, this lecture-recital will present resources which combine acoustic analysis, quantitative organology, and experimental data, demonstrating a sustainable practice method through an experimental approach to historicism.

Session 1H: Musical Communities

Sara McGuinness, '¡Como Mi Ritmo No Hay Dos! Cuban Big Band – a Vibrant Community of Practice'

It is widely acknowledged, both within the popular press but also increasingly in academic and health communities that communal music making provides many benefits in terms of well-being.

Orquesta Estelar is a community Cuban Big Band which has been in existence since 2008. The band comprises 45 active members of a diverse range of ages, backgrounds and musical ability. They rehearse weekly and perform often. The trajectory of the band fits in with the rise in the participation in communal music making in the UK over the last 20 years, which manifests in phenomena such as the increasing number of community choirs and big bands.

Of these genres community choirs are arguably the most accessible: they do not require instrumental skills. Big bands are more selective due to the requirement to play, and in most cases, own an instrument. The Cuban big band has the added element of learning music from another culture - music which depends upon constant interaction between players. Acquiring these skills is challenging, yet members consistently show commitment to the project. In addition to the musical knowledge that members gain, the band has developed a vibrant and nurturing community, becoming an important feature in members' lives.

Today we explore what is it about this musically demanding project that attracts and sustains a wide community of players. Band members personal accounts, footage of rehearsals and performance and audience feedback provides insights into how communities of practice such as this can make a difference to peoples' lives.

Sue Miller, 'Mainstreaming the Marginal – Cuban Music in 20th Century Paris'

Paris-based musicians from Cuba, Guadeloupe, Martinique and other Caribbean countries recorded and performed Cuban music in the French capital extensively in clubs, cabarets and high end venues from the late 1920s through to the 1960s, responding to the pre-war, inter-war and post-war popularity of Cuban music and other dance musics from the Americas and the Caribbean. While most research has centred on African American influence on jazz in the inter-war years in Paris (see for example Fry, 2014) this paper highlights the contribution of Cuban and French Caribbean musicians to popular music in Paris.   This overlooked history of Latin music in Europe is interwoven with but also distinct from African American musical trajectories. Through the case study of Cuban band leader Filiberto Rico and his 'Rico's Creole band' I demonstrate how transnational and intercultural processes combined to influence the popular music mainstream. Through analysis of recordings alongside archival and ethnographic methods this research investigates how exoticism and various other aspects of France's 'tropical imaginary'

(Fléchet, 2013, p.209) played out musically in the Latin performances and recordings of mid-20th-century Paris. I will show how degrees of 'enracinement musical' [musical engraining] reflected, negated or undermined the colonial ideologies of the times as French artists worked alongside Caribbean musicians within inequitable social performance contexts.

Ceyda Çekmeci, 'The Dictator is Singing: Reassessing the History of Arabesk from a Hegemonic Perspective'

On the night of his 2023 presidential victory, Turkish President Recep Tayyip Erdoğan stood atop a campaign bus and opened his speech not with words, but by singing. Though Erdoğan has long been a singing leader, the choice of *Duyanlara Duymayanlara* for the 2023 presidential elections was especially conspicuous, as it was an "arabesk" song—a genre historically entangled with shifting political projects.

Emerging in the 1960s, arabesk was once associated with the dislocation, frustration, and longing experienced by rural-to-urban labor migrants living on the margins of rapidly expanding cities. While it did not engage politics in explicit terms, arabesk articulated a deep, affective discontent—giving voice to the emotional and existential dimensions of social exclusion in ways that resonated widely with its early working-class audiences. In the 1980s, however, arabesk underwent a significant transformation. As sociologist Meral Özbek observed in her landmark 1991 study, the genre lost much of its subcultural character and became increasingly aligned with the cultural politics of the neoliberal-conservative order that consolidated after the 1980 military coup.
This paper extends the critical history of arabesk into the current era, beginning with the rise of Erdoğan's AKP government in 2002, which marked a new hegemonic formation shaped by authoritarian populism and Islamist-liberal ideology. Arabesk's evolving political significance reveals a process of hegemonic articulation (Hall, 1986; Laclau, 1977; Laclau and Mouffe, 1985): a genre once resonant with marginal discontent becomes absorbed into the symbolic repertoire of authoritarian rule. More broadly, the genre's trajectory demonstrates how authoritarian populism reconfigures aesthetic forms to secure consent and naturalize its power—a dynamic increasingly central to cultural politics of the global right today.

Session 2A: Resistance and Resilience

Marianne Brown, 'Musical Resilience: Transformative Effects of Music Interventions for Families in Women's Refuges'

This paper reports on the third year of my PhD research exploring the benefits of music projects delivered at a women's refuge for mothers and children. This practice-based research includes the delivery of community music projects for refugees in the UK. I examine the ways in which the workshops and live music performances can make a

difference to the refuge environment and the families living there. This includes both immediate and longer-term transformative effects the music projects might have on this community. The project is an example of action research and draws on my previous work in this area, as well as personal experience, relevant literature, lecture recitals and other performances, as well as discussions with members of the refuge community and staff. In addition, the project explores issues of identity, ethics and my own positionality as performing musician and researcher and includes auto ethnographic and auto-artography research methods alongside examples of live music performance. I will report on my research methods, new developments and findings of my work in the women's refuge and recent observation of other work in this field. The primary research question is: Can music become a changing force, leading to transformation and positive outcomes for the lives of women and children living in refuge due to domestic violence?

Mieke Struwig, 'Complicities and Contestations: Navigating South African Music Studies During the 1980s'

The 1980s were a tumultuous period in South African history. Although the apartheid regime was tightening its grip, resistance movements – abroad and at home – gained momentum. Within this volatile context, South African music studies was experiencing its own era of contrasts. While musicology was undergoing a period of consolidation following the establishment of the South African Musicological Society in 1979, disciplinary paradigms were increasingly contested, driven largely by the introduction of Marxist and multicultural frameworks by a small group of scholars and the establishment of music departments at historically Black universities.

In this paper, I take a closer look at this critical chapter in the intellectual history of South African music studies by focusing on the key scholarly initiatives of the time, including the South African Musicological Society, Ethnomusicology Symposium and the South African Music Educator's Society. Drawing on archival materials, conference proceedings and interview data, I interrogate how music scholars and institutions engaged with the political and ideological realities of apartheid. Ultimately, a complex interplay of responsibility, complicity and resistance is revealed, challenging simplistic narratives of the ethics and disciplinary history of South African music studies. These explorations raise urgent questions about complicity, resistance, and ethical responsibility within academia, offering insights that resonate globally as scholars continue to grapple with these tensions.

Rosie Middleton, 'Considering Consent in Multi-Disciplinary Music Collaboration'

In August 2024, I joined a group of artists for a three-week creation period at the Saari Residence in Finland to create *Songs After Nature*. This is a collaboration that sits at the intersection of experimental music theatre and performance art, relating to the current situation on Earth, as we face the sixth mass extinction, climate change, social unrest and the rise of digital technologies. Our practices span music, dance, shibari (Japanese rope-

bondage), and visual arts. All artists worked within and beyond their own primary disciplines, as we co-devised the music, movement, texts and narrative.

I experienced the most significant expansion beyond my existing practice. This was my first experience with shibari, and over two weeks, we experimented with varying restrictions of my body and movement while I sang. Shibari carries considerable physical and psychological risk, including nerve damage, trauma triggers and in more advanced tying, serious injury.

This paper will focus on my collaborative work with shibari artist Elie Halonen. Both Elie and I consider risk mitigation as fundamental to our respective practices: my work draws on frameworks from intimacy coordination (e.g. Rikard & Villarreal 2023; Burns, et al., 2022), and models of radical care (e.g. Renihan et al., 2024) while Elie practices Risk Aware Consensual Kink (RACK), is a qualified sex advisor, and an experienced educator on consent and kink. In this paper I will critically reflect on how we negotiated 'consent', 'risk', and 'safety' and the lessons learned, in the context of our very different artistic backgrounds.

Session 2B: Archival Ecologies

Stephen Groves, 'Green Music: Georgian Theatre Music and the Glee in the Age of the Picturesque'

The picturesque has a long history. As an aesthetic formulated by eighteenth-century English philosophers and an artistic movement encompassing landscape gardening, poetry and painting, it reached its apex in England at the end of the eighteenth century. Composers also played their part, setting some of the foremost picturesque poetry to music in multiple glees, and creating accessible theatre works which took the countryside as the primary subject rather than merely as backdrop. This art, alongside the nascent tourist industry encouraged by the purple prose of the tour guides by figures such as William Gilpin, spoke to a new passion for engaging with nature and eulogising about it. Also a sense of stewardship was fostered with calls for enclosure to be curtailed and industrialisation to be curbed.

This paper proposes that the concept of sustainability began in England in the eighteenth century, albeit motivated at first by aesthetics rather than concern for the planet's survival; glees and opera played a vital role in encouraging this new green sensibility. Anxieties about the encroachment resulting from the Agricultural and Industrial Revolutions galvanized English artists to plead ardently, through their work, for the preservation and conservation of the downland, woodland and rivers they were surrounded by. In the Anthropocene that we are now living through, and the concomitant environmental crisis that engenders, campaigning for sustainable outcomes can take many forms. Writers of eighteenth-century glees and opera were, in many ways, pioneering crusaders. Twenty-first-century composers can, if they choose, take a similar path.

Alexis Bennett, 'Ecomusicology and the Archive'

Between the staves of a mid-17th century manuscript of Caroline secular song, across 52 pages, are inscribed the names of hundreds of plants, flowers, and fruits, indexed by a mysterious, anonymous gardening enthusiast. "Horseradish", "juniper", "parsley", and "nectarines" are scribbled alongside music by William Lawes, John Jenkins, and Robert Johnson. The manuscript (held at the Bodleian) is a horticultural calendar sharing the same leaves as the carefully copied songs. It is an example of the co-existence of music and ecological living.

This paper reframes archival music research as eco-musicological. A topic that is consistently absent from eco-musicology is archival practices, and conversely recent thinking in archival music research declines to include ecological considerations in its remit (Levy & Emmery, 2021; Allen & Dawe, 2016). This is surprising, since it has been noted in other corners of the academy that the concepts of preservation and conservation can be equally applied to the natural world as to objects of interest in the humanities (Moore 2007: 104).

By integrating theory that contextualises the nature of the musical source within an ecosystem of aesthetic expression, documentation, and performance practice I hope to trace how the archive narrates a process of ongoing interaction between diverse individuals, and to conceptualise this as an 'ecology of the musical source'. Any prior attempts to make a clear analogy between archives — of various kinds — as being worthy of protection and preservation by custodians, and the natural environment under our care have not made an impact on the study of music archiving in any meaningful way (Martin & Coleman, 2002; Moore, 2007). A tendency is to see archived musical materials as somehow frozen in time; on the contrary, I hope to argue that the sources continue to 'live' but in ways that constantly adapt in the context of the organic culture of the research institution.

Emma Kavanagh, 'AixOPÉRA: Cataloguing the Heritage Collections of the Festival d'Aix-en-Provence'

Founded in 1948, the Festival Lyrique d'Aix-en-Provence has established itself not only as a staple in the French musical calendar, but also as a major event on the international operatic stage. Furthermore, the Festival is of great cultural and economic importance to the Provence-Alpes-Côte d'Azur region, bringing a significant influx of visitors to the area over three weeks each July. Preserving and promoting the heritage of the Festival is therefore of utmost importance, though its diverse cultural footprint — encompassing costumes, props, set designs, and an extensive audiovisual archive — presents a host of challenges to researchers and archivists alike.

This paper thus reports on the early progress of the AixOPÉRA project, a three-year digital humanities initiative (2024–2027, financed by the Fondation Amidex) between Aix-Marseille Université, the Festival Lyrique d'Aix-en-Provence, and the Ville d'Aix-en-Provence. Specifically, it focuses on the Festival's vast audiovisual collections, and elaborates on the challenges of making this heritage widely available in the digital age. It also reflects on the enduring value of preserving, cataloguing, and promoting regional

cultural heritage, and considers how collaborations of researchers with local partners can strengthen links between universities and communities. Finally, this paper contemplates the ways in which large-scale digital archive projects can not only contribute to a shared sense of cultural legacy, but can also make the case for the value of the arts in society at large.

Session 2C: Training and Pedagogy for Practice Research, Best-Practices

The RMA Practice Research Study Group proposes a themed session on best-practice for practice research training/pedagogy. The session will be 30mins provocation and position statements, followed by 60mins of open discussion with panel and attendees. The provocation will be delivered by Scott McLaughlin (Uni of Leeds) and Mira Benjamin (City Uni of London), with panel contributions from 3–4 other study group members TBC: the study group membership covers 14 UK institutions, with a diverse range of practices represented.

While this is not an entirely new area of research, it is only in the last few years that practice researchers in the UK and beyond have been working to rectify the problematic fragmentation of approaches that developed in the first decades of the area. The study group's primary remit is to use community discussion and shared resources to promote best practice and agreement of guiding principles while maintaining the artistic independence that is the foundation of practice research. This session will allow the group to extend this discussion into the wider academic music community.

The question of methods can be a stumbling block for practitioners when conducting research or designing research proposals, especially in the ways this methodology differs from norms of both STEM and Humanities research. Practice research is a type of research where 'practice is the significant method conveyed in a research output' (Bulley and Şahin 2021), which means that confusion can arise over the practice being 'both object and method of research' (Nelson 2022; Spatz 2018). With this breadth of different practices-as-methods, alongside imported methods (e.g. reflective practice, autoethnography, video analysis), practice research offers a 'methodological pluralism' (Borgdorff 2012) that is often seen as a key strength in work produced by established researchers, but without training and appropriate models it can be confusingly overwhelming for those at the start of their research journey. The self-reflectivity central to an artist using their own practice as a research method is also a 'vulnerability' (Bulley and Şahin 2021) that can be addressed through greater community discussion and sharing of best practice. Bulley and Şahin (2021) note 'a need for further guidelines and support that recognises the fluid and nonlinear method approaches' that we use, ultimately to strengthen this research to continue to critically engage with existing methods and epistemologies.

The session will open with a provocation (McLaughlin/Benjamin) framing practice research more broadly as a co-mentorship space (McGuire & Reger, 2003) in which students and colleagues at various stages of learning and research can share meaningful influence, and how this can have reflexive impact on methodological development. The

panel members will present snapshots of how practice research is taught/trained at their institutions, both in taught programmes (UG/TPG) and PGR training, but also in staff research contexts for REF or funding application support. In presenting examples of existing provision, the panel presentation sets-up a space to discuss what is assumed/given and what is missing from existing provisions. Hopefully the discussion can align around some proposals for guidelines that the study group can take forward.

Session 2D: Early Musics

Christopher Dingle, 'Insights of Note(s): Editing Joseph Bologne, Chevalier de Saint-Georges'

The critical editing of music and the associated exploration of archival sources might be regarded as relatively prosaic aspects of musicology. Especially so in the context of the extraordinary biography of violinist, composer, conductor, peerless fencer, boxer, marksman, ice-skater, huntsman, swimmer and dancer Joseph Bologne, the Chevalier de Saint-Georges (1745–99). Born in Guadeloupe to a black enslaved mother and a plantation owning French father, he was a gendarme de la garde du roi for Louis XV, discrete emissary for Louis Philippe, the duc d'Orléans, to the Prince of Wales, a prominent abolitionist and commander of the first black regiment in Europe and much else besides. While the easily overlooked work of creating editions is vital for enabling performances, what does it add to understanding Saint-Georges and his musical activities?

Drawing on work begun as part of an AHRC/BBC-funded project, and continued for the new Schott Saint-Georges Edition, this paper explores how working with the sources provides insight into the workings of a musical world largely swept away by the revolution. While acknowledging that evidence is sparse, it hypothesizes that non-institutional music-making was fluid in nature. It challenges later notions of the work as well as widespread norms of historically-informed performance, not just for Saint-Georges, but numerous figures active in France in the latter half of the seventeenth century.

Nicholas Bleisch, 'A Reconsideration of "Interrupted" Author-Organization in Trouvère Songbooks'

Many 13th-century French songbooks are comprised of short author sections arranged in series. Orderings within and between author sections have been used to identify families of songbooks and test attributions, under the assumption that such collections circulated independently. As scholars in the second half of the 20th century sought to account for the extensive role of oral transmission in medieval song culture, organization by author has often been explained away as a phenomenon that arose only after the deaths of most of the trouvères, with the growth of book culture in the late 13th century. In the current century, our understanding of the social and material context of book-making has increased, revealing details of professionalization and collaboration that challenge both narratives. This paper re-evaluates the process of song ordering in trouvère manuscripts

through this social lens. I select three case-studies from among the messiest author collections, which interrupt each other or appear in different sections of the same manuscript. Each case study is taken from one of three manuscripts from the first half, middle, and end of the 13th century, (BnF fr. 20050, 847 and 24406). Together, they show that the organizers, scribes, and attributor of manuscripts worked in different stages, correcting each other and their exemplars as they went. The paper teases apart the multiple layers of transmission history that existed by the time songs were copied down and argues for a long and sometimes combative process of assigning attribution to songs and hence shape to songbooks.

Michael Winter, 'An Eton Mess: Rivalries and Misunderstandings in Renaissance Musicology'

Since it's (re-)discovery at the end of the nineteenth century, the Eton Choirbook has attracted interest from musicologists and performers. However, due to the choirbook format (in which each voice part is laid out individually across a double page) the music of the manuscript cannot be studied easily without a transcription or edition.

In the first half of the twentieth century, several musicologists undertook the task of editing the manuscript, including R. R. Terry, Anselm Hughes, Alick Ramsbotham, and Sylvia Townsend Warner. Although all produced transcriptions, none succeeded in transforming their work into a critical edition. Ultimately, the 1950s saw the publication of two separate editions of parts of the manuscript: one by the Plainsong and Medieval Music Society (PMMS) and the other by the newly established Musica Britannica series of the Royal Musical Association (RMA). The near-simultaneous appearance of these editions sparked accusations of intellectual theft and breaches of agreements.

This paper explores this dispute as understood by those directly involved, drawing on both public and private sources. Rarely examined materials held in the British Library, including the RMA's minute book (BL MS 71017) and personal correspondences (BL MS 71046, 71049, 71050, 71061), as well as the PMMS's minute book, form the basis for this investigation.

Session 2E: From Lullabies to Birthing Playlists: Repertory as a Technology of Maternal Agency

In 2025, a time when debates about motherhood – from "childless cat ladies" to "tradmoms" – have saturated political, cultural, and media discourses, the need to study and articulate experiences of mothers in their situated, intersectional, and lived complexities has become ever more pressing. We hold that music and sound are essential components of this endeavor. In this panel, we engage concepts of maternity in our respective musicological research areas.
Our focus in each of these papers is on musical repertory as a technology of maternal agency. Repertory is a fundamental concept in music research, ranging from large-scale

collected works and discographies to comparative discussions of songs. Recently, musicologists, such as Candace Bailey, have developed feminist methods for approaching repertory as an expression of women's agency, particularly in settings where the textual archive is sparse. Here, we test the potential insights that repertory can offer into maternal agency and self-understanding. Karen explores the folk paratexts of the Brahms lullaby and how they engage shifting experiences of maternal fear. Christina investigates how Vera Lynn's repertory decisions helped her navigate the ideologically incompatible identities of celebrity and mother in 1950s Britain. Michelle addresses birthing mothers' use of music playlists as tools for managing the inhospitable soundscape of birthing wards. Ultimately, these papers show how mothers have deliberately shaped their identities, experiences, and care practices through music–a crucial intervention into still-powerful discourses that cast motherhood as immutable, instinctual, and "natural."

Karen Leistra-Jones, 'Maternal Fear, Maternal Agency, and the Afterlives of Brahms's Wiegenlied, Op. 49/4'

In many traditional lullabies, soothing music accompanies alarming lyrics. By alluding to death, loss, or some harm befalling the infant, these lullabies can fulfill dual functions: they allow a caregiver to lull a baby to sleep while simultaneously expressing and processing darker and more conflicted emotions, including fear and anxiety (McDowell; Warner). From the late-nineteenth century onward, however, most composed and published lullabies have avoided such negative imagery, reflecting an increasingly sanitized view of motherhood among the middle classes, as well as a long-range decline in infant mortality. Nevertheless, a large body of research (Menkedick; Pawluski; Warner) has demonstrated that fear has remained a common
aspect of the postpartum experience. At the same time, findings from music therapy and ethnomusicology have established that lullabies have continued to be sites in which mothers process ambivalent emotions (Bonnár; Mackinlay and Baker; Watt).

This paper takes as case study one of the most famous lullabies in the Western world–Brahms's *Wiegenlied*, Op. 49/4–to examine cultural shifts around the use of lullabies and their relation to maternal fear. It explores the original version, with its unmistakable images of death, burial, and the afterlife, and then traces how it has been translated and adapted, particularly in response to these troubling images. Drawing on German, British, and American published editions, recordings, and ethnographic evidence, I assert that the sources reflect not only changing attitudes towards the expression of maternal fear, but also mothers' agency in shaping musical and textual features, in combination with other caregiving practices, in ways that mediate emotional experience.

Christina Baade, '"My Son, My Son": Navigating Celebrity and Motherhood in the 1950s Ballad'

Dame Vera Lynn is best remembered as the Forces Sweetheart, whose singing boosted British morale during World War II. But a 1946 Pathé newsreel depicted her postwar transformation into motherhood, posed with her husband and baby, Virginia, in the

countryside. Narrated cloyingly in Virginia's voice, the Forces Sweetheart is smiling but silent, embodying the promise of peacetime domesticity.

The vision was not to last: within the year, Lynn returned to full-time recording, touring, and broadcasting. She was not alone: mothers' participation in the workforce expanded after the war, even as they were expected to prioritize their children (Davis). Amidst this new cult of motherhood, Lynn had to negotiate multiple paradoxes: celebrity and motherhood (Weber), glamor and relatability (Dyer), and responsiveness to both fans and family.

Traces of how Lynn negotiated the discursive (and practical!) tensions of career and motherhood can be found in profiles, contracts, and memoirs, but, here, I focus on her repertory, one of her key avenues for creative agency. I take as case study "My Son, My Son" (1954), Lynn's only number 1 UK hit, arguing that the ballad bridges older tropes of maternal self-sacrifice and modern understandings of motherhood as emotional self-actualization. Lynn's performances of the song expressed her own maternal love; spoke to her generation's experiences of an "emotional revolution" in love and family (Langhamer); and addressed the young men called up to serve in Britain's military. Lynn's twinned status as mother and Forces Sweetheart ensured her ongoing relevance during a decade in which "family Britain" (Kynaston) was shadowed by the Cold War and postcolonial conflicts.

Michelle Meinhart, 'Sound Curation in the Delivery Room and Soundtracking Matresence'

Modern maternity wards present numerous human and technological sounds, but over the past several decades, mothers in the Anglophone world have begun to actively re-soundscape these clinical spaces, projecting sounds or music personally meaningful or inspiring, using whatever technology available. As midwifery journals and mothers' own narratives of their experiences indicate, this impetus to curate such a sound space often stems from desires to not only block out sounds that might be anxiety inducing (such as that of medical equipment), but also to "soundtrack" the birthing experience and identity transition into motherhood–an transition that has been theorised as "matresence" (Sacks, Raphael, Jones).

This paper examines ways in which people in the contemporary Anglophone world soundtrack the birth and transitory matresence experience – through 1) actively re-soundscaping the clinical space of the maternity ward, and 2) curating music to accompany narratives about birth experiences. I build on the work of Tom Rice (2013) and Yasmin Gunaratnam (2009), which consider sound in hospitals in terms of bodily trauma and illness, to consider the more life-affirming, but often traumatic, medical experience of maternity and delivery. While birth practitioners, music therapists, and app companies have long recognized the significance of sound to the experiences of maternity and delivery, this paper aims to bring musicological attention to how sound is being used to today to not only soundscape the birth experience and a child's entry into the world, but also to construct the maternal self – and arguably the child's biography – as these experiences are narrativized through private and public online platforms.

Session 2F: Histories of Singers and Singing

Emmanuela Wroth, 'Vittoria Tesi: the Conception of the Black Diva in Italian Opera, 1715–1775'

A 'diva', from the Italian for a 'goddess', is a feminine, otherworldly being. But what role does the racialized, Black, other play in the conception of the diva? While in contemporary culture, 'diva' is often used to denigrate or elevate Black celebrity women, historical diva studies continue to be a history of white celebrity. I address this oversight by shining a light on the Afro-Italian opera star Vittoria Tesi (1701–1775), considered the first prominent singer of colour in the West and the first contralto diva.

Against the backdrop of pre-unification Italy's participation in the slave trade, I consider the otherworldliness of Tesi's divadom and her unprecedented social mobility. I explore her agency in playing with gender and race through cosmetics, costuming, vocal range, and her diversity of role creations (divine heroines central to the diva cult, trouser roles, and racialized characters such as in Gluck's 1754 opera 'Le cinesi'). Examining how Tesi's rival, Anna Bagnolesi, acquired the epithet 'White Tesi', I demonstrate how Tesi helped define not only Black divadom, but divadom itself. I challenge scholarly tendencies to locate Black divadom as originating in nineteenth-century America, by tracing it back to where the cult of the diva originated, in eighteenth-century Italy. Recovering this first wave of Black divadom helps us understand how the intersecting notions of race, gender, and class took shape in eighteenth-century Italy, and how they have impacted and shaped Western celebrity and performance culture that continue to other Black femininity as inherently eroticized and exoticized.

Rosie Cameron, 'Our English Jenny Lind' – Mendelssohn's "Hear ye, Israel" and the Profile of Clara Novello in the British Marketplace (1851–1860)

Premiered at the 1846 Birmingham Festival, Mendelssohn's oratorio Elijah is just one example of a work that enabled singers to become known in oratorio rather than opera. One of these singers was the British soprano Clara Novello (1818–1908) who rose to the forefront of oratorio throughout the 1850s and became associated with the esteemed aria 'Hear ye Israel' (HYI). The initial performances of 'HYI' by sopranos Maria Caradori-Allan (1800–1865) and Jenny Lind (1820–1887) not only increased the aria's popularity to audiences and press but also established expectations in both the aria's delivery and the soprano's oratorio profile, making it an ideal work with which to be associated.

This paper sheds light on the promotion, reception and overall function of 'HYI' in Novello's profile from 1851–1860 by examining the press coverage of her performances, as well as assessing the role and agenda of her societal networks. The paper focuses on two key aspects of Novello's engagement with 'HYI'– 1) the language of promotion and reception that was used in her press coverage, particularly in relation to the expectations established by Lind and Caradori-Allan and 2) the role and agenda of her networks that

were crucial to her profile, particularly those through the Novello Family, their publishing press and journal, The Musical Times.

Through this examination, much is discovered on the expectations of the soprano's oratorio engagement in the marketplace as well as the importance of networks in navigating what was a challenging environment for performers.

Francesco Izzo, 'Singing Verdi: Creativity, Tradition, Literality'

For over a century and a half, Giuseppe Verdi's operas have been performed with unparalleled frequency, forming the core of the operatic canon around the world. They are taught and studied in conservatories and universities; they are popularized and recontextualized in countless contexts. They are, in a word, "classics," cornerstones of a Western art music repertoire with strong and deep roots. The very notion of Italian operatic singing (an intangible heritage now protected by Unesco) is centred around the aural experience of Verdi's music.

In this paper I focus on the vocal performance practices of Verdi's operas exploring in particular the establishment of practices today considered "traditional," crystallized mostly in the first two thirds of the twentieth century, in no small part due to the rapid development of recorded performances. In so doing, I address the modes of mediation between Verdi's written text and its realization in performance.

In conclusion and to take the conversation forward, I explore how those modes of mediation can be enriched today. I focus in particular on the use of critical editions (and, in their absence, easily accessible primary and secondary sources) as starting points for an informed understanding of Verdi's notation, where the rigor of the "come scritto" and the legacy of consolidated traditions leave room for historically informed creativity.

Session 2G: Creative Practice

Desmond Clarke, 'Tegmark Variations: Engendering Improvisation-Like Performance Practices in Fully Notated Music'

This lecture-recital showcases a work for solo oboe – Tegmark Variations – which takes a novel approach to both the creation of a "composition" and the performer's interaction with the resultant score.

The piece's defining characteristic is that many diverse realisations are generated before performance by a piece of software, which outputs these as animated video scores. The player does not learn or study these performing them, as each version is unique and is only played through once.

This approach undermines the traditional repetitive, disciplined approach to "complex" music by placing the player in an unstable, improvisatory relationship with the notation. A similar undermining is applied to instrumental technique, giving rise to a range of sounds allowed by the instrument but not accessible through traditional notation. This prompts a performance style closer to free improvisation than traditional performance, but

unlike in improvisation the pressure of the score forces the player to actively react to specific musical situations which may be totally unfamiliar.

I will look in detail at the process-driven composition and unpick the "choices" that the generating algorithm is "allowed" to make. For example, how can maximum diversity of output be achieved, while ensuring each version has a clear musical identity? How can the player be pushed outside their comfort zone, while ensuring that the piece remains (mostly) playable?

I will perform several versions of the work, each about two minutes long, to illustrate the diversity of outputs the system can produce, and the resultant musical challenges and opportunities this presents.

The Keeling Curve (Rhiannon Bedford and Will Frampton), 'Atoms-on-the-Wall; Composing for Violin and Modular Synthesizer as part of a Site-Specific Multimedia Artwork'

'Atoms-on-the-Wall' was born out of a collaboration between The Keeling Curve and artist Nastassja Simensky. This work is part of 'Leaky Transmissions', an ongoing body of research and artwork by Nastassja Simensky shaped by the feral heritage of the Blackwater Estuary in Essex.

Emerging from the Dengie Peninsula, the Blackwater Estuary in Essex crystalises complex issues around history, heritage, ecology and the geo-politics of energy production. In 2002 Bradwell A was the first UK Magnox nuclear power station to enter the 'care and maintenance' phase of the decommissioning process. Meanwhile, consultation and planning are underway for a new nuclear programme, Bradwell B. Tides ebb and flow; each winter dark-bellied brent geese migrate around 2,500 miles from Siberia to the sucking mud of the Essex shores. The Chapel of St. Peter-on-the-Wall sits atop the remains of a half-submerged Roman fort; the Estuary's involvement in the nuclear military-industrial complex rubs against the sustainable practices of the Othona community. 'Atoms-on-the-Wall' brings together live performances made in the ancient St Peter-on-the-Wall chapel and studio recordings using field recordings and other material created in the local area.

Here we present the work, our compositional process, and the technologies used. We will discuss contributing a musical performance to a wider body of multidisciplinary work, the experience of undertaking "fieldwork" as composers/performers, and using field recordings in the creation of a site-specific work.

Session 3A: Performance and Crisis

Mira Benjamin and **Tim Parker-Langston**, 'Phenomenotechnics of Music Performance'

In this paper we draw on our professional performance practices of experimental music (Benjamin) and historical art song (Parker-Langston) to ask how embodied, affective and sensory modalities may be articulated as concrete and transmissible knowledge.

Following Gaston Bachelard's framework of phenomenotechnique via Ben Spatz's (2020) writings on embodied theatre practice, we interrogate the patterns of technique which structure various instances of practice, giving rise to epistemic objects. This approach is proposed as an alternative to textual or phenomenological (experiential) modes of analysis.

Two case studies are outlined: Benjamin discusses the performance of microtonal string music, in which three distinct patterns of technique are identified, expanding upon the phenomenotechnical framework: 1) manual-somatic (relating to the muscular-skeletal body); 2) aural-attentive (relating to listening and responsiveness); 3) reflective-conceptual (relating to models and names that activate body schemas). Parker-Langston addresses the performance of 19th-century German lieder, proposing ways in which phenomenotechnical reflection contributes to post-textual and reparative musicological discourses. We then discuss how phenomenotechnical reflection occupies the thick intersection of these various framings, and propose that such an articulation offers useful and consensual knowledge claims within practice research communities, as well as insight into the knowledges enacted in performance.

Kosmo Love, 'Practicing Orality in the New Dark Age; An "Instrumentalist" Perspective on the Crisis in Music Education, Interpreted through Research and Practice'

The phenomenon of liturgical chant has sired innumerable oral traditions, birthed the earliest written sources, and been midwife to the theoretical tradition, 'ars musica'; the literary manifestation of the position which sees music as a science akin to cosmology. In short, plainchant has been the medium of transmission where musical knowledge is concerned, for 11 out of the last 14 centuries. Yet there is hardly an element in the history of music pedagogy more distant from the present context than this. At a time when the widely lamented crisis in music education is reaching historical proportions, there is concomitant and growing scrutiny of the methodologies of the past; the voces, glossas, contrapunto, and all manners of ex tempore performance are gradually finding their seat in the classroom, necessarily overlooking the fact that such methods have their ground in the orality of the sung component of ritual. As the archives of the ancien regime are being added to the global database, educators are mining the riches of this Parnassus on the strength of evidence and efficacy, and it's interpretation and use is now no longer a 'cold' problem of scholarship, but a 'hot' issue of shaping young minds and the real danger of throwing the baby out with the bathwater.

This paper offers a definition of the phenomenology of education, in order to distinguish literary and oral traditions. On this basis, a 'live' research methodology in the field, synthesizing and integrating pedagogy and performance practice which is present in living traditions of eastern chant and prefigured in medieval sources, is described. It is considered as a frame for the spectrum of orality in general, and the cultural vacuum in particular. Finally, a hypothetical 'holistic music training' and 'global musicology' are considered as a reaction to the fragmentation of the cultural patrimony of knowledge-traditions.

Isaac Shieh, 'Playing with Disability: Exploring Georgia Scott's The Ghost in the Machine for Natural Horn and Electronics'

In 1835, Jacques-François Gallay, regarded by Fétis as the "last great hand horn virtuoso in France," composed Douze Grands Caprices which embody the capabilities of the instrument in its most virtuosic form. In the past few decades, as 'Early Music' develops, there is a renewed interest in hand horn playing, with an increasing number of horn players now pursuing historical horns as a specialisation. With a new generation of players capable of pushing beyond the boundaries and perceived capabilities encapsulated by Gallay in his Douze Grands Caprices, this project aims to create an extension of the hand horn playing tradition, reflecting the capabilities and aesthetics of our time: 12 new works for solo hand horn are being commissioned from 12 composers.

In this lecture recital, I propose to examine Georgia Scott's response to her individual brief for this project, and explore the challenges behind the collaboration with the composer to write for an unfamiliar instrument. As part of the collaboration, I had to think about my understanding and relationship with the instrument in order to explain how the instrument works to the composer. This is particularly important as I have a physical disability that alters my approach to hand horn playing. Scott, who also identifies as disabled, chose to explore Descartes' theory of mind-body dualism versus true embodiment in relation to disability studies as the theme behind the commission, The Ghost in the Machine. This lecture recital tracks the collaboration and how themes about disability are interwoven into the work.

Tenley Martin, 'Cohesive Harmonies: An Exploration of Community Music as a Mechanism for Active Citizenship'

How can community-based music activities be deployed to facilitate active citizenship, shared identities, cohesion, and sense of belonging? This paper explores how English locales can increase active citizenship, drawing on examples from a curated programme of interventions and collaborations, co-created with non-academic organisations under the aegis of the 'Cohesive Harmonies' project. Over the past 15 years, England has undergone a gradual but deliberate devaluation of music through drastic reductions of school music provision, slashed funding, and aggressive government-led anti-arts narratives. Devaluation processes run alongside economic downturn, widening wealth gap, government service reduction, and increases in anti-immigrant rhetoric. These factors contributed to a decline in community engagement and cohesion. Active citizenship describes the engaged participation of a person in their local community, be that politically, socially, or economically. Cohesive Harmonies challenges the trend of devaluing the arts by demonstrating how music can reinvigorate local communities through its place-based interventions and collaborations. Two key frameworks are explored: Researcher-Driven interventions, such as the Bradford Dhol Project, which uses dhol workshops to bridge community divisions through shared sonic experiences, and Organisation-Driven initiatives, like the collaboration with Dorset Music Hub, which highlights how music in schools can foster well-being and non-musical competencies.

Through these case studies, this paper exemplifies how music activities can aid in developing different citizenship attributes. Ultimately, the paper argues that music interventions, designed with local input, can contribute significantly to active citizenship by strengthening community bonds and improving social cohesion.

Session 3B: Musical Theatre and All that Jazz (themed session)

Musical theatre and jazz are most often studied, practiced and produced separately but they have shared origins, characteristics and discourses. These intersecting histories and features are sometimes mentioned in passing in the critical literature but their potential for extending knowledge and developing new methodologies has often remained obscured by the separation of forms. This themed session offers four papers, developed through AHRC-funded 'Musical Theatre and All the Jazz Research' network, which variously explore the intersections and interactions between forms and consider what they might mean for understandings within, across and beyond disciplines.

Catherine Tackley, 'Strike Up the Band: Cross-Genre Mobility of Music and Musicians in New York, 1930'

Jazz musicians' experiences in musical theatre have yet to be considered in any depth by scholars but are important to gain a realistic and holistic understanding of musicians' working lives and the interlinked development of both genres. In essence, there was (and is) a need for musicians with jazz capabilities to be imported into theatre pits to realise musical theatre scores alongside the better-known practice of exporting material from musical theatre as a basis for jazz improvisation. Both practices, importing and exporting, are dependent on the mobility of musicians and musical material, crossing over the boundaries of genre and style in ways which challenge the separation of jazz and musical theatre which is evident in contemporary scholarship and often in industry discourse too.
    In this paper I adopt the idea of multi-sited ethnography (Marcus, 1995) which follows protagonists – in this case musicians, songs and whole shows –as they traversed in practice the ideologically imposed division between jazz and musical theatre in 1930. I begin by following the development of Gershwin's show Strike Up the Band which included jazz musicians (organised by Red Nichols) in the pit. I then follow some of the show's songs as they were taken out of the theatre by these musicians into the recording studio. I follow the musicians back into the pit for Gershwin's next show, Girl Crazy, which demonstrates a deeper fusion of jazz and musical theatre. Finally, I explore the relevance of these experiences in their subsequent careers and legacies.

William A. Everett, 'When Jazz Came to Ruritania'

Ruritania is often used as a collective term for any number of imaginary Central European realms in which slightly dim-witted royals interact with their colourfully dressed subjects, everyone knows how to waltz, and many delight in the czardas. It represents the quintessential setting for operettas and as an imaginary filled with glamour, nostalgia, and

escapism provides a rich canvas onto which contemporary concerns and anxieties can be mapped. Suspended in some sort of eternal nineteenth century, Ruritanian inhabitants are often forced to deal with the trials and tribulations of the twentieth century, usually against their will. So what happens when jazz and its syncopated dance steps enter these fabled domains? This chapter explores five musical theatre works in which such occurrences take place: Cloclo (Vienna, 1924; music by Franz Lehár, libretto by Bela Jenbach), Rosalie (New York, 1928; songs by George Gershwin and Ira Gershwin, and Sigmund Romberg and P. G. Wodehouse; book by William Anthony McGuire and Guy Bolton), Die Herzogin von Chicago (The Duchess of Chicago, Vienna, 1928; music by Emmerich Kálmán, libretto by Julius Brammer and Alfred Grünwald), Viktoria und ihr Husar (Victoria and Her Hussar, Budapest and Leipzig, 1930, London, 1931; music by Pál Ábrahám [Paul Abraham], libretto by Imre Harmath) and The Cat and the Fiddle (New York, 1931; music by Jerome Kern, book and lyrics by Otto Harbach). In this quintet of works, jazz styles are juxtaposed with more traditional operetta fare to accentuate specific dramaturgical moments and to articulate inherent narrative tensions.

George Burrows and **Phoebe Rumsey**, 'Musical Theatre Meets Jazz: Reconceiving Forms, Practices and Meanings'

This paper examines transformative intersections of musical theatre and jazz developed through practice-research experiments. These include Bittersweet, an original music-theatre production made through a hybrid devising process by a group of musical theatre professionals and jazz musicians. That production brought together different understandings and practices of musical theatre and jazz in a devising process which treated musical theatre as a set of tropes upon which to riff and jazz as a character and process within an intimate musical theatre setting. Such features as improvisation were shown to refresh and enliven musical theatre contexts and character-driven approaches were as much transformative for jazz improvisation. A shared concern for meanings involving identities and social politics helped to underpin a resultant form of cabaret theatre appropriate to the stylistic and discursive components. That cabaret theatre was further developed in workshops which put scholars and their research into dialogue with free-improvising musicians of the James Mainwaring trio. That took scholarly discourse out of the seminar/lecture setting and into a living performance situation affording reflection on shortcomings of scholarly presentation as much as pointing towards revitalisation through creative dialogue. Finally, the paper turns to a production of Dido and Aeneas, staged at Portsmouth's Guildhall in May 2025, which took Purcell's opera/masque into the so-called 'jazz era' to question notions of authenticity, textual fidelity and improvisation.

Nicholas Gebhardt, 'Golden Age, Times Past: Jazz and the Historical Imagination in *La La Land* (2016)'

The Hollywood film musical has been mostly marginalised or largely dismissed by most serious scholars of cinema and historiography, with some notable exceptions (Altman, 1987; Braudy, 1976; Dyer, 2012; Feuer, 1982; and Mast 1987). The genre is generally

regarded as a suspect form of both cinematic and historical representation, given to a looseness with the facts and lacking an adequate conception of past events and their significance. Indeed, for those who have been trained to value the power of archival documentation and logical explanation, the spectacle of song and dance numbers in film musicals, not to mention their frequently nonsensical plots, are clearly at odds with standard theories and methods of historical understanding. Using Damian Chazelle's La La Land (2016) as a case study, I want to suggest that far from distorting historical experiences, film musicals offer the possibility of enriching and transforming our relationship to the past. Drawing on theories of the time-image (Deleuze, 1989; Doane, 2002; Rosenstone, 2008), narrativity (Ricoeur, 1984-88) and the historical imagination (White, 1973; 2000; Kearney, 1991), my discussion explores how film musicals enable us to conceptualize the past in ways that factual or literal accounts of history cannot always do. With its focus on the purpose and value of jazz, La La Land is about the relationship of the old to the new; it is about who gets to define that relationship; and it is about the potential for change when confronted with the legacies of the past (Gabbard, 2019; Garcia, 2014).

Session 3C: RMA Composer-Performer Collaboration Study Group Themed Session

The RMA Composer-Performer Collaborations (CPC) Study Group was established in 2023 as a practice-based research and network group aiming to produce scholarship that discusses contemporary composer-performer collaboration practices and shed light on the contributions of composers and performers within the creative process. The group aims to encourage the active involvement of creative practitioners in performance and composition within scholarly discussions, thereby advocating for the recognition of creative practices as valid research.
This themed session brings together lecture-recitals and scholarly papers to explore various phases and forms of creative processes in composer-performer collaborations. The presentations serve as case studies, demonstrating how different projects bridge the phenomenological gap between compositional tools and instrumental embodiment, as well as different representations of shared creativity.

Topics include collaborative arrangements, working with unique instruments, and projects that embrace a democratic approach in open-form pieces. The session will conclude with a roundtable discussion featuring all the speakers and the Study Group committee.

Part I: 'Working from a Distance'

Michael Boyle and **Carla Rees**, 'Collaboration at a Distance: Time and Flux for Baroque Flutes'

This lecture-recital builds on Carla Rees's work exploring the baroque flute over the last 10 years, including collaborative work with composers to explore the contemporary capabilities of the instrument. More recent work includes the documentation of the

instrument's microtonal and multiphonic capabilities, and the consideration of the inconsistencies that are inherent in the instrument; small changes of air flow or position can impact on intonation and reliability.

To explore both the potentials and the challenges of the inconsistent nature of the baroque flute, Michael Boyle's new piece involves material recorded well in advance of the performance in conversation with the same material played during the recital. This material will be composed using raw data from the research project to inform compositional decisions. This lecture-recital
will therefore explore collaboration 'at a distance' between a historic instrument and itself, the performer-researcher, and the composer.

Katalin Koltai, 'Re-Creating Illusion: Collaborating with Hans Abrahamsen on a New Work for Guitar'

This lecture-recital presents the collaboration between Hans Abrahamsen and Katalin Koltai in creating a new guitar work inspired by Abrahamsen's *October,* originally composed for piano left hand. While the piano piece was published in 1976, Abrahamsen had previously explored its compositional material in a version for French horn and piano, though this version was never published. Later, the composer also reworked the third movement of *October* into his dramatic piano concerto, *Left, Alone*.
The paper examines how this collaborative arrangement recreates the gestural and timbral world of the original composition, seeking to evoke the illusion of different instrumental expressions. The arrangement utilises an augmented instrument, the Open Frets Guitar (previously referred to as the Ligeti Guitar in earlier literature), which features an adaptable fretboard technology that allows for the flexible modification of open strings.

Part II: 'PhD Projects in the Field of CPC'

Yajie Ye, 'Convergence in Performance: Exploring Collaborative Dynamics within a Mixed Ensemble of Chinese Zheng and Classical Instruments'

This paper presents the premiere performance of Litang Shao's *Nostalgia of Lingnan*, which integrates the Chinese Zheng with Western classical instruments: Flute, Clarinet, Cello, and Percussion. An essential element of this performance is the incorporation of stylistic insights into the analysis, which informs and shapes the interpretation. Analytical elements that impact performance should ideally be part of a comprehensive synthesis influenced by style, genre, performance tradition, technique, and the individual artistic prerogatives of the performers. The study delves into the collaborative dynamics between the composer, conductor, and ensemble by unfolding the process from preparation to performance. Additionally, the study examines the conductor's perspective on the musicians' awareness of the interrelations between different parts and their timbral characteristics, balancing the timbre between folk and classical instruments.

Luciana Perc, 'Performing the Algorithm: Open Form Scores Designed as Visual Programming Interfaces to Devise Creative Participation in Performance'

This practice-based study examines open form scores for strings structured as algorithmic visual programming interfaces. These works were created upon revisiting the concept of aléa introduced by Boulez (1964) which denotes superposable structures articulated by junction points, platforms of bifurcations, and mobile adaptive elements, as well as Cage's approach to aleatory composition focused on the theatricality of music performance and the acoustic and visual context of the musical event (1961), and Xenakis' (1971) heteronomous music, introduced as a type of stochastic composition informed by game theory that sets rules for a competitive game between simultaneous performers. The cases of musical practice here considered offer a compositional response to such research concerns set out in the 1960s and 1970s by drawing upon object-based software developed in the 1990s that run algorithms to treat musical form (Open Music, Max/MSP, Pure Data) to address the use of chance within acoustic instrumental scores.

Part III: Roundtable

Panellists: **Michael Boyle**; **Edmund Hunt**; **Yajie Ye**; **Katalin Koltai**; **Luciana Perc**; **Carla Rees**

Session 3D: Ethics, Politics and Practice

Juan Gonzalez-Castelao, 'Towards a Professional Musician's Code of Ethics'

August 2023: Sir John Eliot Gardiner suspended and subsequently dismissed due to assault and abuse. November 2023: Shakira agrees to a €7.3-million fine for failing to pay €14.5 million in Spanish income tax (2012-2014). Numerous examples show how the musician's professional practice within the modern music industries needs an ethical framework that responds both to the characteristics of the profession and to its impact on society. However, compared with professions that require membership in a professional association and therefore have codes of ethics, music has paid little attention to the ethics of the profession, and this is reflected in life and the very limited literature available. The main objective of this paper is to contribute to filling this gap, and to lay the foundations for a professional ethics of the (non-academic) musician (in the context of Western culture and the music industries) within the ethics of the professions (applied ethics), with a view to the subsequent construction of a specific ethical code for the profession. To this end, the specific objectives are to determine in which sense music is a profession (based on the sociology of the professions), to describe it fully as such, and to lay the foundations of its professional ethics, drawing on general ethics, applied ethics (ethics of the professions), stakeholder theory, and critical hermeneutics. This process includes determining the music profession's internal good(s), the mechanisms for promoting them, a list of

fundamental ethical principles, and an analysis of the musician's stakeholders (interests, internal goods, values, principles).

James Saunders, 'Taskmasters and Box-Tickers: Make-Work as a Compositional Frame'

Work is, at times, arbitrary and somewhat pointless. In daily life the weight of purposeless tasks is a constant frustration, driven by a disconnect between the required work and its utility (Graeber 2018). We are given, and give, instructions to follow, often with no questioning of their value to ourselves or others, simply accepting them at face value. Equally in music we give instructions to others via scores which do not always question the rationale for the prescribed activities (Saunders 2017), instead assuming some kind of aesthetic outcome is in itself justification. In this paper I make connections between the perceived lack of value in many contemporary work contexts and the assumed validity of instruction-giving in music, considering the balance between purpose and task subservience in rule-based compositions. I reflect on recent projects, including my own, which require players to undertake a series of simple, repetitive activities that are in themselves relatively pointless, operating within a network of arbitrary rules and constraints, trying–or not–to complete the tasks as best they can. It questions whether the make-work we experience in daily life can be repurposed in music as a process for understanding how we construct value through decision-making, and the way these actions are observed by others.

Franklyn Oliver, 'Political Instrumentation: Using Instruments as an Ideological Parameter in Politically Motivated Composition'

Global musicking traditions have embraced the inherent politicism of instrumentation as a foundation of their musical activism, from the Nueva Canción songwriting movement to Anatolia's Devrimci political song. Ensembles from these movements have faced, historically and presently, active persecution and censorship from ruling authorities. Grup Yorum, a political ensemble from Turkey, are regularly challenged and raided by Turkish authorities, where the destruction of their instruments is a priority. Parallels can be found in the Nueva Canción songwriting movement. In Chile, after Augusto Pinochet's 1973 coup, Nueva Canción songs were banned along with the autochthonous instruments that performed them. A composer called Jamie Soto León navigated censorship by arranging baroque music for Indigenous Andean instruments. While the music of Handel and Vivaldi was not originally written as a radical left-wing political statement, the associations of using these instruments transformed it into one.
> There is, then, evidence that instrumental choice is a significant parameter in the creation of political music. This presentation aims to imagine the possibilities of instrumental choice in politically motivated new music through an examination of compositions which utilise instrumental theatre, staging and space, objects as instruments, interaction, and collectivism. Analysing these works in the wider context of political musicking will allow for insightful comparison, learning, and discussion on the role of instrumentation in our own work.

Rob Crehan, 'TEXT, DRUGS, & ROCK 'N' ROLL.: Championing Spoken Word as a Tool for Accessibility in Composition'

This paper explores the use of spoken text as a compositional device that fosters both creative experimentation and inclusive performance practice. Drawing on my practice-based research at the Guildhall School of Music & Drama, I position spoken language as a form of musical vernacular, inspired by Robert Rauschenberg's concept of the "vernacular glance." Through this lens, I argue that spoken text disrupts inherited formalities within composition, allowing composers to engage with everyday speech, popular culture, and collaborative authorship.

      The talk introduces the notion of 'post-discipline' - a compositional attitude that resists institutional hierarchies and embraces forms of amateurism - as a critical framework through which spoken text can operate. I examine the aesthetic and pedagogical implications of this approach through selected examples from my own work, including a piece in which a narrator 'conducts' an ensemble using cues embedded in a biographical text.

      Ultimately, the presentation advocates for spoken text not as an embellishment, but as central compositional material that invites greater access, interpretive openness, and social relevance in contemporary music-making.

Session 3E: French and Russian Music

Kerry Bunkhall, 'From Mystery to Mysticism: Silence in Debussy's *Pelléas et Mélisande* (1902) and Poulenc's *Dialogues des Carmélites* (1957)'

The preface to the opera Dialogues des Carmélites (1956) includes Poulenc's dedication to the composers who helped shape the work - Verdi, Monteverdi and Mussorgsky - with additional thanks 'to Debussy, who gave the taste for writing'. Poulenc's admiration for Debussy's only completed opera Pelléas et Mélisande (1902) is revealed in his similar use of silence as a symbolic feature in Dialogues.

      While much has been written on the role of silence in Pelléas, its significance in relation to Poulenc's opera has been largely overlooked. For Debussy, silence was a means to express the Symbolist interest in the absence of truth and the unknown. In Dialogues, silence is not implied but imposed as a means of embodying the solitude of the Carmelite Sisters and highlighting key theological concepts that preoccupied Poulenc while writing the work such as the Transfer of Grace and the Agony of Christ.

      This paper considers Poulenc's symbolic, as opposed to Symbolist, use of silence in Dialogues des Carmélites against a background of Debussy's influence on the opera and the role of Catholicism in Poulenc's life at the time of the work's composition, while comparing the respective approaches of both composers. As Poulenc extended his symbolic ideas about the role of silence to the use of unaccompanied voices as a texture reserved for moments of great spiritual meaning, the significance of these notable and

highly personal musical passages will also be considered to demonstrate how Poulenc's opera represents an intimate testimony of faith passing from mystery to mysticism.

Yuebei Xu, 'Mélisande's Water Sleeves: Re-inscribing Debussy in Shanghai (2016)'

Despite critical acclaim that began in the 1920s, Pelléas et Mélisande did not receive its Chinese premiere until 2016 (Shanghai). The staging was designed as a Suzhou-style garden by theatre director Yi Liming. Although the principal roles were performed by Western opera singers, their acting and costumes drew inspiration from Kunqu opera. Furthermore, the transitions between acts utilised the Kunqu technique of scene changes through sliding doors, as seen in traditional zhezixi performances.

Current scholarship regarding the cross-cultural comparison between Chinese and Western opera remains relatively sparse. Lincoln-Hyde's comparative study (2023) of The White-Haired Girl and Lucia di Lammermoor provides a valuable approach, while Albright's (2000) analysis regarding the dissonant versus consonant relations between music and stage in multi-media modernist works provides a way which to rethink the consonance that director Yi emphasised between Debussy's music, its staging and even its reception by Chinese audiences.

Drawing upon interviews with the director and analysis of critical reviews, this paper argues that the 2016 production offers a comprehensive reflection of Chinese perceptions of Debussy, encompassing both the director's and audiences' contributions to a distinctly Chinese aesthetic and epistemological engagement with the work. I contend that this opera was not deliberately Sinicised to cater to Chinese audiences. Instead, it represents an authentic, uncontentious and collective interpretation of Debussy. The dissonance that Western audiences might perceive between Debussy's music and the Kunqu elements was experienced as consonance by Chinese audiences, reflecting a cultural and aesthetic harmony unique to this context.

Denise Clarke, 'Denial, Death, and Distortion in Tchaikovsky's Romeo and Juliet'

Romeo and Juliet is arguably the most renowned of the three Shakespeare Overtures, and yet it took Tchaikovsky eleven years, two revisions, and a great deal of criticism from Mily Balakirev to create the version of the piece known today. However, it is also a multi-faceted work that is not only a unique representation of Shakespeare's play, but also of personal expression. At first glance, Tchaikovsky's immediate revisions suggest dissatisfaction on a technical level, but when considering the specifics of those revisions, I argue that Tchaikovsky also felt a dissatisfaction with the degree of personal expression embedded in the work.

The changes made to all thematic material other than the primary and secondary themes suggests a great deal of importance placed on these two themes on both a programmatic and personal level. However, it is the substantial revisions made to the very ending to create the final version that stem from Tchaikovsky's unresolved issues with the work's personal expression, as a result of the deeply traumatic events suffered by Tchaikovsky during the ten years between the second and third versions.

This paper aims to explore the fascinating recapitulation and coda spaces, in particular, three significant moments surrounding the denial of full realisation for the secondary theme, the representation of death, and the distortion of themes to create a funeral march, all of which act as expressions of both programmatic and biographical issues, in order to demonstrate Tchaikovsky's ability to manipulate structural and tonal elements to their full potential.

John Nelson, 'A Forerunner of the Revolution – Rimsky-Korsakov the Schemer'

The operas of the Kuchka were always an anathema for the tsarist regime, censorship was rife, especially when it impinged on questions of the tsarist legitimacy or the Romanov family. Even prior to its premiere in 1897, when Rimsky-Korsakov's Sadko was suggested for the Mariinsky season to the tsar, he requested something a little more cheerful. Although based on Russian folklore it resonated on changes in Russian society, political dissent and the rise of, for instance, the Old Believer's commercial success. The opera premiered by Mamontov's Private Opera, an independent theatre, underlined these changes in society, but subsequently also showed how private enterprise in the arts could challenge the establishment. The composer demonstrated through his operas that the Official Nationality Policy of Nicholas I in 1833 based on 'orthodoxy, autocracy and nationality' did not represent a realistic Russian national identity. From Sadko onwards Rimsky-Korsakov became emboldened in his demonstration against the existing regime and through his later operas actively encouraged the Conservatoire to take on a new independent role, and indirectly supported demonstrations that eventually led to the overthrow of the regime in 1917.

Session 3F: Sound Connections

Andrew Shenton, 'Creativity and the "Derivative" Classical Covers of Pärt's Für Alina

Think Piece: Creativity and the Derivative Classical Covers of Pärt's Für Alina

Social media and streaming services have shown a dramatic growth in cover versions of classical music. Moving beyond the traditional performance of a piece, covers now often include creative responses derived from the original that are entwined with acts of composition and self-expression.

In this paper, I explore a range of contemporary artistic practice using Arvo Pärt's iconic tintinnabuli work Für Alina (1976) as a case study. Using a qualitative methodology that analyzes scores and recordings (Leech-Wilkinson, et al.), alongside phenomenological and content analysis (Berger, et al.), I engage in a critical examination of the motivations behind different interpretations and the ways in which they engage with Pärt's original using covers that demonstrate a variety of techniques including improvisation (Alexander Malter), digital manipulation (Irissari), arranging (Pat Metheny), and extended tuning systems (YouTuber "euwbah"). I contextualize how these covers

reflect broader trends in contemporary music, including the blending of genres, the search for authenticity, the proliferation of works, and the artistic agency of the cover artist. It includes discussion of my own recorded covers of the work that utilize practices employed elsewhere by Pärt such as retrograde, inversion, canon, and pizzicato.

This paper aims to contribute to the discourse on the evolving nature of formal and informal artistic practice. It concludes that derivative covers are highly original and personal essays which attempt a hermeneutic of the original in aural form, often establishing new sound worlds and refining the essence of the mystery and enchantment of Pärt's tintinnabuli technique.

George Speck, 'Establishing "Teletrust" in Networked Jazz Performance'

A Networked Music Performance (NMP) is a musical interaction in which participants perform together in real-time from disparate locations using telecommunications technology. The experience of playing in this manner is markedly different than in-person playing for musicians: drawing on interviews with twenty two jazz musicians and autoethnographic self-reflection, this paper considers the extent to which musicians were able to develop trust across nine NMPs.

Widely recognised as a crucial facet of general musical interaction, musicians placed a greater emphasis on this facet of their social experience when compared to in-person settings, with the lack of physical presence or universal experience in NMPs having a significant impact on how trusting relationships were formed. Here, I propose a model of a musicians' trust levels contingent on their perception of three key actors in the NMP - the technological setup, the other musicians and themselves – and that the musicians' ability to trust in each of these actors directly impacted trust in the others.

Since their origins in the 1990s, the bulk of NMP research has focused on technological development and improvement, rather than on the specific challenges that musicians face when playing in these scenarios. As specialist software is already freely available to the public, research into the experiences of musicians now stands to play an important role informing potential future users. The findings presented in this paper are part of a broader research project aimed at producing this through ethnography.

Efrat Urbach, 'Berlioz: The Fugal-Amen Iconoclast'

There is a good reason Hector Berlioz is not well known for his church compositions – only a handful exist; however, he is one of the few Western composers to have addressed ecclesiastical questions of music both in polemic writing and musical composition. The parodic Amen sur le theme de Brander was inserted as a last-minute spur into his opera La damnation de Faust (1846), continuing a campaign acted out through various press pieces against fugal Amens, and echoed in his personal correspondence. Through it, Berlioz created a decisive satire, yet serious critique: via a libretto which frames the perfectly composed "learned" Amen fugue, Berlioz preaches that the fugal Amen is fit for no less than the devil himself to admire. This presentation will offer a framework for understanding

Berlioz's heated stance against the fugal Amen, and the fugue in general, ultimately presenting Berlioz as a fugal-Amen iconoclast.

Session 3G: Some Mad Hauntings

Freya Jarman, 'Vexatious Voices: Madness and Other Metaphysical Journeys of Pitch'

At the edges of reason is frequently found the high-pitched (often wordless, sometimes simply screaming) voice. In that voice is to be found the blurriness of the category of 'madness', a messy term whose distinction from its counterpart, 'reason', is historically contingent at best and dangerously ideological at worst. In this paper, I use the messiness deliberately to explore how high-pitched voices across Western music history code for various notions of madness. In particular, I demonstrate how high notes come to code for madness when they are emphasised as high by other musical information: by stark comparison with low notes; by way of an orchestrational 'underlining'; by increasing anticipation for ever higher pitches through a rising sequence; or by positioning a high note as a climax. Chronologically, I start with the nineteenth-century operatic mad scene as the locus classicus of musical madness, and reach out towards twentieth-century operatic cases, cases of male madness on stage, and popular music contexts such as heavy metal (where 'madness' is intertwined with the demonic) or the work of 'kooky' female vocalists such as Kate Bush and Björk (for whom high voicing forms part of a star text of eccentricity). Juxtaposing a range of musical examples and thereby tracing 'madness' across this range of contexts, I centralise the extent to which high vocal notes inflect the genderedness of madness.

Carina Venter, 'On Madness and Eros: Thoughts on an Arrested Present'

This paper listens through an account given by a participant interviewed as part of an ongoing project on abuse in music-pedagogical spaces in South Africa. It follows two trajectories in the participant's account, one that narrates the potential held in the relation between master and student in the language of freedom and self-realisation, the other in the language of madness and the asylum. How might this account be heard, both in the arrested present of post-apartheid South Africa and, more broadly, through a model of music instruction exported from the colonial centre to its lesser margins?

This paper offers two responses. First, it argues that the emotional abuse described in the music-pedagogical account at the centre of this paper enacts a foreclosure of the erotics of knowledge and communication some have seen as fundamental both to pedagogy and political emancipation (hooks 1993; Steiner, 2001). Second, the failure, artistically and politically, to which this pedagogical encounter leads—a failure at the practice of Western art music which, in South Africa, historically marked out the cultural preserve of whiteness—constitutes a very particular kind of failure that puts bodies in those places assigned them by apartheid. Taken together, the account and these responses show how apartheid and its colonial hauntings are sedimented pedagogically

as a renewed affront that plays with desire as it refuses knowledge and emancipative politics.

Henry Wadsworth, 'Ursula Bogner at the End of History: Sonic Hauntology in German Electronic

Did Ursula Bogner ever exist? While her label Faitiche claimed in 2008 that she was a real person, who worked as a pioneering electronic music producer, esoteric writer and painter from her Berlin living room between 1969 and 1988, other (more small-minded) doubters accuse Jan Jelinek, the founder of Faitiche, of "fabricating" Bogner. But perhaps, the question whether Bogner was real or not is not altogether the most interesting question. The momentary suspension of a hard truth, however, opens the door to engage in the spinning of a sonic fiction, a "collaborative imagination" (Menrath 2021) that blurs the boundaries between the real and the imagined.

In this paper, then, I examine the spectral undercurrents of Ursula Bogner's (Jelinek's?) music, a dimension that shares many parallels with a mainly British musical phenomenon that Fisher and Reynolds term "sonic hauntology". Reading Bogner against the backdrop of post-war German politics, I claim that Bogner's spectral dimensions are involved in a hauntological reflective nostalgia. However, her specifically West-German context highlights the inherent contradictions of the concept of sonic hauntology. By embodying the apolitical, bourgeois "Spießbürger" of the post-war denazification process, Bogner's music reanimates the dark oblivion and evasive optimism that accompanied many developments in German electronic music of the mid-20th century. If read as sonic hauntology- music that, according to Mark Fisher, attempts to find a way out of the futureless condition of postmodernism- why would Bogner want us to remember the future of a culture of forgetting?

Session 3H: Creative Practice

Joyce Tang, 'Danse Macabre: In Duet with the "Ghost" in Piano Rolls'

This presentation examines the practicalities and implications of performing "in duet with the 'ghost'" in piano rolls, beginning with the historical precedent of accompaniment rolls produced from the 1900s to the 1920s. Designed explicitly for duet performances, these rolls blurred the lines between live collaboration and mechanical reproduction, inviting pianists and other instrumentalists to engage directly with a pre-recorded 'partner'.

Focusing on case studies, including a two-piano performance of Saint-Saëns' Danse Macabre (myself duetting with a piano roll miditised through a Disklavier at the Global Piano Roll Meeting III (Sydney, 2024) and musicians at the Hybridae series at the Musical Museum Brentford, I explore how these performances challenge our understanding of the intended function of accompaniment rolls: Should they be conceived as a novel concert practice, or tools for chamber-style duetting in homes?

This inquiry delves into the broader implications of interacting with the 'ghosts' embedded in piano rolls, whether they represent absent performers, mechanical collaborators, or hybrid agents of interpretation. Through personal performance analysis, I explore the interpretative complexities and technical challenges of duetting with these ghosts, highlighting how they redefine the meaning of chamber music making.

By interrogating the historical and performative dimensions of accompaniment and playback rolls, this paper underscores their significance not merely as archival artifacts but as tools for reimagining performance, collaboration, and the interplay between live and reproduced music in both historical and modern contexts.

Cheryl Tan, Henri Herz's Bravura Variations (1825): Variations and the Virtuosities of Postclassical Pianism'

This lecture-recital explores pianistic virtuosity during the postclassical era, whose heyday Samson (2000) posits to have been the 1820s and 1830s. Centred on the 1828 Broadwood fortepiano from the University of Southampton's collection, it investigates virtuosic concert variations: an immensely popular, ubiquitous sub-genre of piano music that flourished across Europe, England, and America in the first half of the nineteenth century.

What drove their popularity, and why did this vast corpus of keyboard repertoire – once indispensable to the concert repertoires of touring virtuosos – fall to obsolescence? Situating concert variations within the wider variation genre, I explore the landscape from which they emerged, contemporary aesthetics, and the ecosystem around which they were built: composition – which went in tandem with publishing – performance culture, piano development and manufacture, and the synergy of pianism with the operatic theatre.

A set of 'Bravura Variations' by Henri Herz (1825) – an Austrian-born, naturalised-French composer, virtuoso, and leading piano manufacturer of the nineteenth century – will serve as the main case study. It illuminates the style, structure, and function of concert variations, and the aesthetic ideals of the postclassical milieu. Demonstrations on the 1828 Broadwood grounds these performance and compositional techniques in their historical context, exploring the piano as a crucial agent in advancing the discourse on virtuosity.

In bringing to the fore a rich, diverse repertory and culture that has long been marginalised in both scholarship and performance, this lecture-recital further reflects on the historiographical narratives that have come to shape musical studies in the interceding two centuries.

Tom Smith, 'Interdependence: Meaningful Interactions, Wayfaring and System Virtuosity in Interactive Electroinstrumental Improvisation'

In this think-piece, I show recent work in which I develop a performer-centred approach to interactive electroinstrumental improvisation with classical guitar. This work attends to the following points: that discourse around meaning in this music has typically been observer-oriented (Emmerson 2013), relationships between control devices and sound can be

arbitrary (Leman et al 2010), and pedal and other interactions can interfere with the embodied feel inherent to acoustic instrumental practice (Kimura 2003).

Instead, I develop *meaningful* responses which can be felt by the performer (Emmerson, 2013). I embed pedal control within the standard playing position and make the shift from linear progressions through individual control parameters to a set of one-to-many mappings (Rovan et al1997).

This shift has led to *Interdependence*: a new body of work in which my attention turns towards the more explorative role of *wayfarer* (Ingold 2016). Layered mappings allow me to negotiate with and through sound, provoke a greater agency within the system and allow its musical terrain to emerge through active discovery and subsequent knowing of its environment.

This work further establishes the classical guitar within the fields of electroinstrumental and improvised music. My embedded, performer-oriented approach continues to ask how this field can be made more accessible to classically trained musicians.

LE HURAY KEYNOTE LECTURE (SJM Lecture Room 1), **Marianna Ritchey** (Associate Professor of Music History, University of Massachusetts, Amherst), **'Naturalizing Inequality: A Materialist Critique of American Classical Music Culture**'

Mainstream liberal discourse in the U.S. insists that problems like climate change, racism, or poverty can be fixed by "reforming" the system that causes these problems, for example by imposing taxes on the rich, or by requiring better training for the police. In this talk, I suggest that despite its stated commitment to facts and data, such liberal reformism is thus fundamentally idealist. Political idealism entails envisioning the ideal society; for liberals that society has already been created, and the only political work that remains is to gently tweak it until it finally fulfills its promise to provide freedom and justice for all.

The problem of liberal idealism manifests across the spectrum of U.S. society, including in discourses concerning art and music. I explore a primary example from my current research, which is the way the growing use of (a highly idealist conception of) "the arts" as a foregrounded aspect of American business culture functions to make profit-driven corporate activities (and all the inequality and harm they generate) seem socially beneficial. After setting up this general situation, I turn to examples from contemporary classical music that help reveal the dark work such an idealist understanding of art, business, and social justice can accomplish. Throughout, I rely on close readings of Eduard Hanslick's foundational treatise, *On the Musically Beautiful* (1854), which I argue established the historical roots of contemporary music culture's (and musicology's) idealism problem.

Drawing on arguments from Marxism, Black and Indigenous studies, and political interventions from outside the academy, I ultimately suggest that participating meaningfully in political struggle will require us to jettison our deeply embedded idealism. Instead, we should work to more radically dismantle the knowledge paradigms that tell us what music is, as well as what it means to do "political" work within that sphere.

Session 4A: Popular Music and Identity

Patrick Mitchell, '"Boys like You, You Try Too Hard": Topics of Desire, Fantasy, and Romance in 2000s Emo'

Emo, a melodic punk subgenre that commercially peaked in the 2000s, captured the emotional lives of white suburban teenagers living in the US in the years following 9/11. For many in the genre's teen audience, emo established new possibilities for expressing an emotionally vulnerable, non-toxic heterosexual masculine identity that resisted the post-9/11 gender backlash (Eisenstein 2002, Tickner 2002, Faldui 2007). But in recent years, emo fans have grappled with the genre's intrinsic proclivity towards chauvinistic narratives and reports accusing some of the genre's most prominent figures of committing gender-based abuses. While some scholars have begun to probe the genre's misogynistic tendencies (Williams 2007; Ryalls 2013; De Boise 2014; Fathallah 2020, 2021; Mack 2021), my project offers a multifaceted exploration of the topic of fantasy and (unrequited) heterosexual love in 2000s emo. Through song and music video analysis, I reveal that the emo fantasy, perpetuated by insatiable desire, assumes the protagonist's love-object (primarily, a female peer) welcomes his persistent advances. However, once this fantasy is undermined and a love-object asserts her individuality, violence is detailed as a normalized reaction to the protagonist's rejection. Adapting the work of R.W. Connell (Connell 1993, 2005), I argue that emo embodied what I call alternative masculinity—a coactive yet contradictory relationship with post-9/11 hegemonic masculinity that served as both an appeal and a defense of patriarchal ideology. In this paper, I posit that emo's self-victimizing, countercultural veneer concealed the genre's misogynistic undertones and legitimized its underlying gender contradictions.

Brian Andrew Inglis, 'Semiotics and Popular Music: Sandi Thom's "Punk Rocker" and the Britpop Inheritance'

Over the last 50 years semiotics has been a powerful and influential concept in the analysis of music, lyrics and visual images alike, making it a particularly useful tool for popular music. Given this, and its concern with meaning as well as means, it is somewhat surprising its role in popular music analysis has to date been somewhat limited, notwithstanding the trailblazing contributions of Philip Tagg (musemes; topics as musical codes); Allan Moore's Peircian hermeneutics, and Richard Middleton's concept of musical codes and idiolects as langue and parole.

This paper, linked to a book chapter in Intellect's new Handbook of Popular Music Methodologies (Dines, Rambarran and Smith 2025), uses semiotically-inspired tools in the service of a close reading of Sandi Thom's hit song 'I Wish I Was a Punk Rocker (With Flowers In My Hair)' (2005). Structure is analysed according to a paradigmatic approach (introversive semiosis) drawn from Nattiez via Agawu. A contrasting extroversive approach, following Tagg and (in part) Middleton, looks at the denotations and connotations of

specific sonic codes within a repertoire which links Thom to other acts of the Britpop inheritance, The Divine Comedy and The Feeling. Interobjective comparisons and musematic connections support a queer-feminist hermeneutic. The potential of semiotics for analysing and interpreting popular music is seen to be considerable and ongoing.

James How, 'Courtney Love's "America's Sweetheart": 1990s-style Guitar Swinging at the Start of the New Millennium'

Courtney Love's debut solo album 'America's Sweetheart' (2004) has been considered an artistic and commercial failure. Starting with a comparison with Bruce Springsteen's 'The Rising' (2002), I argue this response was conditioned by the newly dominant patriarchal hegemony in America after the 11 September 2001 terrorist attacks. With the overall intention of offering a new evaluation, I instead argue that Love's album can be read, just as much as 'The Rising', as a response to the new era of war and terrorism America was facing at the start of the new Millenium. Second, I analyze just how out of step 'America's Sweetheart' was with contemporary music scenes. Instead, the album consciously draws on the dark and chaotic atmosphere of the Rolling Stones' most iconic work, 1972's 'Exile on Main Street', which, like 'America's Sweetheart', was recorded in a haze of drugs in the South of France. I argue Love's disruptive determination to keep on rocking out as if it was still the 1990s—in defiance of contemporary music scenes—can be read as an act of resistance and defiance directed against the early 2000s white patriarchal hegemony whose strong tides the album was trying to swim against. Finally, I look at Love's activism, which I place into the context of contemporary debates centered on the academic theorizing of third wave feminism. This paper is based on my forthcoming article in 'Rock Music Studies', 'Courtney Love's 'America's Sweetheart': 1990s-style Guitar Swinging at the Start of the new Millenium.

Session 4B: 'Some Sober Brow will Bless it and Approve it with a Text': Shakespeare's Afterlife in Music within the Global, Social, and Political Contexts (themed session)

The assumed universality of Shakespeare's works has for four centuries made him a source of inspiration for musicians and composers of all genres and styles. At the same time, it is the flexibility of Shakespeare's works that has allowed for them to be molded to aesthetics and even ideologies of any given time. This panel, organized by the RMA Shakespeare and Music Study Group, offers three examples of how musical references and responses to Shakespeare reveal social and societal problematics and concerns in particularly nuanced ways. Papers span a period of three centuries and range from French Romanticism to Third-Reich censorship, to the revival of opera in post-Revolutionary and contemporary Iran.

Julian Rushton, '"It's All Right if it's Shakespeare": Shakespeare as Validator'

The arrival of Shakespearean tragedies on the Parisian stage in 1827, albeit in English, affected the entire artistic community, providing further stimulus for the transfer from the older cultural mainstream values of neo-classicism to the freedom of forms and subject-matter typical of romanticism. Where music is concerned, there was resistance from the old guard at the Conservatoire, and accordingly some conformism among younger composers, with the significant exception of Hector Berlioz whose enthusiasm for Shakespeare is probably unmatched among musicians. It is one of his peculiarities that he very often made reference to Shakespeare not only in his choice of subject-matter (for instance the symphony *Roméo et Juliette*), but in other contexts. I suggest the act of naming Shakespeare was for him a form of validation of whatever he was doing, in music or in his extensive writings (autobiographical and critical). Of particular interest are mentions of and quotations from Shakespeare when the music in question takes its inspiration from different sources, not necessarily literary but including some other English authors (Scott, Byron) and at least one German: Goethe. Berlioz annotated scores, manuscript and published, with mottos from Shakespeare, named Shakespeare in print, especially in his *Memoirs*, and asked an actor to declaim the name in the monodrama *Le Retour à la vie* (*Lélio*).

Helmut Reichenbacher, 'The Suppression of Mendelssohn's A Midsummer Night's Dream Music during the Third Reich'

By analyzing the contexts of performances of Shakespeare's *A Midsummer Night's Dream* during the Nazi regime, this paper reveals the complexities of inconsistently applied ideology and illustrates the difficulties of maintaining a career in the cultural sector during the Nazi dictatorship.

Felix Mendelssohn's *Midsummer Night's Dream* music was immensely popular in early 20th-century German theatres, making it an ideal focus for studying the impact of Nazi ideology on cultural life. This paper applies digital humanities methodologies to reveal the staying power of Mendelssohn's music in German theatres well into the Nazi period. Enriched by research in German archives I address two questions: (1) Who took the considerable risk to stage the last performances of Mendelssohn's music and (2) who was the first composer writing a score replacing Mendelssohn's incidental music during the Third Reich?

 The study focuses on two figures: Egon Schmid (1897-1955), the theatre director who last programmed the Mendelssohn and Edmund Nick (1891-1974), the first composer to write a score during the period. By highlighting the stories of these two individuals, the paper supports Pamela Potter's contention that the regime's decentralized decision-making processes prevented monolithic enforcement of rigid ideological principles. This study questions any facile distinction between the performance of Mendelssohn as an act of resistance and the composition of a new work in its place as an act of complicity. This study fills a significant gap in understanding the *Realpolitik* of cultural life during the Third Reich as it pertains to staging Shakespeare.

Michelle Assay, '"Belike you Mean to Make a Puppet of Me": Verdi's Macbeth as Puppet Opera in Iran'

Behrooz Gharibpour's 2007 production of Verdi's *Macbeth*, marked the official return of the Western opera canon to the stages of Iran after more than two decades of absence. But this was no ordinary production: all the parts were performed by large-size puppets; and no live music was used. Preferring puppets over humans was not a mere aesthetic choice; it made all the difference between the opera being approved or rejected by the authorities, as was the decision to use pre-recorded performance by non-Iranians rather than live singers.

Shortly following the 1979 Revolution, the supreme leader, Ayatollah Khomeini branded Western music as 'opium for the youth'. While over time the rhetoric has been moderated, draconian controls are still an unavoidable part of artists' and musicians' lives in Iran. Of these controls, the ban on the solo female voice has been a persisting taboo, circumnavigated only through loopholes left by shifting government guidelines and Islam's ambiguous position towards music. One such solution, which has proved particularly successful, has been channelling the female voice through puppets, as in the 2007 *Macbeth*. This paper contextualises this production within the chequered history of Iran's reception of Shakespeare, from the pre-Revolutionary ban on the depiction of regicide, to post-Revolutionary taboos on female performance and voice.

The production of *Macbeth* also marked a milestone towards the development of a new kind of opera in Iran, one considered by its creators as Iran's 'National opera'. This new 'opera' combines the ancient Persian traditions with Islamic genres, as well as Western-style/Western music and even subject matter. In this regard *Macbeth* was, as the creators attested, an attempt to prove that such 'opera' and its puppet medium could be applicable to the highest achievements of artistic endeavour.

Session 4C: Musical Archives and Memory: Collecting and Preserving Musical Memories (themed session)

This panel considers the opportunities and challenges presented by musical archives. They can foster trans-generational memory and facilitate the transmission of alternative histories. At the same time, the collection and preservation of cultural memory is challenging and the sustainability of such collections is problematic. The panel considers three musical archive projects which each present their opportunities and challenges in terms of collection and preservation. The first paper considers the Cantos Cautivos digital archive, which contains memories of musical experiences of political prisoners of the Pinochet dictatorship. The first paper explores the memories of exiled Chileans in Liverpool through music, with a particular focus on the Robert Pring-Mill Collection. The third paper discusses the Songs of the Northern Ireland Conflict (SoNIC) archive.

Katia Chornik, Jesse Freedman and **Núria Bonet**, 'Cantos Cautivos: Ensuring the Long-Term Sustainability of a Musical Archive'

Cantos Cautivos (Captive Songs, www.cantoscautivos.org)is an online platform hosting a born-digital archive of memories of musical experiences in centres for political imprisonment in Chile during the Pinochet dictatorship (1973–1990), where human rights violations were commonplace. The project has collaborated with networks of survivors, national institutions in Chile (Museo de la Memoria, Archivo Nacional and Ministerio de las Culturas), the British Museum and the International Coalition of Sites of Conscience the archive turns ten years old, founder Katia Chornik and sub-editors Jesse Freedman and and Núria Bonet reflect on some of the project's opportunities, challenges and dilemmas. Firstly, we discuss matters around the collecting of sources from survivors and other witnesses (which has combined online crowdsourcing, interviews and events), and how we have tailored the platform and methods for an older demographic. Second, we consider editorial decisions around how to present complex content often originating in traumatic circumstances to an international and multi-generational audience. Finally, we reflect on the long-term sustainability of the archive, particularly who should own and maintain it to ensure its perpetuity and access.

Sara Cohen, **Lisa Shaw**, **Richard Smith** and **Jacqueline Waldock**, 'Musical Archives and Diasporic Memory: Exploring Music's Role in Cultural Preservation and Transgenerational Communication'

Through case studies of the Chilean community in Liverpool, we explore the opportunities and challenges of engaging with music archives in participatory research with migrant communities. This paper illustrates how such archives can be a repository of cultural memory, a tool for political activism, and a medium for transgenerational dialogue. Our research reveals how musical engagement helps migrants navigate the dual challenges of maintaining cultural heritage while building new lives, particularly through shared listening practices and collaborative storytelling. Special attention is paid to the Robert Pring-Mill Collection of Latin American music of 'hope and struggle' at the University of Liverpool's Institute of Popular Music, demonstrating how institutional archives can engage meaningfully with diaspora communities.
     Our findings illuminate how music archives contribute to the construction of alternative historical narratives and the formation of transnational solidarities, while facilitating the transmission of cultural knowledge across generations. This research not only enhances our understanding of music's role in diasporic knowledge production and cultural preservation but also challenges traditional approaches to musical archives by emphasizing their potential as living resources for community engagement and identity formation. Archives often reflect and reinforce existing power hierarchies, and this paper concludes with our reflections on how we will foreground co-creation and co-curation with some of Liverpool's migrant communities in our on-going project.

Stephen Millar, 'Songs of the Northern Ireland Conflict (SoNIC) Archive'

In 2017, Spotify issued an 'immediate takedown' of the Ulster Defence Association's Loyalist Prisoners Aid and a representative of Apple Music confirmed the album had been removed for breaching its terms of use (Millar 2022). Although the story made headlines in Northern Ireland, similar deletions happen regularly on YouTube, where loyalist and rebel songs are removed owing to their political content.

Rather than erase such songs from the public record, Songs of the Northern Ireland Conflict (SoNIC) seeks to offer them up as a public resource. Following the successful curation of murals and political street art in Northern Ireland, through websites such as Extramural Activity, SoNIC serves as a living resource, reaching audiences inside and outside of the island. Community sound archives have been pioneered as tools of conflict transformation in other international contexts (Araújo 2010; Chornik 2017). In Northern Ireland, SoNIC serves as a window back into a violent time, offering an unvarnished account of working-class vernacular culture and how political songs of diverging persuasions commented on and connected with the social and political landscape during the Troubles and beyond.

Yet it faces significant challenges.

While I have managed to incorporate into my teaching as a useful tool, receive emails from listeners who tell me it connects them with loved ones long lost, and see weekly stats showing the raw numbers of those engaging with it, myself and my co-founder continue to struggle with its founding mission. Focusing on what has worked and what has not, this presentation offers an honest account of the difficulties of archive creation, particularly in conflict-related sites where attempts to document the past can be quickly caught up in present-day culture wars.

Session 4D: Opera and Digital Musicology: Towards a Digital Critical Edition of Bellini's Works and Sketches (themed session)

Panelists: **Candida Billie Mantica**, **Mark Saccomano**, **Giovanni Meriani**, and **Francesco Maccarini**

Established in 2003, the *Edizione critica delle opere di Vincenzo Bellini* (Milan, Ricordi) plans to publish all of Bellini's music in a critical edition, serving a dual purpose: philological, to present musical texts that reflect authorial intention; and practical, to provide users and performers with reliable scores that correct errors perpetuated by traditional editions. Each volume also seeks to establish, with the highest possible accuracy, textual data corresponding to different, equally legitimate, versions of individual passages or larger sections. In this way, the edition addresses the typical textual challenges of this repertory, where performers or composers themselves could modify the text of an opera for specific performances. There is, however, a disjunction between the fluid ontological nature of nineteenth-century Italian opera and the static format of the series' traditional printed editions, which presents several limitations: a) the print format does not allow simultaneous visualisation of alternative materials; b) users lack access to

the sources on which the volumes are based; c) the text of the main score cannot be modified, preventing the incorporation of alternative materials.

This themed session illustrates the research objectives of the NextGenerationEU-funded project VerDigital (PI Candida Billie Mantica, University of Pavia), which intends to overcome these limitations by combining the meticulous editorial approach of the series with tools offered by digital musicology. VerDigital employs the Edirom digital framework and the Verovio rendering engine to develop 1) a model of digital critical edition that preserves scholarly rigor while improving the performability of the main text as well as of alternative materials, 2) a complementary model for a digital critical edition of Bellini's preparatory materials. The session will be articulated around the following two areas.

1. *Adelson e Salvini*

The first model we present is a digital critical edition of Bellini's *Adelson e Salvini* (1825), comprising: a) a historical introduction; b) an encoding of the newly edited score (MEI), from which to extract digital parts; c) reproductions of the principal sources; d) a critical edition of the libretto encoded with TEI; e) a digital critical commentary. As it will be shown, all elements are accessible either individually or through cross-links.

Adelson e Salvini, Bellini's first opera, represents an ideal case study for the model. Written as his final project at the Conservatorio San Sebastiano in Naples, it was later revised in preparation for a professional performance. The opera is documented through the autograph score, which contains several lacunae, and a complete set of orchestral parts used for the premiere. These parts feature autograph annotations by Bellini and, in some cases, reflect a more advanced textual stage compared to the score. Consequently, the edited text must be established through a conflation of the sources, which can be regarded as a 'single, multifaceted source'. The digital edition will not simply provide encodings of the individual sources, which, while enabling the analysis of internal data, do not allow for the reconstruction of a complete edited text that can be used by performers. Instead, it will present an encoding of the edited text, offering data to retrace the editorial process.

For *Adelson*, Bellini relied on a pre-existing libretto by Andrea Leone Tottola, originally set to music by Valentino Fioravanti in 1816. The digital critical edition of the libretto we present is based primarily on Tottola's first printed edition and follows the editorial criteria of the Ricordi series. Unlike the paper format, it allows for a systematic comparison with the verbal text as it appears in Bellini's autograph score – which includes modifications, additions, and omissions – enabling users to toggle between textual layers or to examine both at the same time. The TEI encoding also includes explicit data regarding the editorial process which would remain implicit in the printed edition, thus making editorial interventions transparent and fully traceable.

We then illustrate the strategies adopted by VerDigital to develop an interactive system of usage, allowing performers to choose among valid alternative variants/versions, pre-selected by the team, to customise their score/parts. Specifically, the project proposes an extension of the Edirom digital tools that, relying on a tailored combination of XQuery, XSLT, and JavaScript, dynamically renders such alternative versions of any passage encoded with MEI through Verovio. The digital score can thus be modified at any

level of granularity, so that both small and large changes are immediately reflected in parts that can be extracted for performance.

2. 'Studi giornalieri'

The second model we discuss focuses on Bellini's so-called 'studi giornalieri' (=daily studies), which attest to the preliminary phases of his creative process, during which he annotated ideas of varying nature, only some of which would later be selected for actual use: melodies, accompaniment models, etc. The model includes pages dating from 1823-1824, which contain ideas that were developed for *Adelson*. These pages present a multitude of texts that coexist in the same *Schreib- und Denkraum*, that may or may not be reciprocally related. This generates two necessities: to view individual pages as unified creative entities, and to isolate the single annotations.

The project proposes editorial solutions to both necessities, seeking to integrate the 'particular' and the 'contextual' gaze required to grasp Bellini's compositional process. In practice, VerDigital faces the challenge of producing an encoding that can render both a 'diplomatic-interpretive' visualisation, based on the actual spatial organisation of these pages, and a 'linearised' transcription, centred on the textual features of each fragment. Web technologies, including XSLT, are used to extract information from the encoding to render both visualisations with Verovio.

VerDigital has significant methodological implications, presenting the first digital critical edition for a nineteenth-century Italian opera series. Designed with both scholars and performers in mind, the first model aims to improve accessibility of the collected data, fostering its practical use beyond the academic domain. Additionally, its interactive system of usage seeks to facilitate a more dynamic interpretation of Bellini's opera, consistent with the nature of the repertory. Overall, the project's models hold the potential to establish a new standard for future digital critical editions, not only of Bellini's works but also for other nineteenth-century opera composers.

Session 4E: Race, Place and Musicology c.1900

Philip Keller, 'Race and the Academy: Jewish Musicologists at the University of Vienna 1880 to 1914'

At the turn of the nineteenth century the University of Vienna provided an fertile environment where racist and nationalist tendencies could be explored at the expense of Jewish students and academics, who endured increasing levels of antisemitism. As race theories became commonplace in intellectual and popular discourse, Jewish musicologists inevitably felt the need to address related themes within musical and Germanic culture such as the origins of music, how different music cultures interacted over time and, most publicly, notions of musical hierarchies that emphasised the primacy of a Western European music untainted by the Other.

Jewish academics' responses to increasing racism tended to focus on areas that might challenge their identity as Germans of Jewish descent, such as appealing to the

rationalist ethos of the Enlightenment or reinforcing their loyalty to German culture. Jews were potentially wedged between assimilationist instincts that lauded scientific advances and concerns that the racial science would be recruited to delegitimise full Jewish participation in German society. As Jews were active across all areas of Viennese music culture, this presentation will focus on the emerging discipline of Musicology as a fertile ideological space in which nationalist claims of German supremacy of race, society and culture would be explored. The faculty members at Department of Music History at the University of Vienna included a number of prominent Jewish academics including Eduard Hanslick and Guido Adler. The paper will illustrate how escalating anxieties suffered by Jewish intellectuals were revealed in their ideas about music.

Nicholas Ong, 'Synagogue on Stage! God, how far Art is from Reality!': Valentina Serova, Jewry, and Opera in Late Imperial Russia'

After its 1885 premiere in Moscow, the opera Uriel Acosta by Valentina Serova (née Bergman, 1846–1924) continued its streak of success in Kyiv in 1887, though concerns of its aesthetic value and propriety began to surface in the press. Based on a tragedy by Karl Gutzkow, the opera tells of the trying situation of the eponymous philosopher for his scrutiny of the theologies of Catholicism and Judaism in sixteenth-century Amsterdam. While most critics in Kyiv extolled the spectacle of the opera's synagogue scene, some found the performance of Jewish sacred rituals in the theatre shocking and incomprehensible, especially as it garnered applause rather than reverence. Such mixed responses and critical discourse reflect the heterogeneity of religiosity amongst Kyiv Jews – a heterogeneity resulting from the rapid modernisation of the city and the acculturating propensity of immigrant Jewish communities. Indeed, the observance of Jewish orthodoxy, once intrinsic, had become a choice.

Despite the proliferation of scholarship on Jewry and music, scant attention has been paid to the context of nineteenth-century Russia (likely due to the prevailing assumption that Jews in the vast empire are the least integrated of all European Jewish communities of that period). This paper seeks to redress this conventional way of thinking by evaluating the socio-political and musical context of the criticism received by Acosta in Kyiv. In doing so, I expand the scope of the study of Jewry and music, and refine the lens with which to view Jewish musicians and musical themes in nineteenth-century Russia.

Sadie Menicanin, 'The Wienerwald and the Making of Vienna as Musikstadt around 1900'

This paper positions the Vienna Woods (Wienerwald) as essential to the material and discursive definition of Vienna as "Musikstadt" circa 1900. Drawing on little-known archival evidence including visual, musical, and texted materials, I endeavour to provide an overdue critical-historical perspective on music and the Wienerwald, a familiar landscape that has remained mostly overlooked by musicologists.

At the turn of the century, Vienna's identity was crystallizing around its claim to being a city of music; this quality was leveraged to distinguish it from competing European capitals (Nußbaumer 2007). To naturalize this mythology, musically and poetically

inspirational powers were ascribed to Vienna's surrounding landscape, including the Wienerwald, a trope found in both journalistic discourse and song lyrics. Meanwhile, nearby hills like the Kahlenberg had become increasingly popular and accessible thanks to new rail infrastructure. These peaks afforded panoramic views of Vienna while facilitating temporary escape from the growing city. The iconographic motif of St. Stephen's Cathedral viewed at a distance from the woods was repeatedly employed on objects like sheet music cover pages and postcards featuring well-known melodies from songs about Vienna or the Wienerwald. Moreso than musicologists, art- and cultural historians have interrogated such views from the Wienerwald, a landscape that constituted "both the means and the object of an urban gaze" (Gronberg 2007). The Wienerwald, I contend, was essential to constructing Vienna as Musikstadt, a role that has not yet been recognised; simultaneously, popular music was an important vehicle for entrenching and circulating a common imaginary of this landscape.

Session 4F: Musical Commemorations

Katharine Ellis, 'Processional Soundscapes of French Catholicism during the Long Nineteenth Century'

As historians such as Alain Corbin and Sudhir Hazareesingh have observed, daily life in urban and rural France during the nineteenth century involved negotiating entrenched sacred/secular tensions in the organisation of anything with religious connotations. Corbin focused on the ringing of church bells; Hazareesingh on a Napoleonic public holiday sanctified by being overlaid onto the Feast of the Assumption.

Outdoor Catholic processions had long triggered protest. However, while regulatory legislation in 1802 aimed to accommodate the sensibilities of Jewish or Protestant communities living alongside a majority of Catholics, in practice, religious tensions were outweighed by political ones. A common form of protest was to drown out Catholic processional singing by retaliating in kind, and the attendant risks of a breakdown in public order were often cited by local mayors as reasons to ban Catholic processions altogether. The 1830s and 1880s were especially fraught. However, while liturgical processions such as Corpus Christi (the Fête-Dieu) were always tense, and even funeral corteges catalysed noisy protest, paraliturgical parades such as the annual Joan of Arc celebrations in Orléans show a countervailing determination to blend the civic and the Catholic.

The sonic politics of French Catholic street music of this period have yet to receive the close scrutiny that I aim to provide in this paper. On the basis of regional and Parisian archival material, I foreground the sensitivity of contemporary actors to clashing and politically freighted musical semiotics.

Frederick Reece, 'Contagion and Commemoration in Fanny Hensel's Cholera Music'

In the summer of 1831 Fanny Hensel contemplated cholera's westward advance towards Berlin. By July 19, her diary confirms that the disease had spread "throughout the East of Europe," where whole cities had been "eradicated from the face of the earth." Musically speaking, 1831 has also independently been noted as a decisive "turning point in [Hensel's] career as a composer" (Todd, 2010). The months which followed cholera's arrival at the docks of Charlottenburg saw Hensel's revival of the influential Sunday concert series she directed upstream at Leipziger Straße 3. And it was this venue that would ultimately host the landmark performance of her most ambitious large-scale composition that December: a thirteen-movement work scored for SATB soloists, eight-part choir, and orchestra, the parts for which are labelled "Cantata on the Cessation of Cholera in Berlin."

Drawing on original music analysis, this paper considers Hensel's seldom discussed cantata as a response to and commemoration of the second cholera epidemic. In dialogue with recent reappraisals of epidemic art across the humanities (Lynteris, 2020), I contend that Hensel's Choleramusik occupies an exceptional position in a long-nineteenth-century context which broadly perceived the so-called "Asiatic Hydra" as a "filthy, foreign, and lower-class disease" simply "too foul and degrading" to inspire the kind of artistic treatment lavished on tuberculosis in "operas, novels, and paintings" (Snowden, 2019). In this unexpected context, the Choleramusik offers a vital opportunity to better understand the roles music played in the aesthetic memorialization of epidemic catastrophes during the first century of global health.

Olivia Childe, 'Reviving Revolution: La Muette de Portici and the Manipulation of Memory on the Paris Opéra Stage'

In the mid-nineteenth century, the stage of the Paris Opéra was dominated by revivals of older works. This revival culture was closely linked to successive governments' colonial policies and their emotive appeals to colonial memory. One of the most frequently revived operas was La Muette de Portici, which has long been enveloped in myths around its alleged role in inspiring the Belgian Revolution. In this paper, I will argue that the narrative of this opera as a catalyst for revolution was later weaponised by French authorities to draw parallels between the opera's perceived revolutionary power and France's ongoing colonial exploits.

Each revival of La Muette across the 19th century not only contributed to nationalistic fervour but also layered the opera with new political meaning. This paper will assess how the 1863 revival, staged during the siege of Puebla—a key event in France's attempt to control Mexico and install Emperor Maximilian I—helped frame the opera's themes of rebellion as a reflection of France's colonial ambitions, casting the siege as a revolutionary act of progress and liberation. This paper will examine the politics of memory in the revival culture of the Paris Opéra, using the 1863 revival of La Muette as a case study to explore how the Opéra became a site of political propaganda. Using contemporaneous sources, I will analyse how audiences and critics interpreted these revivals at the time, revealing how the French state manipulated historical memory, ultimately framing colonialism as a continuation of France's revolutionary legacy.

Session 4G: Music and Letters (Themed session)

Panellists: **Kate Guthrie**, **Hettie Malcomson**, **William May**, and **Freya Jarman**

In this panel, we will open conversations about the place of letter writing in musical and literary cultures, and how scholars have engaged with letter writing. The genre of "letters" is exceptionally broad: it can encompass everything from intensely personal interactions to junk circulars, from formal business correspondence to fan mail. While some of these letter types - for example, those exchanged between artists and the institutional correspondence preserved in archives - have formed a backbone for academic research, others have been largely neglected. Moreover, letter writing within ethnomusicological research, and as an ethnographic methodology, has received scant attention. A growing body of research by literary and cultural historians (e.g., Radway 1997; Decker 1998; Karr 2000; Cuddy-Keane 2005; Blaire 2008; Karshan 2021) highlights the need for a broader and more reflective engagement with letters as a historical source.

With this end in mind, this panel will begin with four short (8-10 minute) presentations relating to music research and letter writing: official correspondence concerning the BBC's Festival of Nine Lessons and Carols at King's College Cambridge; experimental ethnographic research on Mexican rappers; the role of letters as literary artefacts; and the possibilities for using fan mail to inform historical understandings of Western art music cultures. These presentations will be followed by open discussion, during which panelists and audience members will be invited to explore the following methodological, ethical and historiographical questions:

- Why have scholars taken some letter genres more seriously than others? How have archivists perpetuated or worked against these hierarchies?
- What specific temporal and relational dynamics shape genres of letter-writing and reading, such as institutional correspondence, personal correspondence, fan mail, circulars, and so on? How might an awareness of these dynamics impact the way scholars read, interpret and write (about) letters?
- How have musicians, scholars and writers understood the emotional demands of letter-writing as administrative work, an art form in its own right, or a form of creative support for their own practice?
- What of the language used in letters? How do tensions between ideals of letter-writing as an art versus the use of generic rhetorical tropes play out across different genres? What hermeneutic tools might help us interpret these different kinds of writing effectively?
- How does the materiality of letters - of paper, of handwriting, of writing implements - shape the way people interact with letter writing? How might we address drawings, folding, experimentation in letter writing?

- What ethical challenges are raised in analysing others' letters, and in writing letters ourselves? For example, how can we narrate the stories that personal correspondence contains in a way that respects the intimate contexts in which it was exchanged?
- What do letters offer in terms of interpersonal dynamics between writer and reader? Where are there spaces for vulnerability, intimacy and discomfort in distinct genres of letter writing?
- How have broader technological shifts impacted cultures of letter-writing - from the democratization of national postal systems throughout the 19th-century to the advent of airmail and email, and so forth.

Through our presentations and discussions, we aim to reflect on how a broader engagement with letters, letter writers, readers and letter-writing might open up new perspectives on musical cultures, past and present.

Session 4H: Fiction, Narrative and Sound

Christian Thomas Leitmeir, 'Lost Between Autobiography and Fiction: Rediscovering the Composer Julia Kerr (1898–1965)'

Thanks to the trilogy 'Out of the Hitler Times' (1971–78), generations of readers have become all too familiar with the Kerrs. Starting with the children's classic When Hitler stole pink rabbit, Judith Kerr had traced the story of her family into forced exile in Switzerland and Paris, their wartime experiences in London during the Blitz and post-war Berlin at the wake of the Hungarian Revolution. While closely inspired by her own experiences, Judith Kerr had anonymised the individual families: Alfred Kerr (1867–1948), the celebrated theatre critic and poet, and his headstrong but vulnerable wife Julia (1898–1965), featured as Papa and Mama; Judith and her older brother Michael appeared under the generic names Anna and Max, respectively. Located at the borderline between semi-autobiography and semi-fiction, the trilogy exhibited the ambivalent nature of live writing. While Judith Kerr idolised her father, the relationship with her mother was more difficult. Consequently, Julia Kerr's artistic achievements are largely 'written out' of the memoirs. The daughter is significantly tight-lipped about the musical ambitions and achievements of her mother, who wrote no less than two operas: Die schöne Lau (premiered on German radio in 1928) and Der Chronoplan (1933–52). Whereas these stage works were emphatically public-facing, her songs, as a kind of continuous 'life writing', intersect significantly with her own biography and that of family members. My paper will use this (hitherto unedited and unstudied) corpus of works to explore a dimension of the Kerr history that has for too long gone unnoticed.

James Mackay, 'Encoding Narrative in Jazz Ballads for Solo Guitar: A Phenomenology of Narrative Listening'

The jazz tradition values authentic storytelling and the reinterpretation of material towards meaningful performances for listeners. Solo jazz guitar performers often contend with the inherent limitations of the instrument in fully representing the simultaneous elements of melody, harmony, and bass movement in ballad repertoire. These limitations give rise to stylistic conventions in arrangements which are atypical of the broader genre and can inhibit the narrative engagement of listeners.

Drawing on an original phenomenology of narrative listening, I explore how performers can raise listeners' narrative engagement through conceptual metaphor theory and semiotic encoding in performance. While referencing empirical data from listeners using the narrative engagement scale, I propose a method of narrative encoding which can serve as a creative method for performers to achieve meaningful reinterpretations of the repertoire which do not violate narrative schema defined by conceptual metaphor theory. By incorporating these techniques, performers can compose and improvise arrangements that achieve a more authentic reinterpretation of the material, enhancing the narrative engagement of their listeners.

This presentation combines theoretical, analytical, and practice-based approaches to position the research as an exchange between creative practice and musicological inquiry. Through contrasting listener responses to standard chord melody arrangements with encoded arrangements, I will share how the encoding method opens new possibilities for solo jazz guitar, enabling performers to bridge the divide between instrumental limitations and the storytelling traditions of jazz.

David Trippett, 'Thing and Form: Seeing Sound, or What's in a Pendulum?'

Early nineteenth-century attempts to visualize sound waves are traceable across experimentalists from William Swan and John Tyndall, to Helmholtz, Jules Lissajous, and Édouard Léon-Scott de Martinville. A combination of optical and graphic methods proliferated during the 1850s-60s, all of which relied—directly or indirectly—on the isochrony of the pendulum. Following Léon Foucault's pendulum experiment in 1851 to demonstrate the imperceptible rotation of the earth, a flurry of attempts to capture the equivalent invisible motion of sound in space ensued. But from the outset, confusions arose over whether the resulting sinusoids and symmetrical patterns were to be understood as describing the shape of sound waves in themselves or merely as symbolic representations, implicating the role of the imagination and viewing technique in experimental work. This led some to doubt the validity of waveforms entirely, returning the discourse on sound to an Aristotelian distinction between immaterial form and material thing, which formed the basis of contentious debates in New York and at London's Musical Association between 1877–90.

Drawing on experimentalists, composers, mathematicians and early particle physicists, this talk traces debate and disagreement within attempts to visualize sound between Swan's Y-shaped pendulum in 1848 to Tisley's harmonograph in 1873, and its subsequent appropriation by the London Theosophical Society. It also explores Helmholtz's claim that within the century's culture of experimentation, it is the artist who

'has beheld the real', a proposition tested in programmatic keyboard works concerning waveform by Franz Liszt and Amy Beach.

EDI Plenary Session

This session will comprise a panel and general discussion on the challenges facing music scholars in the current climate of gender and sexual identity politics.

Session 5A: Sounding, Naming and (Re)Framing Musics

Eleanor Ryan, 'Developing a Decolonial Praxis in Performance Music Education in Trinidad: Sound, Black Sociality and Affect'

How does sound, listening and performance arise conceptually, politically and as praxis when considering the decolonization of Higher Music Education performance studies? This presentation examines to what extent and by what affective means Higher Music Education institutions sustain coloniality. It aims to speculatively experiment with what a decolonial praxis might become within one such institution in Trinidad. Developing a critical practice-as-research project with undergraduate music students, I co-constructed a praxis – a thinking-doing spiralling pedagogy– which moved between discussions of Caribbean decolonial theory, poetics, and students counter-archiving of their experiences. Counter-archiving was guided by methods of counterintuitive listening and counter-narration (Campt, 2017; Hartman, 2019), photographs, videos, writing and voice-notes.

      How students conceptualised sound, listening and performance within their experience of Western-informed performance music pedagogy emerged as a series of bifurcations of being, where standardized models, demarcated and assessed within rigid forms and formal locations, emerged in tension with the sound making of the student's black sociality (Brathwaite, 1995; Glissant, 1997; Manning, 2023).

      A sense of sounded pasts re/sounding in the present was evident, as was the colonial history of silencing, suppression and policing of sound. The mitigation of these histories became a theme within a resultant performance project. I argue that a decolonialising pedagogy emerges through attention to the affective resonances of black sociality, which problematise what we mean by sound, listening and performance, opening potentials for human/musician performance as a site of decolonial critical-creative praxis.

Dolly Sharma, 'Nauṭaṅkī as Svāṅg: The Naming of Svāṅg as Nautanki'

Nauṭaṅkī is a folk musical theatre that is performed in the Hindi-speaking belt of North India. While it reigned as the primary source of entertainment, competing cinema until the 1990s, it was named nauṭaṅkī only later. Until the early twentieth century it was called svāṅg. Furthermore, its manuscripts upon which the performance is based are called sāṅgīt. Several stories have come up that conjecture as to how svāṅg's name was revised

to nauṭaṅkī. This paper is divided into three parts. In the first part, it draws upon written sources and oral history to uncover the several assumptions that circulate as to its naming. This will inform of the nuances and politics of naming. In the second part, the paper will do a close-textual reading of three key sāṅgīt texts from the late nineteenth, early twentieth and late twentieth century to look for semantic possibilities as to the several vernacular terms that denote this folk form, and elaborate upon their historical significance and usage. The final part of the paper will offer a nuanced approach to understand the politics involved in appropriating the name of nauṭaṅkī to legitimise one's ideological bearings. This paper draws upon sociological, cultural, post-structural and ethnomusicological theories to make contribution to the nascent field of semiotic studies in Indian performing arts.

Ronit Ghosh, '"Does it Have to be an Exact Copy?" Gender, Archive, and Indigenous Music Cultures in the Global South'

I read digital archiving maneuvers deployed for preserving indigenous women's songs in Bengal, India. Lying at the cusp of ethnomusicology, ecofeminism, and decolonial media studies, this article asks what discourses of archiving, digitality, and sustainability might be learnt from non-European traditions of preservation and improvisation. I closely examine the collaborative women's online archive of indigenous songs— Geedali— that seeks to counter standard Western notions of archival sustainability as fidelity and preservation. Drawing from local epistemologies of musicking such as sangeeta, indigenous women's ceremonial songs in Bengal register and establish unique relationships between the biotic and the abiotic world, between the body, place, and the environment, between cultural knowledge as preservation and cultural knowledge as 'improvised modes of being and belonging in and through sound' (Mukhopadhyay 2017). Geedali as an initiative seeks to not just counter Western knowledges of sustainability, archiving, and preservation with silenced voices from Bengal (and the Global South more broadly) but also presents a longer genealogy of a holistic, multispecies, relational notion of preservation, mediation, and transfer that actually precedes Western epistemologies and infrastructures of sustainability. The digital archive, Geedali, is a unique and unprecedented (in Bengal) location for women of both the dominant and the oppressed castes to collaborate on and imagine equitable futures through song. The first half of the presentation launches an analysis of the unitary and animistic worldview propagated by these women's ceremonial songs. The second half theorizes the term 'sonotope', and focuses on how these songs as an alternative decolonial epistemology are crucial to complicating notions of archival sustainability in the West and propose resilient strategies of renewable digital futures.

Patrick Nickleson, 'How Does Music Appear in Museums?: Experimentation, Rematriation, and Decolonization'

This paper addresses both the history and future of music's enclosure in museums. Historically, I engage with Lydia Goehr's (1992) work to highlight the simultaneous arrival of

"actual" (as opposed to "imaginary") museums in the late eighteenth century (Verges 2024) and music's recognition under copyright. With this paired context in mind, I turn my attention to the constitutive interrelationship of music and museum display for Indigenous artists like Raven Chacon, Tanya Lukin Linklater, and Peter Morin. Reflecting on my role as a settler musicologist in a collective five-year project with scholars of Indigenous songlife rematriation including Dylan Robinson (2020), Trevor Reed (2017), and Robin Gray (2022), I highlight and challenge music's deference to museums as timeless, metaphorical spaces. I instead insist that we take seriously, on the one hand, how music sought to learn from museums as representative spaces of colonial dispossession, and, on the other hand, the radical potential that music represents today in museum contexts, but which is largely unfamiliar in music studies.

Session 5B: Politics and Psyches

Madeline Roycroft, 'Music and Friendship at a Political Crossroads: The Correspondence of Roger Désormière and Nicolas Nabokov'

The conductor Roger Désormière (1898–1963) was an important figure in French and international musical life from the 1920s to the mid-twentieth century. Before a road accident ended his career prematurely in 1952, he had conducted many leading orchestras, composed and conducted for film and sound recordings, and premiered important works by Milhaud, Satie, Boulez, and Messiaen among others.

But Désormière's career was also shaped by his long-term affiliation with the French Communist Party. He was closely involved in the artistic direction of the Communist publisher Le Chant du Monde in the 1930s, he toured to the USSR in 1935, and after the war he co-founded the Association française des musiciens progressistes and conducted concerts for the Franco-Soviet friendship society. It is perhaps surprising, therefore, that one of his closest friendships through this period was with Nicolas Nabokov (1903–1978), the White Russian, naturalised American composer and cultural organiser, typically remembered for his role as secretary general of the anti-Communist, CIA-funded Congress for Cultural Freedom.

The existing biographical material on Désormière makes no mention of his friendship with Nabokov, and Désormière's pattern of hiding in plain sight allows it only a passing mention in Vincent Giroud's otherwise comprehensive biography of Nabokov. This paper traces the relationship between the politically opposed figures from the late 1920s, interrogating musical and personal influences of each musician upon the other, and arguing that their extensive correspondence can be a seen as a microhistory of cultural interaction between France, the Soviet Union, and the USA in the years preceding the Cold War.

Steven Jeon, 'Understanding Psychological Depth using The Turn of the Screw (1954) to Examine Britten's Early Life'

How can Britten's opera The Turn of the Screw (1954) deepen our understanding of his early life and artistic development? Britten's childhood, shaped by social introversion, moral strictness, and advanced musical talent, left a profound symbol on his creative identity. These formative experiences resonate strongly in the opera's central themes of innocence, isolation, and psychological ambiguity. The haunting narrative explores alienation, the fragility of childhood, and the corrupting influence of unseen forces, paralleling Britten's personal struggles with societal expectations, marginalisation, and internal conflict. His empathy for children, a recurring theme in his works, is particularly evident in the nuanced portrayal of Miles and Flora. Through these characters, Britten reflects his fascination with childhood as a space of vulnerability, creativity, and emotional intensity, shaped by both protective and destructive influences.

This presentation examines how the opera captures Britten's artistic evolution and personal experiences, drawing connections between his early life and the opera's thematic depth and psychological complexity. The tightly structured theme-and-variations format reveals Britten's disciplined training under Frank Bridge, while the work's literary sophistication reflects his lifelong love of storytelling and narrative ambiguity. The opera's exploration of moral tension, innocence, and corruption mirrors Britten's internal conflicts as he navigated societal expectations and personal identity. By situating the opera within the context of Britten's formative years, this presentation demonstrates how the opera not only serves as a technical and narrative masterpiece but also offers profound insights into the psychological and artistic forces that shaped one of the twentieth century's most celebrated composers.

Hester Bell Jordan, 'Beethoven's Head: Phrenology and Material Culture in Nannette Streicher-Stein's Musiksaal'

The bust of Beethoven by sculptor Franz Klein and the life mask on which it was modeled are perhaps the most widely discussed examples of portraiture in Western music history (Comini 2000). Commissioned around 1812 by two of Beethoven's friends, the piano-maker Nannette Streicher-Stein and her husband Andreas Streicher, Klein's severe depiction of the composer established a reference point for subsequent iconography. Furthermore, it is now often viewed as the composer's "truest representation" (Steblin 1993). Despite the bust's iconicity, its origins and significance for Beethoven reception history are yet to be fully considered. Most notably, primary documents show that the bust, its artist, and its commissioners were closely tied to phrenology, the popular 19th-century scientific movement of cranial and facial observation, and the movement's originator, Franz Josef Gall (Wyhe 2002, Bell Jordan 2024).

In this paper, I trace the Beethoven bust's genesis and its entanglement with early phrenology, arguing that the Streichers conceived of the bust not only as a portrait of their friend, but as a phrenological object. I explore the Streichers' phrenological activities, consider the role of busts, music and genius in Gall's research, and I place the bust in its original setting of the Streicher music room (*Musiksaal*). I conclude by considering how phrenology influenced 19th-century reception of Beethoven and his image (see Fine 2020). Ultimately, I suggest that this problematic doctrine was not just a macabre fad, but a

consequential historical lens that offers new insights into how Beethoven's contemporaries understood him and his musical abilities.

Lydia Lee, 'Narrating Aphasic Trope in Unsuk Chin's Akrostischon-Wortspiel'

In her vocal chamber work, Akrostischon-Wortspiel (1991/rev. 1993), Unsuk Chin combines "nonsensical" texts derived from Michael Ende's The Endless Story and Lewis Caroll's Alice Through the Looking Glass, generating a collage of consonants and vowels through a random process. The soprano's performance reflects the texts' nonsensical quality, which resists the conventional expectation of conveying semantic meanings. Instead, the soprano's voice presents nonsensical syllables, sung with repetitive single pitches and melodic fragments that evoke pathologies such as aphasia or autism (Margulis 2014; Straus 2018). In particular, the repetitions in Akrostischon-Wortspiel can be interpreted as a musical trope representing Broca's aphasia, characterized by the involuntary repetition of simple words. Drawing on Rebecca Leydon's concept of the "aphasic trope" (2002), this presentation will explore how the soprano's vocalizations embody this condition through two distinct musical narratives.

First, I will analyze the "disorder narrative" and the soprano's compulsive repetition, in which the soprano unexpectedly repeats a pitch center or melodic segment, reflecting Broca's aphasia through repetition-seeking behavior and nonsensical syllables. The second narrative, which I term the "MIT narrative," is based on imitative repetition. Here, the soprano mimics the melodic contour of another instrument, but with deliberate distortion of pitch, rhythm, and timbre. This imitation mirrors the behavior of a person with Broca's aphasia engaging in melodic intonation therapy, attempting to echo the therapist's speech in an altered form. Through these two narratives, I will examine the intersection of disability studies and Chin's cultural identity in Western music globalism.

Session 5C: Place, Identity, Memory

Jennifer Smith, 'Localising the Welsh; Accents as the Celtic "Other" in Video Games'

There is a trend in the English localisations of Japanese role-playing video games whereby Welsh accents are used to connote fantastical, pagan, feminine, and 'othered' characters, i.e., Xenoblade Chronicles II, Ni No Kuni. Celticisms and Celtic accents across moving images have often been used to identify characters as "othered", and the Welsh accent is a keystone of "otherness" largely due to its lack of historic use in film and television when compared to Scottish and Irish accents. The 2024 Atlus and Studio Zero developed Japanese role-playing game Metaphor: ReFantazio continues this phenomenon of localising Japanese games with Welsh accents through their specified "pagan" faction of characters. Furthermore, Metaphor: ReFantazio enforces the 'otherness' of the Welsh accent by including feminine voices in the non-diegetic soundtrack in the pagan environment – which does not occur in other towns and cities.

In a roundtable event this year, the inclusion and potential effect of Celticisms in the moving image were discussed, finding that the Celtic and medieval are similar in multimedia spaces, drawing on stereotypes of the past that manoeuvre within the use of the Welsh accents and feminine voice. The paper will draw on these discussions from the music and celticisms roundtable to continue the examination of how and why Welsh accents are used specifically in localisations, and the affect voices in video game sound and music.

Nyle Bevan-Clark, '"Play Something We Know!": Covers, Originals, and the Long Shadow of Industry in the South Wales Valleys'

A perceived tension between covers and originals was a recurring theme in my ethnographic research into music-making in the deindustrialised South Wales Valleys. This tension was often articulated through the phrase "Play something we know!"—whether from frustrated musicians complaining about the local cabaret culture or audiences heckling for a familiar tune. In this paper, I argue that the tension between covers and originals is more than a simple judgement of musical value. Rather, it speaks to ideas of service and entertainment; frictions between musical spaces; cultural capital and value; and music-making across spatiotemporal specificities. By exploring covers and originals through a sociological lens, it is possible to examine how musical practices are related to localised classed dispositions.

Drawing on sociological work on class and value, I begin by highlighting how cover performances in this context are linked to ideas of working-class autonomy, sociality, and familiarity. Contrary to extant literature, both familiarity and a high level of musicianship are necessary to navigate the expectations of the covers circuit, demanding that musicians acquire a highly localised knowledge of "what works where." I then consider how some musicians position themselves in opposition to the localised dominance of covers and distance themselves from it in line with a Bourdieusian habitus of self-investment. Finally, I draw attention to how discourses of covers and originals map onto place, with participants in this research suggesting that originals are associated with a "broadminded" city audience, in contrast to what they saw as a localised, "narrowminded" Valleys audience.

Apolline Gouzi, 'Music Festivals as Time Warps in Post-War France (1946–1955)'

A time warp. This is how one might have described the opening of the Lyon-Fourvière Festival in 1946 when the mayor used the performance as a platform for celebrating Lyon's "glory", conflating the city's Roman past with the post-war context. Simultaneously, in Aix-en-Provence, performances of Don Giovanni becomes a pretext to commemorate the Roi René as an Enlightenment figure, in a conflation between 15th and 18th centuries. Multiplying at breakneck speed in many French towns during the years immediately following the Second World War, music festivals all involved complex and sometimes ambivalent relationships with local history, and more broadly, with collective representations of these histories. In the context of what has been termed "postwar

transitions", the gold rush towards the past, whether as a potential source of advertisement or of tourism, or as an authentic, lived experience.

Temporality as a category of historical analysis has frequently been associated with crises or disruptions such as Revolutions or catastrophes (Ogle, 2019; Jones, 2022). I argue that this approach can aptly describe the festival experience as an event-laden, self-contained manifestation, and produce a framework to analyse how musical performances and discourses surrounding them were tightly interwoven with evocations and representations of carefully chosen pasts, sometimes contradictory and frequently manufactured. Using two case studies (Lyon and Aix-en-Provence), I will demonstrate that these selections — including Roman Gaul and the Ancien Régime — were juxtaposed with musical performances depending on local contexts, all aiming to re-construct a post-war collective cultural identity.

Daniel Elphick, 'Soviet Holocaust Commemoration in Music (and the Lack Thereof)'

Music written in commemoration of the Holocaust is often performed and has been widely studied (Wlodarski, 2015; Calico, 2014). Commemorative works are part of the soundscape of the Holocaust, and scholars have catalogued hundreds of them (Arnold, 1992). However, relatively few works were composed by composers within the Soviet Union, and there was a noteworthy silence across the territory. Shostakovich's Thirteenth Symphony, 'Babi Yar', is one famous example, along with Weinberg's opera The Passenger. These works are exceptions that prove the rule, however.

The reasons behind the silence were partly political. The Soviet Union suffered the highest number of WWII casualties compared to any other nation; for that reason, commemoration that was viewed as singling out a particular ethnic group (such as the Holocaust) was interpreted by the authorities as 'neglecting' wider Soviet losses. Worse still, a large number of atrocities were carried out on Soviet soil, often with the collaboration of local citizens and authorities (often referred to as the 'Holocaust by bullets'). For these two principal reasons, there was never a serious Soviet reckoning with the Holocaust in the post-war years, and it remained a taboo subject for decades. In this paper, I illustrate this set of circumstances through case studies of works that were commissioned and performed, though even these were subjected to serious setbacks and criticisms. The picture that emerges is of a tense and shifting discourse over what could and could not be commemorated through music.

Session 5D: Connect the Dots: Increasing Inclusivity through Training Composers (themed session)

Panellists: **Cass Alabaster, Clare Johnston, Bofan Ma** and **Natalie Roe**

In this themed session, workshop facilitators and participants of Contemporary Music for All's 'Connect the Dots' will present & reflect on the content, findings and longer term impact of the programme. The programme, co-designed with disabled and inclusive music

practitioners, provides training and co-commissioning for composers & facilitators and teaches techniques in inclusive collaborative music making with disabled musicians.

About Connect the Dots

Composers and music facilitators interested in making their work accessible and learning from leading disabled artists applied for the programme through open calls. For each iteration of the course, 8 participants were selected to engage in a series of workshops over 4 days, facilitated by professional disabled musicians & practitioners of inclusive music groups. Participants learned about a range of inclusive creative methodologies for collaborating with disabled musicians, and considered how they can incorporate these into their individual music practices. The issue of traditional scoring + instrumentation of classical music as a barrier to accessing music making was discussed in depth, with alternatives such as open scoring and inclusive + adapted instruments explored. On completion of the course, commissions were offered to select participants to create new work for one of the partner inclusive music ensembles. The commissions will then be published in the CoMA Catalogue.

The aim of the programme is to develop awareness in inclusive music practices which will
lead to expanding available repertoire for all ensembles, but particularly inclusive ensembles nationwide, thus increasing representation of disabled musicians across the national sector. Connect the Dots participants will become ambassadors, encouraging others in the sector to think inclusively, not only in terms of musical collaboration, but also how venues, language and assumed ableism can affect this.

Connect the Dots is hosted by Contemporary Music for All (CoMA) and co-designed with partner inclusive music organisations National Open Youth Orchestras, BSO Resound Ensemble, Soundbox Inclusive Ensemble, Sonic Bothy Ensemble and Clare Johnson (Drake Music Scotland), ensuring informed lived experience and expertise has led the design and delivery of this scheme. The programme piloted in January – February 2024 and ran again in February – March 2025. It has become an annual offering of CoMA.

Session 5E: Amplification Matters: Sound, Technology and Public Life (themed session)

Amplification Matters: Sound, Technology, and Public Life
Themed Session Proposal for RMA 150th Anniversary Conference, September 2025.

With the advent of amplification, sound assumed a new pliability within the work that musicians and other sound artists and technicians do, and more than that, it acquired a new consistency as a part of daily life. Amplification and its attendant technologies – loudspeakers, microphones, and the amplifier itself – did not just create the possibility for sound to be experienced at louder volume. It enabled sound to bridge the worlds of public and private life in ways that were previously unavailable, and to a degree unimaginable. Radio, electrically amplified phonographs and other home audio systems, sound in movie

theaters, television – all in some fundamental way rely on amplification for their effects. Then there are the more obvious uses to which the technology has been applied: to amplify voices through the microphone; to amplify a variety of electric or electronic instruments; to form the basis for the public address systems that have made modern mass gatherings – from political rallies to stadium concerts to raves to sporting events – possible. To borrow a phrase from influential historian Emily Thompson, the "soundscape of modernity" owes much to the impact of amplification across these various branches of 20th and 21st century culture and society.

Based at the University of Huddersfield, the Leverhulme-funded Amplification Project has set out to analyse the social, cultural, aesthetic, and political effects of amplification through a multi-disciplinary lens. As such, it fills a substantial gap in existing musical scholarship, wherein amplification has too often been treated as a transparent technology rather than a phenomenon that warrants serious scrutiny. This panel brings together several of the principal investigators affiliated with the project to present a series of preliminary findings and collectively define a framework through which the social and musical work of amplification can begin to be understood. We will run the panel as a series of short 5-7-minute presentations followed by an open discussion among panel participants and with the audience.

Steve Waksman, 'Building Amplification'

To conduct a social and cultural history of amplification requires first defining what amplification is, and what it does. Focusing on the material culture of amplification technology, this brief presentation outlines a set of first principles regarding the phenomenon. It describes 'the amplifier' as a sort of hybrid or composite object that exists as part of a larger amplifying system that is defined by the relationship between 'input' and 'output' signals. Amplification, from this vantage point, joins the broader history of transduction that Jonathan Sterne has placed at the centre of auditory culture and 'ensoniment' as it took shape during the late 19th and early 20th centuries.

Gabrielle Kielich, 'Amplification and Everyday Life'

This presentation is an introduction to the significance of amplification in everyday musical practices. The routine or seemingly mundane nature of everyday life is ultimately an essential factor in the realisation of creative activities (Felski 1999). The ubiquity of and dependence on amplification in musical practice and performance offers a lens through which to observe and understand attendant issues around amplification that shape and inform daily experiences. Through contemporary and historical accounts of musical workers on concert tours and within rehearsal spaces, this presentation offers preliminary findings on the effects of amplification and how they change with time and context.

Lawrence Davies, 'Towards a Historical Ecomusicology of Amplification'

One story of popular music's development is that of a growing musical connectivity via new forms of vernacular musics and media infrastructures. These connections foreshadowed dramatic decolonial transformations around the world (Denning 2015). This paper considers amplification as a technology of connection in this "noise uprising" and – more crucially – as an intersection of the political and ecological processes that underpin our current environmental crisis. In doing so, I consider how amplification might expose these interrelationships to further scrutiny, and how they might speak to the challenges we face today beyond the "solutionism" (Devine and Jacke 2022) characteristic of contemporary climate discourse.

Rebekah Moore, 'Amplifying Activism: The Essential Technologies of the Megaphone, Microphone, and Electric Guitar'

As both metaphor and technology, amplification empowers activists to mobilize, inspire, and challenge oppression. Drawing on examples from the United States, Indonesia, and Sápmi, this presentation explores the sonic activism of musicians who wield the megaphone, microphone, and electric guitar as essential tools in environmental justice movements. From megaphones organizing protestors and amplifying collective chants to guitars drawing audiences into shared resistance, musicians are experts at transforming sound into action. Moving beyond extant analyses of protest song lyrics or artists' social capital, this presentation highlights the musician's use of amplification to organize human bodies, transform public spaces, and sustain a global movement.

Frances Morgan, 'Contact Microphones and the Amplified Mouth'

The contact microphone has played an important role in postwar electronic and avant-garde music, becoming a 'cultural object' (Fantechi, 2020) whose transformative properties give it the status of a musical instrument in itself (Van Eck, 2017). Less recognised is its use by musicians as an instrument for making audible what LaBelle (2014) calls the 'architecture or vessel or stage' of the mouth in electronic and noise music subcultures. This presentation considers the contact-miked mouth in noise music both as a DIY creative strategy akin to vocal percussion forms such as beatboxing, and as a vocal practice that articulates individual and collective ideas about identity, technology and the possibilities and limits of the body.

Ivan Mouraviev, 'Subwoofer Subcultures'

In this talk, I take a reflexive journey through low-frequency sound amplification, focusing on musical subcultures since the 1950s that gravitate around the subwoofer. I consider the advent of bass amplifiers and early technologies that were foundational in jazz, rock, and reggae and subsequently became pivotal in dub, punk, and the dance music scenes of the 1970s-80s. How did the subwoofer connect the material and immaterial, driving creative expression and affects like weight, depth, heat, and hardness while also being a

symbol of cultural capital, and at times object of fetishization—in the senses of both commoditization and kink?

Owen Coggins, "Amplifier Worship Service"

I revisit an argument that drone metal, an extremely slow, loud form of heavy metal, is the first rock subgenre in which amplifiers are the primary musical instruments (Coggins 2018). The emphasis on amplification 'itself' over whatever is being amplified resonates with an observation by Michel de Certeau (1992), that mystical texts undercut ideologies of high-fidelity transmission of religious meaning by foregrounding the noisy materiality of signs. I situate drone metal within a longer history of invocation of occult/religious ideas about amplification technologies, and within a wider range of musical cultures which orient religious sounds, practices and discourses around loudspeakers.

Session 5F: Music's Contemporary Modernisms (themed session)

Within musical discourse, the term 'modernism' continues to predominantly refer to a stylistically and historically restrictive musical output from the early-to-mid-twentieth-century. Nonetheless, several traits of modernism resonate through the contemporary music landscape, with diverse musical practices establishing critical frictions against traditional notions of selfhood, technology, consumer culture, and the mainstream. This comes at a time of a new wave of scholarship, in fields as diverse as literary studies, art theory, and film, that signals rising interest in the reconceptualisation of modernism,as indicated in the emergence of neologisms such as 'metamodernism', 'altermodernism', 'off-modernism', etcetera. This presents an urgent challenge: the currently insufficient formulation of music's contemporary modernisms is at odds with recent theoretical and societal trends, the diverse communities that shape contemporary musical practices, and the contested pluralism that characterises 'the contemporary'. This panel proposes 'contemporary modernisms' as a productive antagonism and offers strategies for rethinking and reworking 'musical modernism' as appropriate to contemporary times. Its four panellists each present on key aspects of a larger collaborative research project.

Seth Brodsky, 'Modernism: Undying'

Among other morbid symptoms of the ongoing interregnum is a return to one of the most influential speculative objects from the golden age of European modernism: Sigmund Freud's "death drive". A century after Freud's initial formulations, death drive now recaptures, in popular imagination and academic theory alike, the lurid emergency of the present omnicrisis. This notion is now widely invoked to undergird genocide and ecocide, democracy's dismantling and neo-fascism's forward march. Such fatalistic accounts mischaracterize Freud's intervention, not least by missing what is musical in it. Wrongly conflating death drive with death cult, these narratives of civilizational self-undoing seek to seal a fate that speculative mythologies of music can help open back up. How might

musical negativities revivify what remains "positively fatal" in the Freudian story of human self-destruction? How might they set death drive's impossible arrhythmias into counterpoint with music's rhythmic sublimations? And how might a contemporary return to a relic of historical modernism provide the opportunity to rethink musical modernism more generally?

Martin Iddon, 'Musical Modernity and the Aesthetics of Care'

The aesthetics of musical modernity have regularly been condensed into a narrow band, focussed often on matters ultimately technical and authorial. The territory has been one dominated by the aesthetics of the straight line, the block, and the scrupulously clean. And yet, as studies of global modernism above all have rightly asserted, the modern, writ large, cannot be so neatly or simply pigeon-holed: other modernisms are, after all, still modernisms. This holds, no less, for modernism and modernity in the West. In particular, I argue for the centrality in Western modernity of a post-war aesthetics of care, metonymized in the welfare state, universal healthcare, economic redistribution, and public housing. I argue that, if contemporary thought might seek to relegate patrician monoliths to history, it might nonetheless want to recover — and renew — the ministry of care which underpinned them, even if this is now buried beneath their rubble.

Jessie Cox, 'Blackness Sounds Musics of the Alter-Destiny'

Afromodernism's musical incursions into modernity propose a radical refiguring of our age. Jacques Ranciere elaborates modernity as a "regime" marked by "literarity" — the appropriation of language by the common and the articulation of a voice for the people. However, Gayatri Spivak led me to theorize how the inaccessibility of both speech and having a political voice for the subaltern is intrinsically tied to blackness and the emergence of modern sovereignty. Richard Iton suggests that music was used by Black Americans in an Afrofuturist manner; to articulate political concerns due to having been deprived of the very possibility of having a political voice. Thus, these revisions of modernity present a radical problematization of a regime that creates a dichotomy between literarity, or the visible, and those who cannot speak, or the invisible. In this sense, such musical practices name for the departure from modernism itself: it re-distributes the sensible towards a new "regime" of aesthetics and politics, or life in general. Through re-articulations of the sensible in work by George E. Lewis, Brenda Gifford, and others, I consider Blackness and musical experimentation as the breakdown of a border between a realm of legibility and a space of absolute other, proposing new ways of thinking beyond modernity's distribution of the sensible.

Lauren Redhead, 'Contemporary Music at the Speed of Light'

In his *We Have Never Been Postmodern*, Steve Redhead considers the theory of the (then) future given that, 'modernity is always, it appears, on the point of arriving.' He develops the idea of accelerated culture — after Paul Virilio — in the manner of his idea of 'pop time': a

cyclical and non-linear experience of time which may be 'sped-up', allowing shorter distances between origins and revivals of those cultures. S. Redhead proposes 'MANC' — mobile accelerated non-postmodern culture — as an object for understanding theory and culture in the present as a facet of non-postmodernity. I consider 6 Scenes for Turntables and Orchestra (2023) by Mariam Rezaei and Matthew Shlomowitz as an example of how works of contemporary music might address the challenge of articulating the present while at the same time proposing the thought (or music) of the future, therefore considering the musical approach as a critical modernity that is, 'always, already within the modern'. This understands this music within a metamodernity conceived by S. Redhead that is characterised by constant transition and revolution.

Session 5G: Canonical Figures and Stereotypes

Faith Thompson, 'Gabriel Pierné as Conductor: Poetry over Precision'

Gabriel Pierné (1863–1937) was one of the most prominent conductors of early twentieth-century Paris. He led the Colonne Orchestra for 22 years (1910–32), giving premières of works by, among others, Debussy, Ravel, Stravinsky and Milhaud. His interpretative style has largely been neglected, however, as scholars have focused on conductors with firmer international reputations. Using a range of primary sources from both France and England, this paper will seek to reconstruct Pierné's conducting style. It will draw on letters, reminiscences and reviews from such major figures as Claude Debussy, Sir Adrian Boult and Nadia Boulanger, as well as analysing a series of recordings made by Pierné in 1928–31. While confirming that high-profile performances were less precise a century ago than they are today, this study will demonstrate that there were still 'degrees' of imprecision. In Pierné's case, expressive details were often prioritised over large-scale structure and rhythmic vigour, earning him a reputation as a 'poetic' conductor. Different approaches can be found in his conducting peers, however. Direct comparisons will be drawn with interpretations by Désiré-Émile Inghelbrecht and, across the channel, Hamilton Harty. As well as shedding light on Pierné's own career, this paper will show how his conducting style intersected with romantic and modernist trends, thereby adding to a growing body of scholarship on early twentieth-century performance practice.

Alexander Pott, 'Occultism in 1890s Paris: The Case of Delius'

Frederick Delius spent the 1890s finding his compositional voice, socialising in the cultural milieu of Paris, and becoming deeply involved in the craze for occultism that reached its apex in that decade. That he thought at length about the relationship between music and the occult is evidenced by his 1894 essay Anatomie et Physiologie de l'Orchestre, in collaboration with Papus, the pseudonym of France's most prolific occultist writer. Delius made use of his authority on the occult to gain social status, including practising palmistry as a method for courting patronage. Delius's essay uses the occult principle of analogical equivalence to categorise orchestral instruments and outline an occult semantics based on orchestration.

Although it has received little scholarly attention and is dismissed by most biographers as a brief youthful indiscretion, I show that Delius's interest in the occult can be traced over at least six of these formative years in Delius's life, and is of biographical and analytical significance. I demonstrate the analytical relevance firstly by considering sketches for incidental music based on Edward Bulwer-Lytton's occultist novel Zanoni, and secondly by asking whether Delius's conclusions on occult orchestration are borne out his 1893 opera The Magic Fountain. I conclude by showing how this aspect of Delius's life can help to overcome the perception of Delius as a lone figure disengaged from society, as well as assessing his contribution to the studies of occultism, French cultural history, and orchestration.

Miloš Zapletal, 'How Janáček Became Janáček: Early Reception, Cult, and Canonic Discourses'

How did Janáček become Janáček? How come that Leoš Janáček, a talented, but unknown inmate of the Old Brno monastery, became the Janáček, a leading figure of the Czech culture in Moravia? The present paper, extracted from my book Leoš Janáček a pozdní obrození na Moravě (Prague, 2023), seeks an answer to this question primarily with regard to the reception of Janáček's activities in the period 1872–1888.

Earlier musicologists have been so anxious to comment on Janáček's later works and to tell the story about "the unrecognized genius", that they have not paid much attention to the reception of his early activities. And, therefore, they have not realized that Janáček had come to be the Janáček – the recognized genius – before he was thirty years old.

The combination of knowledge and methods of music and cultural history, literary theory, and anthropology makes it possible to observe the young Janáček not only as an object of different narratives, "language games", practices and performances, but also as their actor.

The paper is a result of systematic analysis of large corpus of hitherto almost ignored sources, new reading of previously scrutinised sources, and synthesis of a considerable amount of secondary literature. It thus provides an interpretation of the young Janáček which is quite different from those offered by the previous seminal monographs (Helfert 1939; Tyrrell 2006).

Vera Wolkowicz, 'Racial Mockeries? Stereotypes, Foreignness, and National Customs in the Argentine Zarzuela Chin Yonk (1895)'

The menace of a Japanese 'Jack the Ripper', disguised as an Englishman, terrorises young women in South America, where the killer seems to have fled. This is the basic plot of the one-act zarzuela 'Chin (or Chinck) Yonk', written by the fifteen-year-old Enrique García Velloso in collaboration with the seventeen-year-old Mauricio Nirenstein. The music was composed by the well-known Afro-Argentine composer Zenón Rolón, and the work was performed for one night at the Teatro de la Comedia in Buenos Aires on 30 November 1895.

Recent scholarship (Geler, 2019; Churquina, 2013) has focused on Zenón Rolón and the discussion of Afro-Argentine identity, which has contributed to the reclamation of the composer's legacy in a recent reimagined staging of the zarzuela in Buenos Aires on 20 April 2024. However, researchers have largely overlooked the work itself. By analysing the zarzuela, its reception, and the individuals involved in its creation, I aim to shed light on the intricate dynamics at play in the construction of a national Argentine identity. This involves examining the identities of its authors—Nirenstein's Jewishness, Rolón's Africanness, and García Velloso's Hispanic heritage—as well as the portrayal of the characters in the zarzuela. Notably, the work demonstrates a lack of racial awareness in its depiction of the Japanese character, who can convincingly disguise himself as an Englishman merely by wearing sideburns. Thus, rather than mocking different races, the zarzuela seems to suggest that its authors were questioning what constituted the Argentine identity by satirising both European immigrants and Argentine traditions.

Session 5H: Echoes of Care (themed session)

Panelists: **Liz Gre**; **Kwame Phillips**; **Sophie Iddles**; **Erin Johnson-Williams**

"'Oh daughter, go you in peace and do the works required of you, so that you will have rest and comfort from your enemies and that they will have not the power to harm you and lower you in the sight of your people and belittle you in the sight of your friends.'"
– Excerpt from "Mules and Men" (1935), Zora Neale Hurston

Echoes of Care is a collaborative multidisciplinary performance exploring the theme of haunting and Black ways of care and exploring the body as a vehicle for epiginetic memory of carelessness and carefulness. Debuted at the 2025 transmediale festival in Berlin, the performance plays physically with the concept of closeness (of those performing) and proximity (to the audience who remain peripheral) and considers the sound of careFULness and careLESSness and how that sound might echo through our bones, memories, and beyond.

In this the first part of this panel, Dr Liz Gre and Dr Kwame Phillips will present a reiterated version of the performance, combining sound (a performative sound piece), voice (a performative eulogy), image and movement (a visual component to substitute for Rebecca Pokua Korang's original dance performance), and intervention (a sonic and gestural call and response).

Gre and Phillips will also reflect on the creation of resonant spaces of care and vulnerability amidst the layered temporalities of living in a racialized world, on ecological interventions and on sound with plants.

Broadening out to a wider discussion on care, ethics and sounding resilience across geographical and temporal boundaries, chair Erin Johnson-Williams and researcher Sophie Iddles will then reflect on how memory, colonialism and sound intersect across borders, oceans and communal spaces. Drawing on examples from colonial mission

hymnody to sonic repatriation, the final section of this panel will explore how 'hearing' the natural world today can help us to process violent histories.

Session 5I: Sounding (Out) Female Power

Amy Zigler, '"Love Has the Victory": Musical Representations of Female Power in Ethel Smyth's Der Wald'

Der Wald has been less investigated than other Smyth works, due to a limited number of performances, difficulty accessing the score, and, until recently, no commercial recording. In 1902-1904, the opera received performances in Berlin, London, at the Met in New York, and in Strasbourg, but it was not staged again until 2021. Consequently, scholarship has focused primarily on the libretto, with limited exploration of how the music conveys the narrative. With the release of a commercial recording in 2023, however, it is now possible to hear the work as well as study the score.

At its core, *Der Wald* is a battle between two women for the love of a man. As the plot progresses, the heroine Röschen discovers her agency, singing ever higher in each subsequent scene. Concurrently, the sorceress Iolanthe reveals her power with her highest note in her first scene. In successive scenes, even as she tries to wield it, her climactic notes fall. In the end, as she dies for love, Röschen is the most powerful singer on the stage. Beyond their words and actions, Smyth demonstrates the heroine's triumph over the sorceress through the very notes they sing, using voice exchange to convey rising and diminishing power.

Building upon the work of Wood, Lebiez, Gibbon, and Kertesz, and through an examination of the full score and the recording within the context of the libretto and the private correspondence between Smyth and her librettist and confidante Henry Brewster, this paper will demonstrate the ways in which Smyth expressed through music the power of her female characters.

Emma Butterworth, 'The Unheard Symphony: How Composer Mothers are Fighting to Reshape the Music Industry'

Composer mothers face a unique set of barriers, shaped by the complex interplay of societal norms, government policies, and industry-specific issues. Despite their artistic contributions, composer mothers often face challenges such as inflexible work structures, gendered expectations, and limited support for balancing caregiving and creative work. Yet, within these struggles lie untapped potential and inspiring stories of resilience and innovation.

This report examines the systemic inequities confronting composer mothers and highlights how their musical contributions enrich the music industry. Drawing on ethnographic interviews, case studies, and industry reports, it illuminates how composer mothers are negotiating caregiving roles alongside creative careers, advocating for

systemic change, and challenging entrenched norms. Beyond detailing barriers, this report also celebrates the creative positives of motherhood, exploring how caregiving shapes artistic identities and fosters unique perspectives in composition.

In alignment with the Royal Musical Association's themes of social justice, gender studies, and creative practice, this report advocates for actionable change in institutional policies and industry culture. It proposes recommendations such as flexible scheduling, equitable grant structures, and developing better cultures of care within organisations to support not just composer mothers, but anyone dealing with caring responsibilities, health challenges, or structural disadvantages.

By positioning composer mothers as agents of change, this report aligns with the conference's emphasis on provocative and big-picture research. It invites dialogue on how addressing these challenges can lead to a richer cultural landscape and more inclusive professional environments.

Martha Sprigge, 'The Gendered Labor of Musical Widowhood in Post-War Avant Garde Music Scenes'

Who preserves the legacy of the postwar European avant-garde? This presentation examines the memorial labor bound up in two archives in Western Europe that were overseen by female widows: the Luigi Nono Archive in Venice, founded by Nuria Schoenberg-Nono, and the Bernd Alois Zimmermann Archive, established at the Academy of the Arts in Berlin by Sabine Zimmermann. Using a theory of "continuing bonds" adapted from grief psychology, I argue that these women's archival activities constitute an act of mourning, allowing the bereaved to remain attached to the deceased's material objects as they reconfigured their lives after loss. Archival work became a way for these widows to develop their own post-loss identities, while also reaffirming their spouse's roles as a husband and father as essential parts of the deceased's creative practice. Asserting these familial ties was particularly important in an artistic world that sought to claim these composers as part of a different lineage—as paternalistic figures of the postwar Western European avant-garde.

Through an analysis of the creative and curatorial choices enacted by the composer's widows, I demonstrate how familial and artistic legacies became fundamentally intertwined at the site of the archive. My presentation not only foregrounds the importance of grief for understanding archival practice, but also "thinks from women's lives" (adapting Suzanne Cusick) to demonstrate the importance of feminine labor within the postwar avant-garde music scene. In shaping the legacies of their family members, widows simultaneously forged the history of twentieth-century art music.

Rachel McCarthy, '"We're not just a Boy Band Made up of Four Joshes": Crazy Ex-Girlfriend, Boy Band Parodies and Female Subjectivity'

Boy band parodies are a well-worn format for musical comedy. From Jon Lajoie's "Pop Song" to Bo Burnham's "Repeat Stuff," such songs often produce straightforward critiques of the culture industry, making fun of "manufactured" pop and the female fans that

consume it. Yet the past decade brought fresh approaches to boy band parodies that centre female experience: Amy Schumer's "Girl You Don't Need Makeup" targets postfeminist beauty standards, while Saturday Night Live's "First Got Horny 2 U" normalises girls' sexual awakenings. This paper builds on work on boy band fandom (Driessen 2015, Gregory 2019) to focus on the parody song "A Boy Band Made Up Of Four Joshes," produced in 2016 for the musical romantic comedy television show Crazy Ex-Girlfriend. The show follows Rebecca, a 20-something woman whose obsessive fixation on her childhood crush Josh serves as a distraction from dealing with her own mental illness. "Four Joshes" playfully pokes fun at the notion that boy band fandom – or romantic union with a man – can cure girls' or women's emotional problems. The song constitutes affectionate parody, acknowledging the important role boy bands play in girls' emotional development, while still approaching the culture industry with critical distance. As Hutcheon (2000) observes, parody is able to occupy multiple critical positions simultaneously in relation to its object. Since products marketed to women are often consumed with an attitude of both ironic detachment and sincere pleasure (Gay 2014), I suggest that parody constitutes an ideal medium for interrogating women's engagement with such products.

DENT MEDAL LECTURE – SJM Lecture Theatre 1: **Sarah Collins (University of Western Australia), 'Habits of Realism'**

A combination of disciplinary shifts and urgent global challenges have intensified musicology's engagement with social action in recent years. This moral imperative prompts a type of critical self-reflection that has a long history all its own: What assumptions shape our methods? How can our work contribute meaningfully to society? What remains overlooked or unheard? Today, these concerns often align with approaches that foreground materiality, difference, and social referentiality.

The link between a scholarly concern with social change and an aesthetic interest in the socially referential may be viewed as a tendency or 'habit' historically linked to forms of realism. Concepts of 'habit' and 'realism' have undergone significant revision in recent decades, prompted by a drive to understand the mechanisms of social transformation and the meaning of freedom and choice in a media-saturated and increasingly automated environment, where viral repetition and compassion fatigue present challenges to social action. There has been a revival of an earlier understanding of habit as dynamic and generative, and at the same time a reassessment of refractive (rather than simply reflective) modes of realism.

This paper engages with the historical dimension of these ideas, and frames the discussion of habit and realism around bodily gesture and stalled action within opera-adjacent contexts. The paper takes as its prompt a collection of cuttings of the German silhouette animator Lotte Reiniger. It examines her association with Brecht and her interest in the signification of gesture, her engagement with opera and fantasy, and intersections with documentary film and theatre photography during her time in London in the 1930s and 1950s.

Using Reiniger's cuttings as a lens, the paper explores the vicissitudes of habit and realism with respect to transformative possibilities. It cautions against predetermining what social change looks and feels like, and what will engender it. It considers the operation of uncertainty and contingency in negotiation with the logic of habit, and explores forms of referentiality that appear in unlikely places.

Session 6A: Public Policy Southampton Training and Discussion Panel: 'Framing your Research for Policy'

Panelists: **Joseph Owen**; **Erin Johnson-Williams**; **Diljeet Bhachu**

This session will bring University of Southampton staff who work and engage with Public Policy Southampton with Diljeet Bhachu from The Musicians' Union to an information and training session on how to engage creative research with public policy developments.

Session 6B: Reconfiguring Opera

Michelle Assay, 'When Puppets Sing in Tehran': Reconfiguring Iran's National Opera

An all-female Carmen for an all-female audience; Verdi's Lady Macbeth as a puppet; the Queen of The Night sung by five singers; these are some of the workarounds that Iranians have devised as they navigate gender politics and taboos on women's public performance.
This presentation introduces opera as the genre best suited to epitomise the country's historic apparently mutually exclusive quests: for global outreach and conservatism, for progress and tradition. Tracing the transformations of opera – from its introduction in late 19th century as a part of the Royal fascination with the West to its crucial role in the Pahlavi dynasty's aggressive Westernisation campaigns, to its disappearance after the 1979 Revolution and its resurrection as a 'national' art form – this paper introduces the concept of a new Iranian 'opera' in the shape of the recent phenomenon of puppet operas. This new 'National Opera', as its creators call it, brings together Iran's Ta'zieh, the passion plays with roots in pre-Islamic Iran but closely intertwined with holy figures of Shiism, Persian traditional singing, and Western-style composition, orchestrations and instruments. In so doing, it offers an arena where the two narratives could work in tandem, while offering an outlet for female solo-singing. I argue that compared to pre-Revolutionary practice, ths new 'opera' is more indigenous than Western, more democratic than elitist, and more accessible than exclusive, and as a result, potentially better suited to placing Iran as a major player in the Global musical scene.

Betty Zhaoyi Yan, 'Cross-Gender Performance in Chinese Opera: Theatricality, Conventionalization, and Codified Aesthetics'

This paper investigates the codified aesthetic system underlying cross-gender performance in Chinese opera, a practice that transcends historical origins to remain a cornerstone of the art form. While existing literature highlights the intercultural exchanges and performative techniques of Chinese opera, less attention has been given to its systematic theatricality—rooted in conventionalization, abstraction, and codification—that enables cross-gender roles to thrive. Drawing on insights from performance studies, semiotics, and cultural anthropology, this study addresses this gap by exploring how these elements create a shared "contractual" language between performers and audiences.

The research is grounded in extensive fieldwork across 11 cities in Mainland China, including participant observation and in-depth interviews with 49 practitioners and audience members. These findings illuminate the layered codification within Chinese opera, spanning the personal connections between performers and their roles, interactions among co-performers, and the dynamic performer-audience relationship. By contextualizing these practices within broader theoretical frameworks—such as Brecht's alienation effect and Schechner's performativity—this paper examines how cross-gender performance blurs boundaries between gender, reality, and imagination.

This analysis offers fresh perspectives on the sustainability of Chinese opera in contemporary society, emphasizing the need for audience education and cultural appreciation. By situating Chinese opera within both its historical roots and current challenges, this paper contributes to discussions on global performance traditions, aesthetic systems, and the interplay between traditional art forms and modernity.

Tommaso Sabbatini, 'Recovering Dialogue, Rethinking Genre, Rediscovering Sources: A Digital Humanities Work in Progress on French fin-de-siècle Operetta'

In the final three decades of the nineteenth century, the Parisian theatre industry generated a copious and diverse output of plays with spoken dialogue and original vocal numbers: opéras comiques, opéras-bouffes, opérettes, vaudevilles, féeries, military plays. Most of the full-length plays premièred during this period had their music published in vocal score, and virtually all such vocal scores — around 300 of them — are currently easily accessible online. However, play texts with the full spoken dialogue often remained unpublished, increasingly so over this period.
The proposed paper is a progress report on a Digital Humanities project, at once a corpus and a database, 'Pi-à-nos-chant 1871–1900' (short for 'pièces à numéros de chant', piano-chant being French for vocal score). As a corpus, Pi-à-nos-chant aims at making available (for both close and distant reading) the texts of the full-length plays premièred in Paris between 1871 and 1900 for which published vocal scores exist. As a database, Pi-à-nos-chant allows for a better appreciation of the generic diversity of these plays, which have long been lumped together under the umbrella term of 'operetta'; only recently have musicologists started to account for the varied nature of these repertoires (Girard 2020, Penoyer-Kulin 2023).

A further innovation of Pi-à-nos-chant is the recourse to a kind of source that has so far been overlooked by music historians: not-for-sale play brochures printed by music

publishers and presumably made available for loan. So far, brochures for 31 unpublished plays have been located in public and private collections.

Session 6C: Post-Human and Post-Western Developments

Federica Nardella, 'Beyond Conflict, Towards a Musicology of Non-Human Agency: Vocality, Listening and Interspecies Harmony in the Man/Golden Eagle Partnerships of Kyrgyz Eagle-Hunting'

This paper examines an approach to musical practice that focuses on sustainability, particularly how musicality - or interspecies communication that bears musical traits - can help develop and sustain interspecies collaboration as opposed to conflict. I present a case study on interspecies musicking and non-human musicality in the man/golden eagle vocal interactions upon which Kyrgyz eagle-hunting is constructed. Building on recent scholarship advancing the idea of non-human agency (Bennett 2010) and its entwinement with musical behaviour (Steingo 2024; Devine 2019; Silvers 2018; Mundy 2018), this paper probes the use of vocalisations to train and bond with golden eagles and the act of non-human listening subverting the subject/object relationship that animal/human interactions seemingly imply. Traditionally, young hunters are recognised as real men when they can prove their eagle has learnt to listen to them (Master Nursultan Kolbaev 2019). As a non-domesticable animal, in the relationship with a golden eagle agencies are subverted: the falconer must adapt and listen to the eagle to be listened to by her (McGough 2019). Negotiating mastership challenges the notion of the human voice as the authority and of the non-human listener as passively receiving commands. The 'leading' voice depends on its 'subject''s willingness to listen. Exploring how human vocality can act as a tool to mend the human/wildlife fracture and how the practice of listening to and by the non-human other recalibrates interspecies relations, my case study emphasises non-human agency's potential for the construction of more harmonious relations in an age of environmental conflict.

Dikshant Uprety, 'Social Work, (Under)Development and Musicians in Nepal'

This paper deals with the question: how have musicians engaged with ideas and practices of progress and development in the Global South? Taking Nepal as a case study, the paper argues that contemporary notions of progress (unnati) and development (bikas) among musicians in Kathmandu are directly connected with colonial modernity in South Asia. It asserts that developmentalist logic is manifest in nationalist folk songs produced under erstwhile Hindu-monarchical rule to communist progressive songs aimed at giving a voice to the voiceless. A key target for developmental modernity are humans who live in the rural. In Nepal, songs produced in urban Kathmandu portray women, marginalized indigenous and lower-caste communities, the poor as the evergreen targets of development. This paper thus shows that music has been a key medium to amplify ideas of who the poor are and who are in need of development. Data for this study was collected in

2018-19 using participant-observation, interviews, and audio-visual documentation among Kathmandu's middle-and upper-class dominated popular music scenes.

Amy Bauer, 'Have we ever been Western? Musical modernism on the Periphery'

In 2007 David Graeber published an influential essay – 'There Never Was a West'– refuting the idea that democracy was a 'Western' invention, or even central to the intellectual traditions supported by Western elites. Although the notion of a specifically Western musical tradition arguably rests on a narrower, chronologically-delimited set of criteria, I argue that it represents no less of an artificial, ideological construct, fusing musical techniques and qualities to the myth of a monolithic, geographically-limited heritage. My paper considers the political effects of the Western classical idea on global musical modernists, with a case study focused on Mexico. Indigenous Mexican composer Julián Carillo (1875-1965) studied in Europe, where he studied advanced counterpoint, learned French and German and composed works in the classical tradition. Deemed too Western by members of the Mexican musical establishment – most notably Carlos Chávez (1899-1978) – he developed theories of microtonal and post-tonal music that married a mythological sense of indigenous Mexican nationalism to a narrative of linear, technological progress in the arts. The mestizo Chávez, by contrast, was largely self-taught, yet achieved widespread international acclaim with self-consciously 'ultramodern' works that incorporated abstract notions of the primitive and indigenous within a cosmopolitan framework. Carillo's appeals to harmonic space and aesthetic infinity and Chávez's cosmopolitan self-invention offer separate solutions to the phenomenology of colonialization. But viewed together they offer a strong argument that each understood the usefulness of the Western classical tradition primarily as a rhetorical symbol, divorced from its colonial heritage if not its power structures.

Session 6D: Women Musicians, Past and Present

Anastasia Zaponidou "'[R]eady to Make her 'Cello Speak": Navigating the Suffrage Activism of Cellist May Henrietta Mukle'

On the evening of the 2nd of April 1911, Several thousands of suffragettes across the UK, including the renowned cellist May Henrietta Mukle (1880-1963), participated in a mass-boycott of the 1911 Census, by actively undermining or otherwise avoiding the enumeration attempts of Census officers. A few years earlier, in June of 1908, Mukle, holding a banner inscribed with the name of the 19th century singer Jenny Lind, led other suffrage-supporting musicians in a National Women's Suffrage Societies' procession through central London. Mukle's participation in this march, as well as her suffrage activism more generally, incited interest in the press, particularly in an article by Gertrude Mary Kangley, which reported on the debut US tour of the Maud Powell Trio, consisting of violinist Maud Powell, May Mukle and her pianist sister, Anne (The Seattle Republican, December 1908).

This paper will trace the intersection of Mukle's feminist activism with her performance career, examining how the "greatest lady 'cellist of the world" (Ynyshir, 1906) utilised her musical skills in aid of the suffrage cause. Using newspaper reports from various sources as well as archival finds from the Women's Library at the London School of Economics, the paper will also examine how exposure to first-wave feminist activism may have influenced Mukle's early musical career. Particular focus will be drawn on Mukle's professional contacts and work opportunities associated with suffrage activism as a means of understanding these influences.

Ruairidh Pattie, 'When to be a Professional Musician: Understanding the Different ways Members of the Society of Women Musicians Described their Occupations in the 1911, 1921 and 1939 Censuses'

This paper begins with a simple question, 'who were the female professional musicians in London in the in the early 20th century, and why are they missing from the census'? To answer this question, I will compare the membership records of the Society of Women Musicians (SWM), a professional body for female musicians (1912-1972) to the three available censuses carried out during the lifetime of the society (1911, 1921, 1939). Their membership included some of the most notable female musicians of the last 100 years, such as Ethel Smyth, Elizabeth Maconchy, Cecile Chaminade and many others. However, their membership extended far beyond these individuals, to hundreds of other women who at some point identified as professional musicians. What this project aims to explore, is when an SWM member would describe themselves as professional, what factors might influence this, and how did this change in the decades before WWII. This paper will specifically deal with the discrepancy between women who identified as 'professional' for the purpose of their membership of the SWM and their given occupation in the census. In all three of the surveyed censuses, many of the women do not identify themselves as 'musicians' in any capacity, despite defining themselves as professional under the egis of the SWM. This paper will examine why these women's occupations may differ from their known profession, and to what extent we might re-calibrate our understanding of the representation of female musicians within the British workforce during the early decades of the 20th century.

Laura Hamer and **Helen Julia Minors**, 'Women's Musical Leadership in Practice: Sustaining Networking and Mentoring for the Creative Industries'

Leadership within the global music industries, as with all the creative industries, has suffered from a lack of access by, and representation of, women (Nenic and Cimardi, 2023), among others. In addition, for those gaining access, maintaining a career is tricky, with a leaky pipeline as women leave the sector for a range of reasons (work-life balance, caring responsibilities, etc). There is an urgent and persistent need to support both training and the industry pipeline (James, 2015) through better and sustained mentorship (Rhode, 2007), enabling new models of leadership (Hamer and Minors, 2023), and sharing best practices more widely.

In this paper, we utilise the activities of the Women's Musical Leadership Online Network (WMLON, 2022-4) as a case study to share some best practice of mentoring approaches, network development and sustainment, and lessons learned from the project. We start by offering definitions of leadership, which are broader than the traditional 'management' focused approaches, to question what new forms of leadership might, and can, look like, and what opportunities remain (Keohane, 2020; Hamer, Minors et al, 2024). We then overview how we approached our own WMLON mentoring scheme and how the same approach has been taken by use in other roles we hold beyond the network. In sharing our approach, we hope to support the wider creative industry ecosystem and those who wish to adapt to new leadership approaches and build mentoring within their own sector of the creative industries, with ideas and examples of what worked for our network.

Session 6E: RMA Journals Publishing Workshop

This one-hour workshop will offer insights into what the editors of the two RMA journals – *Journal of the Royal Musical Association* and *Royal Musical Association Research Chronicle* – look for in a strong article submission. The first half will outline the variety of potential formats and approaches. It will explain some of the processes involved, including commissioned review articles and JRMA Collections, author submission, peer review, manuscript decisions, and how to handle manuscript revisions, images and permissions. The second half of the workshop will provide an informal Q & A opportunity. This will be a hybrid session, with attendance both in-person and online on Teams.

Facilitators: **Amanda Hsieh**; **Deborah Mawer**; **Hettie Malcomson**; **Tamsin Alexander**

Session 6F: Music Education's Challenges: Global and Local

Jatin Mohan, 'The Muses Unbound: Systemic and Cultural Challenges in Indian Music Education'

This paper investigates the systemic and cultural inadequacies in major Indian music departments functioning as music conservatories with a primary focus on music performance, without diversification into areas such as ethnomusicology, music history, music therapy, etc. This unidirectional system adversely affects students' employability forcing them to compete for scarce opportunities. As a result, students employ varied survival strategies such as private tutoring, delayed doctoral dissertations for stipends, leveraging social media, etc.

Likewise, the majority of the students, as a young aspiring musician/musicologist from a non-musical middle-class background, the author navigated through multiple socio-cultural forces. The author constantly needed to justify his career choice about the prospects of achieving high social-financial status, motivating others to take similar paths.

However, these aspirations are undermined by institutional culture, with teachers akin to ever-righteous traditional Gurus favouring unidirectional education and stifling the production of high-quality academic research.

This study situates itself with the broader discussions of status and hierarchy in Indian music (Clayton & Leante 2015) and their constant redefinition amidst consumerism (Krishan 2021), while engaging with global debates on institutional hierarchies in conservatories (Kingsbury 1988; Nettl 1995).

Drawing from original ethnographic fieldwork and the author's autoethnographic experiences, at a prominent north-Indian music department, the study examines the socio-cultural and financial struggles of music students and their broader impact on a financially conservative north-Indian society and rigid institutional culture. It advocates for institutional reforms for diversification in music education, fostering academic research enhancing students' employability, and consequently, improving music's perception as a viable career.

Richard Wistreich, 'Instrumentalizing Children's Voices in the Era of Colonisation'

In many parts of early modern Europe both Catholic and Protestant regimes developed organised programmes of missionisation and mass-education in the struggle both for the souls of rural peasants and increasingly urbanised populations, but also to bind them more tightly into newly emerging secular (and capitalist) structures of authority. One interesting feature of this process was the appropriation of children's natural propensity for singing as a means of instilling habits of bodily discipline and religious continence, and precepts of social control. The selection of small numbers of children (normally boys and often from poor families) to service the liturgical requirements of major religious institutions was a long-established practice. They were chosen – as codified in the 1533 regulations of the maître of Rheims cathedral (although still romanticised today in the British choral tradition) 'for their clear, sweet, harmonious voices, so they resemble little angles in the service of God.' The massive expansion of music education from the early 1500s onwards was ultimately driven on one hand, by the political exigencies of the Lutheran Reformation and the resulting urgency of Catholic reform and on the other, by the challenges (and opportunities) of colonization and expropriation. The appropriation and instrumentalisation of children's singing proved effective tools both in Christian indoctrination and the subjugation of Indigenous populations to new social orders. This paper compares examples from Spain, Italy, Germany and Aotearoa New Zealand.

Giles Masters, 'For a Semi-Public Musicology (Or, Hindemith in the Playground)'

In our eagerness to overcome the presumed chasm between the academy and wider society, much recent discussion about public musicology has arguably brushed over some fundamental, if potentially awkward, questions: Which public (or publics) are we talking about? What do we want to achieve by engaging with them? What might *they* have to teach *us*? Recently, scholars of Western art music have used their public-facing work to contribute to wider efforts to diversify the concert repertoire and to question established

narratives about music history. Yet even that important work has often been realised through familiar, monological modes of presentation, such as the programme note and the pre-concert talk.

This paper explores an alternative approach, from the perspective of a music historian. Between 2023 and 2025, I worked with a network of partners in Oxford (from higher education, the cultural sector, and beyond) to develop a creative arts project called 'Let's Build a Town!' Taking inspiration from my research about Paul Hindemith's music for children, the project comprised a series of workshops and rehearsals at primary and secondary schools in east Oxford, culminating in a music-theatre performance. Drawing on interviews with a multidisciplinary team of artists and workshop leaders, I ask what added value (if any) a music historian might bring to a community arts project of this kind, and reflect on the advantages and limits of a more modest, localised, and genuinely collaborative model of semi-public musicology.

Session 6G: Annotations, Obituaries, and (Auto)Biographies

Fabio Morabito, 'The Musical Work of Tidying Time'

In the 1830s, the composer Luigi Cherubini composed on folios that he kept scissoring in halves and gluing back together. He could thus be messy on one half, systematically replaced by a clean one where he would copy the results of his editing. By discarding his "sketchy" halves, Cherubini tidied creativity's messy temporalities. Yet he made sure this work was not lost on whoever would examine his autographs, with notes like "Started on... continued in several stages... completed two years later." Similar signs of "there's nothing impromptu about this," and "it's work, not play, even though it's music" came to typify also the work of early musicology as dedicated to time tidying. Guido Adler's "paleontological" musicologist comes to mind: not just a devotee (=play), but someone able to do accurate dating (=work) based on underlying trends in different epochs. Aspiring Euro-classical musicians are still asked to showcase this ability in music history exams that, along with other proofs of tidied temporalities (extensive rehearsals, basic compositional work-ings à la Cherubini), qualify their engagement with music as non-amateurish. Across these examples, one detects a Euro-colonial cultural formation: an anxiety to account for time spent with music. What this strange "book-keeping" wants to counter is music's ephemerality, coming as if in the way of professional claims. My paper considers time tidying as a means of musical and musicological gatekeeping (segregating who should and who shouldn't work with music), and asks which alternative professional languages we may speak to work with music more accountably.

Sarah Kirby, 'Percy Grainger and the 'Celebrity' Obituary: Fashioning a Life Narrative after Death'

Australian-American composer and pianist Percy Grainger was a dedicated self-promoter. With an instinctive understanding of what made 'good copy', he cultivated the persona of

an eccentric. Simultaneously, he endeavoured to present his compositions as serious and innovative, attempting to counter his reputation garnered through popular, 'light' work such as Country Gardens. Grainger went to extreme efforts to control representations of his life, writing extensive autobiographical texts and building an expansive autobiographical museum. But when he died on 20 February 1961, his grip on this public biographical narrative—maintained through the press—was released.

This paper explores what happened to Grainger's constructed (auto)biographical narrative in the immediate aftermath of his death, when he was no longer around to defend it or dispute conflicting characterisations. It does this through an analysis of obituaries, published in the US, the UK, and Australia, uncovering which elements of Grainger's self-fashioned persona managed to 'stick', and where these narratives diverged.

A standard feature in Anglophone newspapers from the nineteenth century, 'celebrity' obituaries—though often overlooked in the literature on life writing and rarely considered in musicology—play a crucial role in constructing public biography. As the first literary judgements of a life's work, now completed, these short texts also act as indicators of collective memory and contemporary cultural values. Drawing on research from print culture, death, and celebrity studies, I argue that Grainger's obituaries are the first site of a fragmentation of his biographical narrative that rippled through later interpretations.

Matthew Head, 'What Autobiography Does: Reading Harriet Wainewright Stewart's "My Musical Career" (1836)'

As Christopher Wiley observes, biography, autobiography, and related forms of life writing have proved central to musical culture and its scholarship since the beginning of the nineteenth century, but their interpretation remains relatively under-theorised. Harriet Wainewright Stewart's account of her musical career, published in London in 1836, serves as a case study through which to pose fundamental questions: the possibility of discerning authorial intention; the work of narrative in creating (not just representing) the human subject, and the interweaving of truth-telling and imaginative self-construction. Inspired by recent recovery work on the composer (James Porter; Ashley Taylor Orsorio) I nonetheless avoid paraphrasing Stewart's notably documentary text in the guise of original research. In theoretical terms, I broker a deal between two mutually antagonistic assumptions: the poststructuralist axiom that autobiography necessarily fails, because of the gap between language and experience, and an insistence in some academic feminism that women's life writing acts as a privileged site of truth telling. Exhaustive documentary research of Stewart's account of her musical career confirms that her tale of frustrated success deploys facts to imaginary ends: Stewart lends exorbitant significance to fleeting encounters with eminent musicians, patrons, and politicians. Even letters of rejection, and unreciprocated advances, are summoned as ambivalent evidence of her significance. Her merits, and misfortunes, notwithstanding, her narrative projects an illusion: that she had a musical career at all. As autobiography, 'My musical career' afforded an identity of a composer-performer of national and historical import that was all but unimaginable in her context. More than a consolation or corrective to personal disappointment, Stewart's text –

at once documentary and phantasmatic – illustrates a broader process by which historical chronicle morphs into cultural mythology.

Session 6H: Musical (Re)Constructions of Identity

Mollie Carlyle, '"As I Went a-Walking Down Ratcliffe Highway": Reconstructing London's 19th-Century Sailortown through Shanty Repertoire'

Shanties were highly valued by sailors for their ability to facilitate labour and boost morale amongst ships' crews. A common sailor adage is that 'a shanty is worth ten men on a rope', and captains of merchant vessels competed to hire sailors with a reputation for being a strong shantyman (the leader). This role, although unofficial, afforded the sailor a greater respect and authority that far surpassed his designated position aboard the ship. Some sailors even went so far as to sabotage their peers' attempts to assume the role, highlighting the importance of the shantyman in shipboard culture.

Unusually, the qualities of a good shantyman had little to do with musical talent. Instead, it was a sailor's improvisational wit, and, above all, his extensive repertoire of shanties that set him apart. Aspiring shantymen knew that to gain an advantage over their competitors, it was crucial that they constantly expand their collection of songs. In this regard, the sailortowns of port cities provided a rich source of musical inspiration, where sailors picked up local songs, adapted them, and took them back to sea.

This paper argues that by analysing the shanty repertoire preserved in historical collections, it is possible to trace the influences that shaped the musical cultures of 19th-century seamen. By cross-referencing these songs with contemporary reports, sailors' diaries, and nineteenth-century literature, we can then reconstruct the auditory landscape and social spaces of London's sailortown in the 19th century, offering insight into how these vibrant communities shaped maritime musical cultures.

Sarah Fuchs, '"Mes disques dormaient au fond de mes tiroirs": Curating Emma Calvé's Personal Record Collection'

In November 1938, the seventy-two-year-old singer Emma Calvé wrote to the world-renowned record collector Guy Ferrant to thank him for having sent her a list of the sound recordings she had made over the course of her career. 'Can you believe that I didn't know most of them?' she wondered, wryly observing that while she had been busily touring the world 'my discs lay silent at the bottom of my drawers'. Only in old age—an old age spent mostly in a secluded château deep in the south of France—had she finally found the time (or inclination) to acquaint herself with what she would leave behind in the form of sonic heritage.

Calvé's personal record collection—twenty discs in total, more than half of which are unpublished 'test' recordings—has lain silent since her death, quietly preserved (along with many other of her belongings) in Millau, where the singer was buried in 1942. Over the past year and a half, I have worked closely with the municipal museum there to facilitate

the digitisation of these discs ahead of its first major exhibition on Calvé (launching in June 2025). In this talk, I take the first steps towards contextualising this unique collection, which has much to tell us about the curatorial impulse, from Calvé's late-in-life interest in cataloguing and classifying her recorded legacy to the many and various interests—of private collectors, public institutions, and even supposedly disinterested scholars—that have kept her legacy alive over the past century.

Session 7A: The Translocal in English Music of the 18th Century
(Themed session)

The AHRC-funded project 'Music, Heritage, Place: Unlocking the Musical Collections of England's County Record Offices' is uncovering over 600 music manuscripts and printed sources from c.1550 to c.1850 held in England's local archives. These sources document music-making across all levels of society and offer material for a decentralised history of English music, involving a range of wider geographical, social and musical parameters than is customary in musicological scholarship. Analysis of these sources and the repertory within them is offering new insights into how English vernacular music of the 17th and 18th centuries expressed a translocal experience, rooted in a sense of place yet shaped by mobility and migration. This themed session contains papers by three members of the project team, using concepts from cultural geography to explore how music's travels across boundaries interact with its roots in specific locations.

Stephen Rose, 'Localism and Tune Names in English Parish Church Music of the Early Modern Era'

From the late 16th century onwards, music for English parish churches has often been named after the country's cities, towns or villages. In contrast to the official tunes of the Sternhold-Hopkins psalter, late Elizabethan psalters such as Thomas East's 1594 collection contained 'common tunes' with names such as Bristol, Cambridge, Hereford, London, Oxford and York. How these tunes gained their names is unclear, although a century later Daniel Warner suggested that these tunes were 'call'd by the Places Names where they were most in use'. Into the 18th century, newly composed hymn tunes likewise often carried the names of English towns, alongside a growing trend for emotive titles indicating a sentimental state. During the second half of the century, music anthologies were printed with titles indicating a specific county, such as Essex Harmony (1753), Leicestershire Harmony (1759) and Rutland Harmony (1769), although these usually contain a broader repertory drawn from the anthems available across English regions at the time.
      This paper analyses the naming practices in English parish church music, asking why it was so important for tunes to carry the names of towns or villages. It will explore 18th-century tunes that can be shown to originate in their namesake location, as well as examples where the same tune was associated with several topographic names, and anthologies where the names of locations seem to have been used as marketing devices.

The names give the illusion that this repertory is grounded in the landscape of English towns and villages, a rootedness that is belied by the migration of these tunes across and beyond England.

Caro Lesemann-Elliott, 'Tunes, technology, and Translocality: Musical Production in Regional England During the mid-18th Century'

The decades in the middle of the 18th century saw a complex relationship between technological developments in music book production and the dissemination and usage of parish music in different regions of England. Manuscript copying in local parish churches interacted with the printed music being published in regional centres in East Anglia and the Midlands, including printed collections produced by local musicians such as William Knapp in Poole or Joseph Key in Nuneaton, and anthologies assembled by entrepreneurs such as Matthew Wilkins of Great Milton, Oxfordshire, or William Crisp in Toft Monks, Norfolk. This paper will ask how far such manuscripts copied for parish church use reflect traditions specific to certain locales, or how far they use repertory that has travelled from printed sources originally associated with different locations. These patterns of transmission will be juxtaposed against the socio-religious tensions shown by contemporaneous ecclesiastical and civic court records of clashes over psalm and anthem singing in parish churches, particularly involving the introduction of repertory from elsewhere within the contested space of the parish church. Court records from the Midlands and southern England will be used to understand the role of psalm and anthem singing traditions as a locus for deeper communal conflicts in the parish. This investigation will underpin a broader discussion regarding concepts of music and translocality: how music is simultaneously rooted in a particular place, yet also shaped by mobility and migration, and how musical tradition-building can be shaped by tensions between place and mobility.

Andrew Frampton, 'Continental Connections: European Music of the Long 18th Century in Regional English Archives'

This paper examines sources of music by continental and émigré musicians from the eighteenth and early nineteenth centuries found in regional English archives, including Derbyshire, Hertfordshire and West Yorkshire. A wealth of hitherto unstudied manuscript and printed materials reveal that there was a steady transmission of diverse repertoire from Germany, Italy, France and further afield to the English regions in this period, both directly and via prominent mediators in London. The sources also show how it was collected and arranged—both musically and materially—to suit local tastes and traditions.

I draw on several case studies to illustrate the translocality of this repertoire, focusing on local figures who acted as agents for its dissemination or who established links between this repertory and specific places. Important finds include large manuscript volumes of instrumental music, containing bespoke arrangements of operas and concertos by Handel, Galuppi, Hasse and others; amateur keyboard and song books

produced for domestic music-making, including those of Anne Florence Robinson and Louisa Winn; local prints and copies of lieder, canzonettas and arias; and a unique complex of original sources for Joseph Haydn's 'Derbyshire Marches' (Hob. VIII:1-2). Analysis of the creation, usage and function of these materials sheds new light on the mobility of continental styles and musicians across geographical and social borders. In addition, they provide fresh perspectives on the crucial role of London in creating rich networks of musical and material exchange between regional England and the European continent in this period.

Session 7B: AHRC Hub for Public Engagement with Music Research: Towards New Research Directions in Music and Social Justice (themed session)

Panelists: **Erin Johnson-Williams**; **Benjamin Oliver**; **Beth Pickard**; **Sophia Loizou**; **SJ Cooper-Knock**; **Surabhi Shukla**; **Melanie-Marie Haywood**

The AHRC Hub for Public Engagement with Music Research began in 2024 as a new initiative to support social justice-led research across the UK. The Hub, which is run through the Southampton Centre for Music Education and Social Justice, brings academic and non-academics together to connect music research to real-world settings. The Hub offers training and mentoring on public engagement and pathways to policy impact. As of July 2025, the Hub launched 4 'Spoke' projects focused on an innovative range of projects around the UK that are based around themes of co-creation, policy impact and public engagement. These projects are run by the University of Westminster, the University of Sheffield, the University of New South Wales and Birmingham City University.

This Roundtable brings representatives from each Spoke project together with Hub co-leads Benjamin Oliver and Erin Johnson-Williams (University of Southampton) to discuss how the Hub can support, foster and drive current research agendas around music, social justice, equity and co-creation (in, through and beyond academic contexts). We will explore issues such as: challenges in social justice focused participatory research; demystifying access to funding and approaches to developing more equitable application processes; engaging with publics who might typically be excluded from academic research; and – going forward – upholding a supportive community of researchers given current geopolitical crises.

Chaired by Hub spoke mentor and interdisciplinary artist Gre (University of Southampton), this panel will acknowledge the challenges of social justice-informed research while laying the groundwork for equitable practices that are both feasible and sustainable.

Session 7C: Performance on the Move: The Musical World of Fairgrounds in Switzerland, 1850–1950

With the industrial revolution and the emergence of new means of transport, Western European fairs lost their primary function as trading markets. Industrial development caused a mass movement of rural populations into city centers, creating a need for different forms of entertainment. This urbanisation process was accompanied by the rise of a new social phenomenon, the funfair, offering recreation after labor.

Music has always been an integral part of the fairground experience, whether as live performance, or, since the 1830s, through the medium of mechanical instruments. This indissociable sonic aspect, which accompanies most forms of performances, attractions and fairground rides, is nearly completely overlooked in scholarly attempts to write the histories of fairground and showpeople culture.

Our SNF research project (2024-2029) aims at reconstructing musical practices in Swiss fairgrounds between 1830 and 1950. Crossing the disciplines of musicology and ethnomusicology with art history, using approaches developed in the fields of performance, sound and material culture studies, we seek to document the material and immaterial legacy of a living tradition. The first paper of this session contextualises and outlines the project's aim and objectives, the second explores links between mechanical and live music, and the third turns our attention to the visual decoration of the fairground organ, thus allowing us to reflect on the relation between what we hear and what we see.

Anna Stoll Knecht, 'Wagner at the Fairground: Mechanical Music as a Vehicle out of the Concert Hall'

I begin by outlining the project's aim: to investigate music at the fairground between 1830 and 1950, following the evolution of mechanical instruments until they were replaced by new sound systems. This aim will be reached in two phases: first, exploring musical practices and their social contexts, including a focus on mechanical instruments as material objects in their sonic, visual and technological dimensions; second, situating these practices into the historical context of popular theater in Switzerland by selecting specific fairgrounds as case studies; finally leading to an incursion into the impact of the world of fairgrounds on the arts in the 19th- and 20th-centuries, particularly in music and cinema. I then take specific fairground organs featured in a private collection in Switzerland as case studies, reflecting on the modes of performance, repertoire and functions of mechanical music at the fairground. An arrangement of Wagner's *Lohengrin* for mechanical organ, for example, underlines the significant role played by operatic overtures within the fairground repertoire. The relocation of *Lohengrin* to the fairground brings us back to a tension that is typical of the world of circus and clowning practices, often playing with humor on the contrast between the 'serious' musician and the clown musician.

This exploration of musical practices casts new light on the social and cultural history of fairgrounds. By documenting the material and immaterial heritage of a living tradition, this project participates in Switzerland's engagement in the 2003 UNESCO convention for the Safeguarding of the Intangible Cultural Heritage. Furthermore, it puts the Swiss picture into the broader European context and allows us to have a better

understanding of the commercial and artistic relations between Swiss showpeople and their neighbours.

Achille Kienholz, 'Objectifying the Orchestra: The Fairground Organ as a Stage in the Institutionalisation Process of Musical Performance'

Appearing in the last quarter of the nineteenth century as a musical instrument in its own right, the fairground organ reflects a series of transformations affecting musical performance at that time. Advertised by its builders as an efficient substitute for a very large ensemble of musicians, this automatised device informs us not only on aesthetic preferences regarding repertoire and timbre, but also on the ways in which contemporaries conceived orchestras and bands. The development and the reception of such an instrument can thus be better understood when examined in parallel with the progressive standardisation of diverse types of ensembles.

To explore the links between the machine growing ever multiple and the human orchestra dreamed as a perfectly cohesive unit, I start by showing the importance of venues on such processes. Throughout the nineteenth century, open-air and public settings multiplied, culminating in the fair phenomenon. This provided urban audiences increased access to musical performance. Be it occasional, large and international events such as universal exhibitions, or smaller and recurring events, like funfairs, these temporary scenes served as demonstrations both of music and of values associated with it. As a second point, I argue indeed that the mechanisation of music played a significant role for showpeople, as it supported a rhetoric of discipline used by a profession in search of legitimacy and respectability. Finally, I address how the fairground organ fell into disuse, suggesting this was mainly due to renewed ways of consuming live music, rather than the obsolescence of the reproducing medium.

Nicholas Rogers, 'Fairground Organ Decoration, Multimedia Performance, and Travelling Cinema, 1896–1914'

Once the fairground organ reached the height of its technological development in the late nineteenth century, manufacturers began to decorate the instruments ever more extravagantly. The organs were fronted with carved and painted façades, up to six meters wide, often including a stage for human performers. By the late 1890s, the fairground organ had developed into a truly multimedia performance, in which every resource was utilised to overawe the audience musically and visually. This decoration—which has never been closely studied—therefore offers unique insight into contemporary fairground performance practice. By bringing musical repertoire and decoration into dialogue, it is possible to better understand how the organs functioned on the fairground.

Through close visual analysis of surviving organs and contemporary photographs, this paper reconstructs the relationship between the fairground organ and the most important fairground attraction, the cinema. I argue that both the decoration and music of the fairground organ were significant components of the experience of cinema in these early years. When the cinema arrived at European fairgrounds in the 1890s, the films were

projected silently in canvas tents. The fairground organ stood in front of the tent, where it provided a rich façade for the attraction, and the musical accompaniment to the films shown inside. The music of the fairground organ was therefore also the soundtrack to silent cinema. This paper demonstrates that the fairground organs' music and decoration worked collaboratively with film exhibitionsto provide a musical accompaniment to the technology, and give it visual form.

Session 7D: Interdisciplinary Approaches to Opera

Barbara Gentili, 'Notes Towards an Ethnography of Opera: Case Studies from Milan and Parma'

'Nothing more clearly affirms one's "class", nothing more infallibly classifies, than tastes in music' (Bourdieu, 1984). With this claim, Bourdieu famously grounded cultural 'distinction' in a dynamic of power and inequality thereby associating high culture with social elites (Prior, 2013). The canonical status of Bourdieu in the sociology of music – notwithstanding criticism and even a turning away from his legacy – has lent intellectual authority to a widespread perception of opera as the preserve of educated middle classes. Far from remaining aloof from this subject, musicologists have long engaged with the social and cultural status of opera, highlighting its potential to polarise cultural discourse and its ability to cut across class boundaries (most recently Wilson, 2019 and Bracci, 2020).
        My paper contributes to this complex discourse by taking a novel ethnographic approach which brings opera studies into the terrain of oral history. Through a series of interviews conducted at retirement homes for stage artists – Casa Verdi (Milan) and Casa Lyda Borelli (Bologna) - and associations of opera enthusiasts and amateurs in Parma and Milan, I explore the many-faceted social construction of opera between the 1950s and the 1980s. These testimonies collectively unveil an alternative history of opera which, challenging the 'formal' one (Ritchie, 2014), reveals the crucial role played by lower-middle and working classes with little or no 'cultural capital'. My interviewees bring to life an operatic world rooted in a visceral passion for music and its ubiquity in the everyday life of Italians during a period of profound economic and social change (Agugliaro, 2015; Best, 2004; Socrate, 2018), when the long-lasting supremacy of singers was progressively usurped by opera directors.

Cormac Newark, "'La solita forma de' poliziotti: Italian Opera in Detective Novels'

More than a century after Leroux's Phantom, the opera house remains the perfect place to contrast glittering exteriors and darkness within; as a couple of widely syndicated/streamed television series have recently demonstrated, it is in fact even more apt to the exploration of Italian history, culture and society than French. "Donna Leon: Brunetti" (ARD, 2000–) and "Il commissario Ricciardi" (RAI, 2021–) are both based on successful, long-running series of detective novels (1992– and 2007– respectively) whose

authors decided La Fenice and San Carlo would make perfect inaugural crime-scenes. Through close reading of the texts, and examples from the television adaptations, this paper will examine their reasons for choosing those locations to debut, and what those reasons have to say about the place of Italian opera in the twenty-first century.

One is formal: both opera (the works and the cultural object defined more broadly) and detective novels rely heavily on very well established structural conventions and plot tropes. Another seems to have to do with arcane knowledge: the proverbial inaccessibility (social, economic, aesthetic) of opera is at home in a genre in which plots turn on details that are beyond the comprehension of most observers. A third, related, is local colour: material signifiers of place are important to both opera and detective novels in surprisingly similar ways. The paper will conclude, however, with textual evidence suggesting that the key affinities between the genres have little to do with the nineteenth-century opera-house mystery and everything to do with twentieth-century Fascism.

Adrianna Chmielewska, 'A Cultural Wealth: Adaptation of Literature into Opera Reconsidered'

As an inexhaustible source of stories, opera has had a strong relationship with literature from its beginning. The most helpful concept in determining this relationship is adaptation, understood as a process of creative interpretation and reception, happening in and responding to specific cultural, social and political circumstances (Hutcheon 2006). Yet although recent developments in Adaptation Studies promote this definition and expand the range of genres and media examined, opera has held a minor place in this area. Trends in opera and literature scholarship point to an important reason for this. Historically, both disciplines were reluctant to acknowledge their mutual influence, caught in the debate over whether music or words are the main means of expression in opera. The most significant, book-length studies on adaptation of literature into opera (Schmidgall 1977, Rosmarin 1999, Halliwell 2005) emphasise the power of opera to highlight emotional dimensions of literary characters, yet the authors merely aim to find equivalences between a source and an opera, overlooking the contexts of production and an opera's 'afterlives', or subsequent reinterpretations. In turn, developments in opera studies over the past few decades brought the genre closer to interdisciplinary conversations, but where more attention has been paid to opera's afterlives, its relationship with literary sources is overlooked again. This paper will introduce a new approach which considers adaptation *into* and *of* opera together, drawing connections and comparisons between opera's adaptive past and present. It will focus on the cultural role of stories turned into operas, prioritising the contexts of production and reception over a strict cross-generic comparison. As my case study, I will use Giovanni Paisiello's *Il Barbiere di Siviglia* (1782), based on Pierre Beaumarchais's *Le Barbier de Séville* (1775). Paisello's opera, in its own role as late 18th century court entertainment and an afterlife overshadowed by the success of Rossini, is a pertinent example of the impact of context on endurance and popularity of a story. I will argue that studying adaptation of literature into opera in this way offers a range of interdisciplinary insights, not just on literature and opera, but also history, cultural and

performance studies. This helps to reinforce the image of opera as a culturally important art form and one whose past ought to be studied just as much as its present.

Session 7E: Music Analysis

Rajan Lal, 'The "Individualisation of Harmony" and its Ramifications for Gendered Theories of Musical Structure'

Prevailing views of late-Romantic harmony concern its constant sense of shuffle between two competing orders: authentic diatonic syntax, and third-related symmetrical systems. Though less intermingled, there are also two main theories of gendered harmony in the period. The first concerns the opposition between tonic/masculine-coded and dominant/feminine-coded themes – often grafted onto sonata forms following the seminal theories of A.B. Marx. The second framework relies less on the axial opposition of tonal areas in musical structure and is more a matter of their intrinsic harmonic character; this latter conception concerns the idea of gendered Leitharmony, a cousin to the phenomenon of Leitmotif.

      This paper charts two courses. First, it establishes the entanglements between the two theories of gendered harmony, one formulated in absolute music, the other in programmatic contexts, and explains their relationship to Richard Cohn's much-discussed notion of 'double-syntax'. Writings by Ernst Kurth, Carl Dahlhaus and Arnold Schoenberg are employed to demonstrate the intensification of gendered strategy two to the detriment of strategy one.

      Then, this paper turns from the Romantic corpus-majority toward its precipice to explore gendered harmonic theory in a near post-tonal environment. Some late music by Scriabin and middle-period works of Schoenberg are examined. It is argued that as tonality ceases to serve as an arbiter of large-scale coherence, harmonic systems transmute from discrete categories into continuous spectra. This theory thus calls for a renewed focus on the gender-coded nonconformity, or androgyny-coding, found in late tonal/early post-tonal music.

Dimitra Ananiadou, 'Misplaced, Missing and Inconsistent Dynamics in Beethoven's Compositions'

It is known that Beethoven was consistent with his intentions related to dynamics; for example, he would repeat piano on the score as a reminder to performers, he would underline certain dynamics to avoid any confusion with copyists, or he would mark a slur that should follow the rhythm and not the melody to emphasize certain beats. Such cases suggest that Beethoven structured and polished his compositions. The dynamic markings in autographs, however, are sometimes vague, which seems rather unusual for someone so detailed, and might imply a few additional elements to be considered. None of the current literature mentions the conspicuous absence of the misplaced dynamics that can be missing and inconsistent; modern editions of the violin sonatas do not often discuss

this type of dynamics or suggest any alternative option of an inconsistency or misplacement. Publishers used to reproduce them in print as they were written on the score, editors still reproduce them as they appear in the original source – often without a supportive explanation – and performers misinterpret them, though they occasionally correct them instinctively.

Edward Klorman, 'Bach's Cello Suites before Pablo Casals: Three Case Studies'

Bach's Cello Suites were popularized by the Catalonian cellist Pablo Casals through his extensive international tours (c. 1901–38) and especially his world-premiere recording of the complete cycle (1936–39). However, the widespread myth of Casals as their "discoverer" overshadows an earlier stage in their performance and reception history. About a dozen editions were published between the 1820s and 1920s. While the earliest editions presented the set as pedagogical material, later editions were oriented toward concert performances, enhancing the Cello Suites' appeal to contemporaneous audiences through editorial expressive markings and/or added piano accompaniment. After around 1860, several dozen performances of individual movements or (rarely) complete suites are documented, including performances both with and without accompaniment, with a geographical reach centering in Western Europe and extending to Adelaide (Australia) and San Francisco (USA).

This paper imagines what these performances may have sounded like drawing on evidence from performance editions, concert reviews, and two recordings dating from the 1920s that preserve older performance styles predating Casals's modernizing influence of Casals. I focus on three case studies: (1) the trilogy of editions (published 1824–26), which present the Cello Suites as student études, (2) the two editions by Friedrich Grützmacher (1866–67), one presenting a "faithful" text of the suites and the other a Lisztian paraphrase that substantially recomposes them into virtuoso display pieces to suit Grützmacher's playing style, and (3) an influential version with piano accompaniment published by Friedrich Wilhelm Stade (1864), which remained in use as late as the 1920s.

Session 7F: Music Education and Training

Heidi Fardell, 'The 1:1 Learning Musical Learning Space – "Chatting and Listening"'

Over the years, lots of my students have offloaded their worries to me, and as a student myself I would do the same to my tutors. I decided to see how widespread this is and set about surveying a group of music tutors. A whopping 87% of music tutors said their students wanted, or needed, to have a chat or offload in their lessons. As musicians we're trained to listen to music in such a detailed and reflective way; as ensemble players we require empathic listening and connection. Are we as musicians more likely to listen to other people? Is chatting in one-to-one lessons something all music tutors experience? Do they welcome or discourage this part of the lesson? Are there other factors such as age, experience, culture, gender that create or hinder that space for a chat in lessons? How do

tutors deal with this safely? Or, should we deal with this at all? In the survey some tutors highlight tension or upset as being a barrier for a student's music making, some tutors felt a 'chat' was necessary at the beginning of the lesson in order to tailor each lesson to the individual, or as a way of tuning in to the individual's head space to help the student focus. Many mentioned the differences in this chat between teens, primary age, higher education students and adults, other tutors reflected on their own past experiences in lessons, and how these chats with their teachers had helped. Awareness of time and financial contract of the lesson (not wanting to waste someone's money) was also raised.

100% of the tutors felt a responsibility to manage the length of chatting and maintain a professional boundary in order to be an effective music tutor. Obviously music tutors are not trained counsellors, but to my knowledge this unique and trusted relationship between music tutor and student (which can often last years) receives very little training or support in listening, sign posting students and protect the wellbeing and boundaries of all concerned, whilst simultaneously remaining 'open' to listening to our students in a 1:1 setting.

Yi Wang, 'Critical Issues in Music Higher Education (HE) Pedagogy and Policy: An Exploration of Music Performance Anxiety (MPA) in HE Vocal Students'

Music performance anxiety (MPA) is a severe issue that affects higher education (HE) music students' performance quality, mental health, and career development. Ample extant research provides evidence from a clinical intervention perspective, but less explores the impact of pedagogical practice. Little to no research takes a broader policy view of the problem. Therefore, this study aims to identify pedagogical factors that shape students' MPA experiences and interpret these in light of current HE policy. This research is conducted under the critical realism research paradigm and adopts a qualitative research approach. Bronfenbrenner's ecological systems theory serves as the theoretical framework. Semi-structured interviews are being conducted with six HE vocal tutors and each tutor's two students. Interpretive phenomenological analysis will be used for data analysis. As this study is still in the data collection phase, no results have been obtained yet. However, data collection is progressing smoothly, and by the time of the conference, preliminary findings will be available to share. The anticipated outcomes include themes related to pedagogical factors that exacerbate or ameliorate MPA in HE vocal students and sub-themes illustrating how each pedagogical factor influences students' MPA. Furthermore, themes regarding how HE institutions' policies influence tutors' pedagogical choices and MPA coping strategies are expected to emerge. This research contributes to a deeper understanding of the role of pedagogy in shaping students' MPA experiences and highlights critical pedagogical issues. The findings are expected to inform strategies for fostering a more supportive teaching and learning environment, enabling more students to effectively alleviate their MPA.

Bardia Hafizi, 'Between the Breath and the Heartbeat: Rhythm-Making, Attention Training, and Affective Therapy'

Clinical studies in the past 20 years have highlighted the role of rhythmic performance in music therapy techniques. It has been shown that group drumming, under the supervision of a music therapist, can be influential in achieving positive affective states. It further leads to a general experience of community and belonging. These techniques are based on repetitive and sustained exercises, which entangle motor functions with time-management tasks and emotional experiences.

Based on these parameters, I devised a therapeutic practice by using collective breathing and rhythmic performance. This practice is based on a triple entrainment exercise between internal states (heartbeat), mental functions (breathing) and external motions (sound-making). Feedback from the participants suggest that intentional entrainment exercises affect the performer's emotional state. I try to explain these experiences using perspectives from ethnomusicology, neurology, and phenomenological psychology. I hypothesize that entrainment processes are at the basis of all perception processes, which can then be used as an emotional scaffolding tool.

Session 7G: Technology and Sound

Lee Cheng, 'Making Music with Accessible Digital Musical Instrument (DMI) Augmented Reality (AR) App'

This session presents an accessible digital musical instrument (DMI) augmented reality (AR) app, EyeLa. It utilises passthrough capabilities (i.e., seeing a real-time view of the surroundings), eye-tracking, head-tracking, and gesture recognition in commercially available virtual reality (VR) headsets, which makes available instrumental play by moving their hands, head, and eyes. It seeks to remove the barriers posed by conventional musical instruments for certain levels of cognitive and sensorimotor skills, which may not align with the functional diversity of some individuals. EyeLa allows individuals with functional differences to engage in musical activities, enjoy the music-making process, and benefit from music learning. It has the potential to promote social justice by making music more accessible to all. After a demonstration of EyeLa, its practice in social and educational contexts will be discussed.

Xingyu Jl, 'Shuttling Between Music and Sound: The Manifestation of Phonography in Samson Young's Sound Art Works'

This paper analyzes the sound art practice of Hong Kong-Based composer and sound artist Samson Young, focusing on how his work navigates between sound and image, music and noise, landscape and soundscape, and score and transcription, creating a unique artistic language. The concept of "phonography," proposed by Christopher Cox, provides a valuable lens for understanding Young's cross-disciplinary practices. It reveals how his work navigates the intersections of music, visual art, and technology, creating a dialogue between sound and image.Young's art challenges the boundaries between traditional music and visual arts by combining the materiality of sound with its visual representation

through his "sound drawing" technique and field recordings, revealing the musicality in sound works.

Young's works not only disrupt conventional artistic boundaries but also offer a profound critique of the socio-political dimensions embedded in sound and music. For instance, in the "Muted Situations" series, he highlights the exclusionary hierarchy of classical music by advocating for the equal recognition of all sonic phenomena. Moreover, in Liquid Borders, he uses field recordings re-contextualize natural sounds and geographical spaces into novel artistic forms. Furthermore, his approach to notation dissolves the temporal distinctions between score and transcription, reconfiguring their theoretical and practical applications. The paper emphasizes that understanding Young's sound art requires a musical perspective, showcasing not only the practice of sound art in the field of music but also exploring the political, cultural, and aesthetic issues behind sound (music), offering a new perspective for the study of sound art.

Olha Myronenko-Mikheishyna, 'The Poetry of Musical Time and its Perception in Non-Metric Musical Composition: Witold Lutoslawski Studies'

In this presentation, I would like to discuss the poetry of musical time and its perception in music of one of the greatest composers of 20th century, Witold Lutoslawski. One of Lutoslawski's key discussions on the peculiarities of his compositional technique is well-known: "I […] compose not form, but perception. Therefore, each of my works is like a recorded perception. Hence a number of peculiarities" (Nikolska 1995, 208). In his works, the composer achieved precisely this incredible result – a pure manifestation of all processes and natural laws of human perception in the domain of musical time. However, it's small mystery always remains – how precisely does musical time create a perception of listener? How is the perception of Lutoslawski's musical time reflected in musician's ear, ear of an artist or of a poet? How to research Lutoslawski's musical time and its perception if there are no analytical methods developed enough for the language of his individual musical time? Because of this, I would like to present some methods of my analysis of temporal organization in Lutoslawski's music, based on the discovery of musical time of source analysis, narrative approaches, interview methods that go beyond music into other areas of artistic creativity. At the end of this talk, I would like to turn this presentation into a discussion on new possible ways for studying time in contemporary music.

Session 8A: Sound(scape)s of Place

Tristan Harkcom, 'The Composer of "Rienzi"' and "The Dresden Bloodbath": Lessons in (Auto)biography from Richard Wagner's Participation in the May Uprising of 1849'

One of the most remarkable episodes in Richard Wagner's monumental autobiography, 'My Life', is his account of the May Uprising, which took place in Dresden in 1849. Standing in stark contrast to the rest of the text, it is a vivid day-by-day retelling, which details Wagner's activities among the revolutionaries during the exceptionally violent combat. He

bears witness to the arson that ravaged the city, the confused administration of the rebel cause from the town hall and the disorganized retreat of the defeated revolutionaries.

The week over which the uprising took place is one of the best documented in Wagner's life. His reminiscences in My Life, are supplemented by detailed accounts given to friends in letters and other autobiographical refences to the events in his other writings. Moreover, Wagner's own recollections are balanced by a large body of eye-witness testimony relating to the uprising, including the substantial files of investigation compiled by the Saxon authorities, some of which are still held in the state archives in Dresden.

In spite of this wealth of evidence, it remains difficult to put together a compelling and coherent account of Wagner's activities. In this paper, I will outline some of the internal inconsistencies of Wagner's accounts and explore some of the possibilities hinted at by the archival evidence. Finally, I will ask what investigating a short but exceptionally well documented period can teach us about Wagner's autobiographical efforts and the problems of biography more generally.

Lola San Martin Arbide, 'The Musical Life of the Eiffel Tower in Early Twentieth-Century Paris'

The Eiffel tower is not just a visual icon, but also a musical one. As soon as it was erected, popular songs were updated to the new Parisian landscape. In 'Autour de la tour Eiffel' (Eugène Tourman, 1889) or 'Ça ne vaut pas la tour Eiffel' (Richard O'Monroy and Désiré Dihau, 1900) the tower offered a new backdrop for old love tales. Eiffel's project had been controversial since the beginning, with prominent French artists and composers like Charles Gounod having signed a letter accusing the projected 300 meter-high tower of ugliness, uselessness and monstrosity. In his defense, Eiffel wrote that the tower would show the world that France was not just a country of entertainers, of 'foolish café-concert' songs, but also of scientific and technical development. With its metallic, sharp design, the tower cut across many of the cultural debates of the era, including the tension between resistance and progress, the modern allure of electricity and machinery, issues regarding the cultural status of France abroad and the high-lowbrow culture spectrum. Unlike the café-concert songs that Eiffel despised, the avant-garde engaged with the iconic nature of the tower in more creative ways, considering it an emblem of 'scientific aesthetics'. Focusing on works such as Jean Cocteau and Les Six's ballet Les mariés de la tour Eiffel (1921), premiered at the Théâtre des Champs Elysées —the art-déco theatre which had been illuminated by the tower's beam for its opening of 1913— this paper will examine the new currency of the tower within the avant-garde, particularly in the circle of Satie, Cocteau and Les Six.

Valentina Montalvo Villalba, '"If You Don't Like It, Take a Taxi": Non-Place, Transnationalism, and Musical Practices of Venezuelan Immigrants in Bogotá's Public Transportation (TransMilenio)'

This paper explores the musical practices of Venezuelan migrants in Bogotá's public transport system (TransMilenio) as a lens to analyze labor dynamics and citizenship in the

context of forced migration. Drawing on the concept of the "non-place" (Augé, 1995), the TransMilenio becomes a liminal space where migrant musicians navigate socio-economic precarity and legal exclusion. Their performances and the direct interactions they seek with passengers —mainly through salsa, rap, raspa, and música llanera— express the idea of a "vernacular citizenship" (Gálvez, 2013), affirming cultural agency in the Colombian context outside the frameworks defined by the State. In this transient environment, migrant musicians foster fleeting yet meaningful connections, momentarily countering the anonymity of urban mobility.

The research employs an ethnographic approach grounded in ethnomusicology and urban anthropology, using participant observation, in-depth interviews, and narrative analysis to understand the experiences and interactions of migrant musicians. Theoretical frameworks such as non-place, post-nationalism and transnationality serve as a starting point to understand how these performances embodied by migrant musicians confront and question inclusion and exclusion within Bogotá's public spaces.

Finally, by framing music as a socially embedded practice, this paper argues that the performances of Venezuelan immigrants reshape the daily lives of Bogotá's residents. These performances go beyond sound, fostering direct, personal interactions between musicians and passengers, particularly during festive periods like Christmas and New Year's Eve, when such interactions are often amplified as a deliberate strategy. This dynamic exposes social tensions surrounding music, migration, labour, and citizenship.

Jonathan Hicks, 'Peter Handford's Steamscapes'

As a sound recordist working in the British film industry from the mid-1930s, Peter Handford excelled in location recording. He was part of the Army Film Unit during World War II and, after a string of post-war British New Wave films, worked in Turkey on Murder on the Orient Express (1974) and in Kenya on Out of Africa (1985). Alongside his day job, Handford was an avid railway enthusiast who began producing and distributing recordings of steam locomotives in the 1950s. Initially available via mail order (and advertised exclusively to readers of specialist magazines), Handford's train tracks proved unexpectedly popular and were marketed more widely from the 1960s onwards. The label name for these releases was usually some variation on Transacord, a contraction of transcribe and record that Handford had been using since his first attempts at curating the sound of the British railways. Each LP came with extensive sleeve notes, inviting the listener to read along while the record was playing. The net result was both intensely localised—a particular locomotive on a particular line at a particular time in particular weather conditions—and broadly evocative of a disappearing 'age of steam'. At a time when branch lines were withering and diesel was in the ascendency, Handford crafted steamscapes that seemed to satisfy a nostalgic imagination. This paper asks what Handford's work suggests about the place of sound in British attitudes to steam power (ultimately coal power, of course) in the mid twentieth century.

Session 8B: Creative Innovations Past and Present

Simon Zagorski-Thomas, 'Creating a Dub Mix of Quimbara'

This is a proposal for a 20 minute audiovisual presentation exploring a practice research output format. A 20 minute piece of music created out of the developmental process of mixing a dub version of Sarabanda's cover of Celia Cruz's Quimbara is combined with a video which seeks to demonstrate the way in which the aesthetic decisions leading to the final mix emerged. The video will combine text and schematic graphic representations demonstrating how the component parts of the recording – a salsa recording of Sara McGuinness' ensemble of piano, bass, bongos, congas, timbales, clave, campana, guiro, bass drum, trombones, trumpets and eight voices – suggested various approaches to using signal routing, delays, reverberation and filtering to create a new arrangement and mix of the song.

This format has emerged from the assertion in my monograph, Practical Musicology, that practice research differs from other methodologies because the research process includes the development of value judgments about what constitutes a good result of the research. Where these value judgments are aesthetic decisions about the desirability of particular musical results, they are explored through various forms of convergence and divergence from existing experience: our own and those of some real or imagined audience. The piece seeks to explore how the musical materials of the Sarabanda recording, various commercially available production tools and my prior skills and experience come together in an act of musicking to produce a completed audio artefact.

McKenna Sheeley-Jennings, 'Pedal Schemas: An Embodied Approach to Analysis'

Pedals exert an invisible influence on chromatic harp repertoire, their physical layout shaping harmony and pitch collections in distinctive ways. Drawing on schema theory, transformational theory, and musical affordances, this article explores pedal motion in harp music. It analyzes a corpus of pedagogical works by Carlos Salzedo, the most influential harp pedagogue and composer of the twentieth century. The corpus study reveals syntactic patterns of pedal transformations called pedal schemas: formulations of horizontal and vertical pedal motions on the left and right sides of the harp. Pedal transformations and their composite schemas are a crucial step in understanding harmonic and pitch-related phenomena in harp music. The unique geometry and affordances of the pedal space engender embodied patterns of harmony that often operate independently from voice-leading patterns in traditional Western harmony. Through this catalogue of pedal transformations and the schemas they form, the corpus study reveals how certain pedal motions become schematically conflated with types of harmonic motions and musical contexts. This article demonstrates the strength of analyzing from the embodied perspective of the practitioner. Understanding the physical affordances and idiomacy of the pedal system can offer new insights into chromatic harp repertoire, highlighting the efficacy of the pedal schema as an analytical framework.

Elisabeth Pfeiffer, 'Early Ukulele Tone Production and its Contemporary Application'

This lecture recital is based on the paper "Ernest Kaai and Ukulele Tone Production" (Pfeiffer, 2023), which investigates ways of ukulele tone production, as described in early 20th century ukulele method books. Strumming and picking techniques, found in Hawaii and the US mainland at the time, are categorised, analysed and compared. The techniques described in the method books are subsequently applied to practice. Idiomatic patterns of tone production often employ irregular strumming motions between the 12th and the 16th frets of the ukulele. These strumming motions sometimes misplace accents in a bar, producing various characteristic strumming patterns. Accented up-strokes frequently combine nail and flesh sounds, while soft and light strumming with the index finger of a rather open and flat strumming hand allows for a combined nail and finger tip sound on the index finger on occasion. Collecting and cataloguing these strumming and picking techniques allow for a thorough analysis of the various sound colours created by these idiomatic techniques. The extracted sound colours are applied to contemporary compositions and arrangements, and are subsequently contrasted with playing techniques adapted from the guitar or the banjo, which have also been prevalent in the ukulele's development at the time.

Wai-Ling Cheong, 'Jean-Michel Jarre, Mitterrand and Chinese Electronic Art Music'

This study theorizes how the People's Republic of China (PRC) succeeded in strengthening its diplomatic relations with France and promoting its image worldwide in the early post-Mao era through a series of electronic music concerts performed by Jean-Michel Jarre, a leading French pop music star of the time. The concerts were staged with glamour in Beijing and Shanghai in 1981, and live recordings and a documentary film were subsequently released globally. However, there is no mention of the two-pronged success in diplomacy and image building in any sources. Instead, the prevailing historical account attributes the emergence of electronic art (rather than pop) music in China to Jarre's 1981 concert series. That the dominant narrative focuses on how a pop music star led to the establishment of electronic art music as a new discipline in conservatories is intriguing. What might have driven the state to articulate the narrative warrant critical inquiry. A comparative study of Chinese and French sources reveals rare insights, not least Jarre's boarding of the same plane with Mitterrand en route to China for pre-concert visits in 1981, which was soon followed by Mitterrand's victory in the presidential election—the first left-wing politician to achieve this milestone. By shedding light on individuals and sectors marginalized by the dominant narrative, this study contributes to a more in-depth and comprehensive perspective on the complex landscape that shaped the emergence of electronic art music during the early post-Mao years and the broader international socio-political realities unfolding during this transformative period.

Session 8C: Peering through the Cracks: How do we Narrate Forgotten Migrant Stories? (themed session)

This panel takes as its starting point the observation that migrant voices have historically fallen in between the cracks of history and historiography. Narrated as Other to the nation, migrant stories sit uneasily within national collections, and sources pertaining to them are not always preserved. This raises methodical as well as methodological questions regarding migrant legacies more widely. As a panel, we seek to counter the historical marginalisation of migrant voices, instead putting them centre stage of our research. Through different, focussed case studies spanning South America, Europe, and the Middle East and reaching from the mid-twentieth century to the present day, we tackle three broad areas of concern: we question the relationship of migrants to the nation in modernity; we investigate how legacies of migrant stories are formed and narrated; and we open up the dialectic of recovering individual migrant stories, all of them unique, against broader narratives of collective and shared migratory experiences.

Laudan Nooshin's paper, Polish Musicians in Tehran 1942 to 1945: The Case of Irena Valdi-Gołębiowska reports on the early stages of a project exploring the cultural and musical lives of Polish exile-refugees in Iran during World War II, and the legacy of the Polish presence in Iran. In the spring and summer of 1942, an estimated 200,000 to 300,000 Poles arrived in Iran, having travelled thousands of miles from recently opened-up Soviet labour camps in Siberia and Central Asia. A Polish cultural presence was quickly established in Tehran, with schools, cultural institutions, radio stations, newspapers and cafés. And there were also musicians, such as the singer Irena Valdi-Gołębiowska (1891-1979) who, with her sister Maria, arrived in Tehran in 1942 where she lived until 1945 before moving to Beirut and eventually to the UK. Despite the fragmentary historical record, Irena's collection of photographs, programme notes, concert invitations and letters becomes a lens through which to explore the activities of Polish musicians in Tehran at this time and to understand something of the geography of the Polish presence in the city.

Florian Scheding's paper is entitled Staging Migrant Voices: Refugee Cabaret in Wartime Britain. During WWII, Austrian, Czech, German and Hungarian refugees from fascism founded organisations that staged hundreds of events in Britain. Cabaret stands out among them. Rich in political satire and hugely popular at the time, performances linked micro- and macro-histories by embedding everyday experiences within wider socio-political commentaries. In a hostile anti-migrant environment, cabaret allowed migrants to make their political voices heard and give sound to their anti-fascist convictions. The ephemerality of cabaret has not lent itself well to archivisation. Sources do exist, however, and multilingual documents are today placed in archives across several countries. On British soil, for example, files relating to Secret Service operations that kept a watchful eye on migrant activities reveal an epistemological archaeology of a rich and vibrant culture. While the voices of refugees are frequently absent from public debates, migrants have a long history of making themselves heard. Cabaret offers unique insights into migrants' lives in a highly charged socio-political context. It allows us to engage with a politics of belonging when stereotyped notions of nation and do not always include migrant and refugee voices.

Simón Palominos contributes a paper entitled Music, memory, and the Making of Futures: The Organisation of New Chilean Song Concerts by Chilean exiles in Bristol in the early 1980s. Between 1973 and 1990, Chile was ruled by a right-wing dictatorship that replaced cultural development and social democratisation with state violence, including detentions, torture, murders. This included artists like singer-songwriter and playwright Víctor Jara, one of the leading figures of the New Chilean Song movement, who was brutally murdered. More than 200,000 Chileans went into exile in Latin American and Europe. In exile, New Chilean Song artists and their recordings denounced the dictatorship and signified their own displacements. This paper examines two concerts of New Chilean Song ensembles Quilapayún and Inti-Illimani, organised by the Chilean exile community in Bristol in 1983 and 1984. These concerts marked a pivotal point for this community, as it allowed them to mobilise their memories and negotiate recognition in the United Kingdom, ending what Cifuentes (1989) and Palominos (2018) refer to as the 'closed suitcase' period and inaugurating the 'open suitcase' period. By doing so, the community challenged essentialist narratives of national identity, creating a future for subsequent generations.

Gabrielle Messeder contribution has the title Brazilian performers in Lebanon: Precarity, discrimination and geopolitics. Brazilian performers of various disciplines have been in demand as entertainers and teachers in Lebanon since the 1950s. This paper outlines how Brazilian musicians and dancers form part of a much larger 'precariat' class of temporary, freelance workers from the global south, which also encompasses migrant domestic workers (MDWs), cabaret dancers and sex workers. While the legal struggles and human rights abuses faced by MDWs has been well-documented in recent years, very little attention has been paid to the significant role freelance migrant performers have played in Beirut's nightlife scene and the issues they face while making a living. Many visiting Brazilian performers stay in Lebanon for significant amounts of time and are frequently integrated into the broader Brazilian community in the country. Yet, despite the important cultural contributions they make, these performers must grapple with Lebanon's complex and discriminatory legal system and often face wider societal discrimination along racial and gendered lines. Additionally, regional conflicts and Lebanon's highly unstable socio-economic situation impact the stability, finances and mental health of these performers.

Session 8D: (Un)Sound Futures

Peter Edwards, 'The Eye of the Storm: Music and the Aesthetics of Overload'

Late-capitalist society is marked by the ubiquity of information and its immediacy. The internet and AI facilitate perpetual access to seemingly limitless archives and the resynthesis of the data they contain. This climate of overload has elicited responses in a wide range of music, expressing it as sensory overload, but also as its Other in the form of detached quietude. This paper traces an aesthetics of overload, from Bernd Alois Zimmermann's *Requiem für einen jungen Dichter* (1969), to Promises (2021) by Sam

Shepherd (aka Floating Points) and Pharoah Sanders, which builds upon Shepherd's idea of standing in the eye of a perfect storm. Both works, in different ways elicit a sense of an interconnection with something greater than the self, in sharp relief to the chaotic overload of representational thinking to which they form a response.

This paper examines overload as analogous to an excess of conceptual or representational thinking. While conceptual thinking has afforded remarkable scientific advances and technological benefits, it has also reinforced a bias towards an objective frame of knowledge as the preeminent lens through which to know the world. The proliferation of representational thought and increasingly autonomous ontologies has led to a sense of alienation or detachment of the self and the subjective human experience (Han 2015, Kornbluh 2024). Through the above examples, and the sense of disassociation with which they engage, this paper explores the value of music aesthetics in the context of wider issues of representation in the age of overload.

Victor Arul, 'When Systems Fail: Unmasking Modernist Illusions in a Precarious World'

For this presentation I am proposing to present a solo percussion work of mine, extrapolating upon my creative practice and how it corresponds to contemporary social contexts and their engagement with environmental sustainability. The program note for the work reads as follows:

The thematic core of the piece delves into an examination of Western modernist ideologies, which position humans as the dominant force, capable of manipulating and controlling the material world to their benefit. This perspective, deeply ingrained in contemporary societal structures, has propelled us onto a disastrous path, culminating in adverse consequences for the natural environment. The narrative articulates how such a worldview sustains dangerous illusions— of security, seamless operation, and collective prosperity—that, while comforting, are fundamentally flawed. These illusions mask the underlying vulnerabilities and unsustainable practices that threaten ecological balance and, ultimately, human survival. The piece explores the paradoxical nature of a 'system' that, despite appearing to function effectively for a majority of its existence, is intrinsically flawed and predisposed to failure. Technically, the piece concerns the self-breaking down of a 'system' which ostensibly functions well for most of the piece.

I aim to initiate a broader conversation about how these themes intersect with contemporary global crises, from ecological degradation to social inequalities, and the presentation of these through phenomena such as artificial intelligence. My piece brings attention to the ideological and structural underpinnings that perpetuate these crises and to consider alternative frameworks that move beyond anthropocentric dominance.

Samuel J. Wilson, 'Music, Self, and Identity in the Twenty-First Century'

In this paper, I critically rethink relationships between the interconnected identities of music and the self. I propose that contemporary conditions of musical making, listening, and theorising problematise inherited assumptions about these identities' connection.

Psychoanalytic thinking (from Freud, Lacan, Laplanche, and others) offers tools for furthering this discussion. In particular, the concept of "identification" is useful, because it focuses on constitutive relationships between self and other. Furthermore, critical theory enables one to consider "identity" in its mediation be social and technological regimes located beyond any one individual. It enables identity's historicising, here with respect to a twenty-first-century culture that promotes self-identity, musical listening (for instance, typified by streaming), and musical composition (distributive and relational practices, indeterminacy) all as fluid and processual.

I outline how music can accordingly elaborate a self-other dialectic through enacting processes of identification while nonetheless eschewing distinct identity. I propose we productively misread Kant's famous formulation of beauty – of "purposiveness without a purpose" – to think through music's contemporary enlivening of "identification without an identity". We do this in a contemporary historical moment that conceives self-identity as flexible and transitory, in which music's ambiguous presence takes on new critical resonances. Reflecting on implications for musicological and philosophical thinking about what music is and what it does (drawing on work by Marie Thompson, Brian Kane, Fumi Okiji, and others), I suggest that music ontology needs supplementing with a psychoanalytically inflected sensitivity to writing about music's identity: a music ontoriography.

Christine Dysers, 'AI Doubles and Hermeneutics of the Self in Post-Digital Music'

The contemporary moment is defined by an ever-increasing technological mediation. The Western world has entered a distinctly 'postdigital' era, in which the realms of the digital and the non-digital are irreversibly enmeshed. Often cited as being at the foreground of these technological advancements are machine learning and artificial intelligence, two domains that are both valued and criticised for their quasi-modernist orientation towards the future. This paper focuses on the recent phenomenon of what I call 'AI doubles': instances in which individuals create a virtual and artificially intelligent doppelgänger —a digital twin. More specifically, I consider Jennifer Walshe and Memo Akten's 'GRANNMA' (2018), Holly Herndon's 'Holly+' (2021), and Imogen Heap's 'Mogen' (2024). These three projects feature neural networks that have been trained to replicate key elements pertaining to their human counterparts' individual identities: their voices, facial expressions, artistic archives, and biographical details. While opening up several new artistic possibilities, such as duetting with oneself or performing technically inaccessible repertoires, these AI doubles are also deeply unsettling in that they challenge traditional notions of selfhood and human agency. This paper situates the phenomenon of the AI double within a longer lineage of critical explorations of subjectivity, selfhood, and technology, arguing that it addresses the increasingly ambivalent relationship between the on- and offline self. What are the implications for individual as well as collective notions of identity when the self is technologically mediated, disembodied, depersonified, and ultimately commodified?

Session 8E: Operatic Contexts

Feng-Shu Lee, 'The Ghosts, the Ocean, and *Der fliegende Holländer*'

During his creative process of *Der fliegende Holländer* Act III scene 1, Wagner repeatedly changed his depiction of the phantom crew of the ghost ship. In this paper, I contextualize his reconsiderations of this scene by drawing on the fashion of ghosts and the nautical in contemporary literature, drama, fine arts, and entertainment industry. Illusionists of ghost shows improved on the technological equipment to enhance the spirit figures' "liveliness." Producers of gothic drama embodied the spirit figures, which they used as a selling point of the genre. Visual artists of shipwreck painting and nautical drama placed a great emphasis on the sublime nature and the spectacle.

Wagner's revisions of the appearance of the ghost in his text of Act III scene 1 resonate with the issues that concerned the literary figures, dramatists, and illusionists of his time. His music suggests a different reading of the sounds of the spectres from optical illusion shows, the impact of the shipwreck painting and nautical drama, and his strategies to draw on the power of the ocean and its alliance with the ghosts. My critical examination of this scene offers a fresh angle to view Wagner in context, showing his dialogue with the trends at this early phase of his professional development and his search for a personal artistic voice. This approach also offers an alternative to recent scholarly discourse, which tends to emphasize its originality of this opera and the more representative Wagnerian traits that manifest in his more mature works.

Amanda Hsieh, 'The Bandmann Opera Co. in Japan'

Between 1906 and 1921, the British Bandmann Opera Company made Japan a near-annual stop on its tours along the British Empire's shipping routes across Asia. Performing in major Japanese port cities such as Yokohama, Tokyo, and Kobe, its repertoire primarily consisted of operetta and musical comedy, despite the generic designation of 'opera' in the Company's name. It was a popular success among both local and foreign residents in Japan. Indeed, the Bandmann was 'a household name' even though it is little known in music or theatre history today (Balme 2019). Building on Balme's writings on the Bandmann, I seek to advance two interconnected arguments. First, besides Edwardian musical comedy (Balme 2019), I argue that the heavy programming of Silver Age operettas, especially in the early years of the Company's touring, serves as a barometer of Bandmann's aspiration to participate in 'a new age of global entertainment', whereby Lehár's, Fall's, and Straus's works found their way into the international market via London's West End (Frey 2019). Consequently, second, given Silver Age operettas' tie to capitalist consumption of the latest fashions (Frey 2019), I furthermore argue that the infrastructure often considered unique around Japan's all-female opera companies such as the Takarazuka Opera Company, namely, a railway network connecting theatres and department stores, was neither unique in contemporaneous Japan nor in the world. Instead, it was symptomatic of how musical theatre and capitalism had become twin

manifestations of global modernity, connecting the Bandmann's, the Takarazuka's, and even the Tokyo Imperial Theatre's operational strategies.

Riccardo La Spina, 'A Death Lost to Time – The Last Years of Carlo "Gaetano" Marinelli (1745–1824)'

The latter half of Italian composer Gaetano (Carlo) Marinelli's long career presents great difficulties to scholarship, especially regarding his final years, leaving even the year of his death in question. Confusion also exists about his identity, which – spread across two names – has prompted some scholars to treat these as of separate entities, citing his first stint in Madrid as singing master to Lorenza Correa (as Gaetano) and later to Isabela Colbran (as Carlo). But these discrepancies fade as he is discussed in Madrid's critical press of the 1820-1823 Constitutional period near the end of his life. Our research shows the composer living and working in Madrid, following prior 1818-1820 contracts in Portugal. There he mounted revisions of his own already "venerable" works composed decades earlier, including his 1797 Germanico with tenor Luigi Mari. Marinelli again settled in Madrid holding a post at the Real Capilla, where the press record shows him still active at least between 1821-1822. Although modern scholars credit Marinelli with innovations, he ran afoul of a fierce polemic resulting from a yet mysterious cabal when his Lisbon triumph was revived in Madrid as Germanico in Germania by Mari. The resulting fiasco fuelled commentary peppered with censure against both 'classicist' work and creator, lending insight into the nature of the 'Rossinistas'/ 'Anti-Rossinistas' division then existing between Madrilenian opera patrons. Through recently resurfaced sources, our paper elucidates the critical reception of both work and composer as both Marinelli's swansong and a controversial linchpin of Rossini-age Spain's musical taste formation.

Session 8F: Seventeenth and Eighteenth-Century Processes

Robert Rawson, 'The "Opus One" Problem in Seventeenth-Century England'

While the use of opus numbers in music publications appeared in Italy in the 1580s, the practice only arrived in England in 1688 with the publication in London of the *collection Sonatae pro diversis instrumentis* (Op. 1) by the Moravian composer Gottfried Finger, one of James II's royal musicians. The implication of an 'opus 1' is that the music is that of an inexperienced composer. Finger, though, already had a substantial body of compositions and experience of court life in both England and in the Austrian Empire. By the end of the 1690s other composers in England began to follow suit and use opus numbers, but these composers, unlike Finger, were just starting their musical careers (Daniel Purcell, William Corbett, James Sherrard, and others) and as such, faced different challenges in presenting both themselves and their music in print. This paper presents an analysis of what would now be called 'marketing strategies' and the 'opus-one problem', considering aspects of self-promotion and musical style, as well as the importation of Continental publishing practices into England on the eve of a music-publishing boom.

Andrew Woolley, 'Music as Process in the 17th Century? Re-Composition in Keyboard Music Associated with Pedro de Araújo'

The fashioning of fugal-style pieces from existing ones is a practice documented in various keyboard traditions before 1700. In some examples the music of a living composer is reworked (e.g. a version of ricercar by Froberger by François Roberday). In many instances, however, much older music was subject to alteration, which is mostly true of numerous examples from the Iberian peninsula. Several re-compositions of selected tentos and versos from two monumental collections from the 1620s, the Flores de Música (1620) of Manuel Rodrigues Coelho (c. 1555–1635) and the Facultad organica (1626) of Francisco Correa de Arauxo (1584–1654), as well as the music of the blind organist and composer Pablo Bruna (1611–79) (unpublished at the time), can be found in an important manuscript collection mostly dating c.1690–c.1705, the principal scribe of which was probably the Portuguese organist and composer Pedro de Araújo (c.1640–1707). Included in this composite manuscript is a fascicle of Spanish origin; it also contains a tiento by Arauxo copied out by the principal scribe and suggestive of his collecting of work by predecessors. I will analyse the re-composed versions to identify Araújo's methods, suggesting that they mirrored improvisation practices. The performance practice in which Araújo worked might be understood as a living tradition that consisted of performing works fixed in notation as well as collectively owned, semi-formed compositions that were constantly reformulated.

Ann van Allen-Russell, 'Music, Manners, and Money: The Bach-Abel Subscription Concerts, 1773–1780'

The production and consumption of culture during the long eighteenth century have been central to scholarly discourse, with figures such as McVeigh, Brewer, Hume, and Staves offering critical insights. However, the financial and operational aspects of subscription concerts in eighteenth-century Britain remain underexplored due to limited documentation on their associated costs. This paper addresses this gap by analysing the Bach-Abel concerts, a preeminent Georgian subscription concert series, through an economic and cultural lens.

Guided by Hume's notion that "Culture is a commodity produced for gain (whether pecuniary or otherwise) and offered for sale to the public, with or without success," the study shifts focus from the repertoire performed— lack of extant information regarding the specific works performed at the Bach-Abel concerts —to the financial and non-pecuniary aspects of these concerts. Utilising the account books held at the Royal Bank of Scotland Archives in Edinburgh—spanning Johann Christian Bach and Carl Friedrich Abel's concert management from 1773 to 1775—and Bach's personal bank accounts from 1767 to 1780, this research reveals a rare and detailed view into the financial operations of one of late eighteenth prestigious musical ventures of the period.

While earlier studies have acknowledged these archival sources, their potential for detailed analysis has remained largely unexplored. This paper examines critical questions: accessibility of the concerts, earnings disparities among performers, and whether profit

was the sole motive, or were there broader social and professional goals at play? The findings illuminate the economic realities underpinning the subscription series and provide a nuanced understanding of the interplay between culture and commerce, revealing the broader social and professional networks of eighteenth-century cultural producers.

Tegan Sutherland, "'The Gross Judgement of an Indelicate Audience": Virtuosic Expectations in Eighteenth-Century London'

Cultural critics in eighteenth-century London considered the current state of musical culture to be in disarray. Of the culprits for this degradation of taste, the audience was considered to be the most culpable. Joseph Addison, when discussing Nicolini (Nicolò Grimaldi), lamented that the famous singer merely 'complied with the wretched taste of his audience.' A half-century later Charles Burney bitterly remarked that '[a]uthors of all kinds, who seek for applause, conform to the taste of their judges.' The impact of audience engagement and financial support was believed by critics to have a deleterious effect upon the creation of high quality music. In an attempt to shape this audience participation along better lines, anglophone criticism spoke directly to the audience in a didactic manner. The critic became the final arbiter of taste.

This paper will detail the adversarial and condescending relationship between eighteenth-century music critics and the London general audience. The effects of criticism upon musicians has been explored by Rebecca Herissone, Suzanne Aspden, Thomas McGeary, and others. The expected outcome of this criticism for its target audience, however, is less understood. Using a close-reading of early modern anglophone criticism, I demonstrate the negative reception of music – virtuosic music in particular – was intentionally crafted in criticism to shape societal preferences along lines more acceptable to the individual critic. Although professional musicians allowed space for some virtuosity in their criticism, I show how all eighteenth-century British music critics considered the audience in need of guidance, and responsible for society's poor music taste.

Session 8G: Notated Identities

Malte Kobel, '"Capture in Notation": Ornette Coleman, Transcription and the Unnotable'

"Mr. Coleman never learned to read or write conventional musical notation correctly", wrote the Third Stream composer Gunther Schuller in the foreword to a collection of his own transcriptions of Ornette Coleman's music in 1961. Schuller's astonishment reveals an ideology in which composition is judged from the vantage point of 'proper' and legible writing within a system of comprehensible staff notation. In this paper, I read Coleman's and Schuller's encounter in transcription as a historiographical problem. Coleman's music challenges the segregated historiographies of 20th century experimental music by blurring the categories of composition and improvisation as they are mapped onto racialised genre markers of Western art music and jazz (Treitler 1996, Kisiedu & Lewis 2023). In my

discussion of their encounter, I theorise Schuller's comments about Coleman's 'improper' writing and Schuller's publication of 'proper' transcriptions as a form of (White) paternalism (Hartman 2022).

Schuller was, however, not unaware of the politics of transcription – he acknowledges the analytical shortcomings of a "capture in notation" (Griffin 2004, Crichlow & Gilroy 2022) by pointing to the "unnotable" aspects of jazz performance (Schuller 1986, 5). I carve out this idea of 'the unnotable' as crucial to Coleman's musical thought. The 'unnotable' here is not to be confused with 'not noteworthy' but designates the im/possibility of naming, grasping or objectifying Coleman's musical performance. If notational hegemony crumbles in Coleman's music, I wonder: How do we attune to musical thought outside of a "capture in notation"? And what does a theory of 'the unnotable' sound like?

Christos Yiallouros, 'Authorship, Authority and Intention in Un-Notated and Posthumously Notated Composition'

Maintaining the boundaries between compositional intention and editorial authority is a crucial, yet puzzling task in any editorial process in Western art music, and the interplay between these two notions is even more intricate and ambiguous when dealing with un-notated and posthumously notated compositions. These pieces, whether predetermined and 'fixed' (e.g. works by Vladimir Horowitz, György Cziffra, Friedrich Gulda, Nicolas Economou, Arcadi Volodos), or improvisations/real-time compositions (e.g. those by Elgar, Albéniz, Ives, Cziffra, Gabriella Montero), exist solely through their composers' recorded performances. Therefore, no authorized written text is available as a reference point for producing a prescriptive score comprising the intrinsic elements of such a composition, rather than an exact/descriptive written translation of the composer's performance.

This paper addresses the concepts of authorship, authority, and intention in relation to the editing process of texts for pieces that were not originally notated by their composers, as well as the resulting scores/editions. It examines the possibility for identifying compositional intentions by assessing the 'performed actions' heard in the recording used, the degree to which an editor may intervene in the transcription of the composer's performance to elevate it to the status of an authoritative score, and the ethical implications of such an undertaking. Also, the paper considers the impact of an un-notated composition's ontological identity as a work or improvisation on the process to retroactively produce a prescriptive score, and the potential for ascribing authority to such a text, as well as authenticity to subsequent performances that draw upon it.

Mingyue Li, 'Hearing Naturlaut and the Self-Reflexive Subject in Helmut Lachenmann's "…zwei Gefühle …", – Musik mit Leonardo'

The Mediterranean landscape in "…zwei Gefühle …", – Musik mit Leonardo (1992), audible in atmospheric or figurative sound situations through the perspective of a solitary wanderer, constitutes a rarely vivid example of nature representation in Helmut Lachenmann's œuvre. Despite the programmatic content and the richness of sonic

imagery, Lachenmann (1996), unsurprisingly, insists on the importance of structural listening as a starting point for the composition. This tension between structure and nature—or, to expand it using the composer's parlance, structural intensity and auratic association, the latter implying a more relaxed mode of reception—is most palpable in an instrumental interlude in the piece, which stages not only a radical disjunction in space-time, anticipating a long span of strange stillness, but also demonstrates affinities with musical devices related to what nature may mean for Lachenmann's predecessors like Mahler and Webern.

To understand Lachenmann's attitudes towards nature and the intriguing polarity between the concerns of a musical avant-garde and an expressive agenda that relies on a revival of such canonical topoi as nature and wanderer, this paper situates an analysis of the passage in question in "...zwei Gefühle ..." within a critical framework that twists together multiple strands. Drawing from Lachenmann's (1996) and Julian Johnson's (2005) critiques of Mahler's Naturlaut and biographical records of Lachenmann's self-portrayal as a mountain-hiker, this paper argues that a key to comprehending Lachenmann's engagement with nature lies in his ideal way of listening—"composed out" in the name of an ideal listening subject.

Nana Wang, '"A Little Flower in the Wild?: The Soundscape and Cultural Politics in Hu-Wei Huang's Pictures from Bashu'

In terms of Chinese canonical piano works, Hu-Wei Huang's Pictures from Bashu is considered one of the most vivid representations of Chinese nationalism. Composed in 1958, this piano suite is a response to Chairman Mao's 'Talks at the Yan'an Forum on Literature and Art' in 1942, emphasising the policy of 'nationalism in music composition'. Since its debut, the suite has been highly acclaimed and remains a staple in the repertoire of Chinese pianists performing around the world to this day.

The suite comprises six pieces, each based on a folk tune from the central, southern and northwestern regions of Sichuan. The composer himself called the suite A Little Flower in the Wild, since it vividly portrays six scenes of folk life in Sichuan, spanning morning landscapes, working in the mountains, rural duets, urban spring scenery, and the vibrant singing and dancing of the Tibetan community in Aba at night. Nevertheless, unlike existing research that primarily focuses on its musical text, this study employs R. Murray Schafer's soundscape theory to analyse how Huang, through keynote sounds, soundmarks, and signals, constructs a 'spatial map' of Sichuan's acoustic ecology.

Although Huang's arrangements introduce Sichuan folk tunes to a wider public, the arrangement process reveals significant tensions between the source and target texts, particularly regarding mediums, spatial representation and cultural interpretation. By reflecting on the tensions inherent in this 'narrative of nationality', this study seeks to explore the cultural-political logic hidden in this soundscape: Whose voices are prioritised in the constructed soundscape? How does the interweaving of Sichuan's culture and cultural hegemony result in an unequal distribution of sonic power under the guise of a 'national revival'? By addressing these questions, this research aims to uncover the power

dynamics underlying soundscapes and their role in shaping broader political narratives in Huang's music.

Session 8H: Composing Communities

Charlotte Miller, 'Composing Connection: Intergenerational Music as Creative Social Justice'

This think-piece shall explore intergenerational music-making as a dynamic tool for fostering social justice and community cohesion. Drawing on insights from Intergenerational Music Making's (IMM) Talking Generations campaign and our Together with Music National Songwriting Tour, it highlights the transformative power of collaborative music in bridging generational divides and empowering marginalised communities.

　　Through case studies, we will showcase the creative processes behind workshops and songwriting initiatives that bring together younger and older participants to co-create meaningful musical outputs. These programs not only reduce loneliness but also enhance mutual understanding, well-being, and community resilience. Key examples will include innovative practices such as co-composed songs reflecting shared stories and culturally responsive musical activities that celebrate diversity.

　　The session will invite participants into an immersive experience, offering a brief, interactive music-making exercise modelled on IMM's successful practices. This participatory element will demonstrate the immediate impact of music in cultivating connection and shared purpose across generations.

　　The presentation makes the case for intergenerational music as an artistic, sociological, and therapeutic intervention, showcasing its role in advancing creative social justice and offering practical strategies for wider adoption in community and educational contexts.

Nicholas Jones, 'Composing Community: Peter Maxwell Davies's Operas for Children'

Speaking in 1965, Peter Maxwell Davies made the following comment: 'I think the most basic thing about composing for young people is this: that there must be absolutely no difference in the essential quality of your work for children and your work for professionals and adults. Both must be tackled with absolute seriousness.' Composing for children was extremely important to Davies, and the works he produced in this area reflected a deep desire on his part to create something significant, non-patronising and appropriately challenging. Over the course of his long and distinguished career, Davies wrote nearly ninety works for children and amateurs, ten of which were children's operas and music-theatre works. Given the importance that Davies himself attached to his children's works, it is surprising that the operas and music-theatre works have received very little scholarly attention. This paper focuses on the first three stage works, written between 1978 and 1981 for the St Magnus Festival, Orkney. Davies had first visited the Orkney Islands in 1970.

He immediately became infatuated with the place – its seascape and landscape, its tranquillity and isolation, its folklore and folk music, and its people. He set up permanent residence on the Island of Hoy in 1974, and this move to the remote archipelago functioned as a catalyst for the creation of many new works for children. The Orkney community was extraordinarily important to him, and he integrated himself within it with tremendous enthusiasm. These early stage works demonstrate his profound commitment to his role as community composer – a role that he occupied for over forty years.

Marat Ingeldeev, 'The British School of Emotionalism and Metamodernism: Towards a New Expressive Paradigm in Contemporary Music'

This presentation examines what I have previously described as the British School of Emotionalism and Metamodernism—a loosely connected group of composers including Oliver Leith, Alex Paxton, Francesca Fargion and Robin Haigh—through the lens of contemporary metamodernist methodologies. Drawing on Greg Dember's After Postmodernism: Eleven Metamodern Methods in the Arts, I explore how these composers navigate oscillations between sincerity and irony, complexity and simplicity, and the personal and universal.

Their compositional languages reveal a nuanced engagement with emotion and aesthetic ambiguity. Leith's melodramatic melancholia, Paxton's exuberant maximalism and playfulness, Fargion's performative absurdism, and Haigh's microtonal idiosyncrasies all exemplify attempts to reconcile divergent impulses within contemporary music. These practices transcend postmodern detachment, avoiding both irony for its own sake and naïve revivalism. Instead, they embody metamodernist strategies such as the "both/and" approach and a renewed focus on affective and experiential dimensions.

By situating these composers within broader debates about 21st-century aesthetics, this talk illuminates how their works exemplify an evolving cultural moment that defies easy categorisation. I also consider their impact on listeners, fostering a complex interplay of intimacy, self-awareness and collective resonance. Ultimately, I argue that the British School of Emotionalism and Metamodernism represents a distinctive and vital response to the challenges and opportunities of contemporary composition.