

Thursday 10th January

	HRI	Jessop Building ER1	JB ER2	Diamond LT8	Diamond LT9	Diamond WR2	JB 2.15	St George's
11:00-12:30	Registration and lunch	Chairs Briefing (11:30-12:00)					RMA Publications Committee (11:30-13:30)	
		Session 1a: Opera 1	Session 1b: Screens and Screams	Session 1c: Composition in Global Perspective	Session 1d: Transculturalisms			
12:30-14:00		Bradley Hoover. François Delsarte's Influence on the Aesthetics of Wagnerian Music Drama	Will L Finch. "You keep expecting David Attenborough to turn up and explain it all": Electro-jazz and Animal Screams in BBC Arena's Experimental Nature Documentary	Hakan Ulus. Cultural Hybridism in my Compositional Work - The Influence of Qur'an Recitation on my Work	Fueanglada Prawang. Exploring the Impacts of Western Music on Thai Opera: Foundations and Developments in Composition and Performance through the Twentieth Century			
		Owen Burton. Name That Tune: Effects of Self-Quotation from Rautavaara's Opera, Thomas	Connor Christie. The Sound of the Ungrievable: The Music of Hans Zimmer in Black Hawk Down	Saeid Kordmafi. Īqā': a Canon to Respect or Break? The Dichotomy between Rhythm Making Strategies in Composition and Improvisation in the Classical Music of the Arab Mashriq	James Rushworth. Evidencing Western/Chinese Trans-cultural collaboration in Damon Albarn's Monkey: Journey to the West			
			Jennifer Smith. Voice, combat, and music: Player identity and relationships in Final Fantasy XV		Patrick Huang. The Application and Effect of Traditional Chinese Thought in Classical Japanese Music Theory: A Case Analysis of Kangen Ongi (管絃音義)			
14:00-14:30	Refreshment break							
		Session 2a: Operetta & Musical	Session 2b: Analytical Perspectives in Jazz & Pop	Session 2c: Perspectives on Chinese Instruments	Session 2d: 19th Century Music			
14:30-16:00		Emese Lengyel. The Merry Widow and Her Revivals on Films: Analyzing Cultural References	Dan Banks. Interaction in Free Jazz Performance: a case study documenting and analysing interaction and interplay	Patrick Friel. Composing for Guzheng	Matt Dicken. The Polka 1844-1855: Flesh and blood could not resist!			

		Laura Milburn. Set to Music : Noël Coward and the Concept of Revue	Sam Flynn. Rock-a-Cha-Cha: The Afro-Latin Influence on Polyrythmically Layered Rock 'n' Roll 1959–1963	Di Zhang. Perspectives on the Study of the Yangqin	Ewa Chamczyk. In Search of a Birth Certificate for Apolinary Kątski: A Case Study			
		Elsa Marshall. Composing a Musical Number in the Studio System: The Evolution of the “Barn Dance” in MGM’s Seven Brides for Seven Brothers	Nyle Bevan-Clark. Tracing the Lick: Towards a Memetic Understanding of Musical Ideas in the Jazz Network	Yanchen Zhang. The Origin and Development of Calls and Actions of “Musical Instrument Reform” on Traditional Chinese Instruments from 20th Century to Present	Sevastiana Nourou. The ethical and aesthetical aspects of arrangements observed through Ignaz Moscheles’ published scores and performances.			
16:00-17:00	Training: Co-Production of Research (FH)						RMA Annual Conference Programme Committee (16.15-18.15)	
17:00-17:15	Refreshment break							
		Session 3a: Opera 2	Session 3b: Analytical Concepts & Methods	Session 3c: Soviet				
17:15-18:15		William Osmond. “The globalization of French Opera in the 1830’s : Reception and Triumph in Amsterdam”	Charlotte Ankers. Changing Perceptions: A cross-disciplinary exploration into the definition of the soliloquy and its growth within music.	Madeline Roycroft. Programming a Franco-Soviet rapprochement: Shostakovich reception in post-World War II France				
			Joseph Coughlan-Allen. Reaching into the Recording: Understanding Recorded Music through Virtual Studio Technology	Philip Robinson. Opera and Terror in the Soviet 1930s: The Georgian Case				
18:15-19:00	Routledge Wine Reception							
18:30-19:00	StudRep Hustings							
19:00-20:30			Karen Tsao & Stuart Young. musical demonstration: A Cabaret of Songs and Their Stories					

Friday 11th January

	HRI	Jessop Building ER1	JB ER2	JB 1.16	JB 1.17	Diamond WR2	JB 2.15	St George's
		Session 4a: Early Music Revivals	Session 4b: Performance & Analysis 1	Session 4c: Fin-de-siècle	Session 4d: Pedagogy			
9:00-11:00		John Shanks. Historically-Informed Performance (HIP): are we post-revival yet?	Max Wong. Bach's Six Sonatas and Partitas for Solo Violin: New Performance Possibilities from a Study of Transcriptions	Joyce Tang. Fury with the Jury. Grand Pianos at Exhibitions (1880-1904)	Chrysi Kyratsou. Sounding the encounters within music lessons.			
		Clare Salaman. Reimagining an exotic instrument of the past in a contemporary context: The trumpet marine restored	Fatima Lahham. (Lecture-Recital) Modes of improvisatory rhetoric in Early Modern Britain: Towards an aesthetic of varietas in divisions upon a ground	Jason Weir. Rioting beyond the Ring: suburban echoes in fin-de-siècle Vienna	Memory Malibha-Pinchbeck. Accessing difficult gatekeepers and researching student listening practices in formal education		RMA's Marketing/Publicity Subcommittee (9:30-11:00)	
		Yiyun Liu. The development of the term "ancient music" in the early eighteenth-century England		Genevieve Robyn Arkle. Gustav Mahler and the Wagnerian Musical Turn: An analytic reading of the role of the turn	Ugne Peistaraitė. How do Emotion Regulation Processes Relate to Self-Regulated Learning in Musicians?			
			Ana Beatriz Ferreira. The Pianism of Joly Braga Santos: The Piano Concerto as a Catalyst for his Late Style	Tadhg Sauvey. Music and Mysticism in Fin-de-siècle Paris	Shen Li. The Communication of Timbre Concepts in the Piano Lesson- a Teaching Observation Study	Ligeti Quartet Composition Workshop (10:30-13:30) Session 1 Konstantinos Vlachos, The Use of Space in the Live Performance of Instrumental Music.		
					Anselm McDonnell, Enturfment. Sam Longbottom, Drifting. Derri Joseph Lewis, Thin Night.			
11:00-11:30	Refreshment break including CV surgery							
11:30-12:30	Training: Online Journal Publishing (SKP)						RMA Council Meeting (11:30-13:30)	
12:30-13:45	Lunch/Posters Q&A							
		Session 5a: Early Modern Multimedia	Session 5b: Performance & Analysis 2	Session 5c: Schubert & Schumann	Session 5d: Contemporary Pedagogies			
13:45-15:15		Samantha Chang. Listening to Painting: Music Inside the Painter's Studio	Nick Bonadies. 'How Queer is My Fugue': Deviating 'lines' in a queer(ing) performance practice	Louis De Nil. Exploring Declamation in Schubert's Early Lieder	James Vail. Thinking Inside the Box: Distributed Creativity and Contemporary Noise Music in Japan			

		Annabelle Page. Music in Sigismondo Fanti's Triompho di Fortuna (1526)	Sophie Stone. Form in the notation and performance of Amalgamations (2016), an extended duration work	Alison Shorten. A Setting of Sorrow and Suffering: Franz Schubert's Stabat Mater Dolorosa	Veronique Walsh. Learning Jaipongan: training in 'classic' dance, or 'it's easy, just watch YouTube!'	Ligeti Quartet Composition Workshop (14:30-17:20) Session 2 Kevin Leomo, Sketches. Mark Dyer, What I find in Raking. Tom Crathorne, Three Impressions. Matthew Grouse, Coming Through the Firmament.		
		Hannah Spracklan-Holl. Hearing the Heavens: Astrology and Affect in Der Natur Banquet (1654)	Lesley Day. Iles and Medtner: The Advantages and Disadvantages of Having Detailed Playing Instructions	Hannah Roberts. Clara Schumann as Pedagogue				
15:15-16:00	Refreshment break							
		Session 6a: Music & Text	Session 6b: Performance & Analysis 3	Session 6c: Early Modern Women	Session 6d: Wellbeing			
16:00-17:30		Nicolò Ferrari. Text underlay in Firminus Caron's masses	Yvonne Teo. (Lecture-Recital) Theoretical Hybridisation: Enhancing the Dialogue/Relationship between Analysis and Performance	Yuejin He. Printing women's song in seventeenth century China: texts and contexts of Collection of Elegance (1667)	Caroline Curwen. Synaesthesia for reading and playing written musical keys			
		Edmund Hunt. Dialogue or Monologue? Early Medieval Text in Contemporary Musical Composition.	Cloudy Xiaoyun Lim. (Lecture-Recital) Haptic Analysis: An Alternative to Score-based Analyses of Chopin's Piano Sonatas	Eleanor Smith. Gender, Madness and Religion in the Musical Scoring of Magdalene Laundries	Lucinda Heyman. What are the health and wellbeing experiences of solo singers in popular music?			
		Anselm McDonnell. Enturfment: Literature as bedrock and surface material in the composing of Sacred Music		Momoko Uchisaka. Rhetorical Madness? Pietro Andrea Ziani's Le fortune di Rodope e Damira (1657)	Chamari Upeksha Wedamulla. Bridging Music Education and Music Therapy: utilising the practices of palliative care in general music education for adolescents			
17:30-18:30							BFE Keynote: Laudan Nooshin	

18:30 Informal conference dinner in Sheffield City, ask for more information at reception desk

20:30 Folk session at the University Arms

Saturday 12th January

	HRI	Jessop Building ER1	JB ER2	JB 1.16	JB 1.17	Diamond WR2	JB 2.15	St George's
		Session 7a: Digital Media 1	Session 7b: Traditional Music in the British Isles	Session 7c: Composition	Session 7d: Avant-Garde	Electroacoustic strand		
9:00-11:00		Patrick Grealey. "The Internet's busiest music nerd": The omnivorous critic in the Information Age	Nicola Beazley. Creative processes in traditional music-creating contemporary English traditional tunes	Ben Gaunt. Theft! How I Composed a Saxophone Piece Without Writing a Note	Max Erwin. How the Avant-Garde Was Won: Music and Ideology in Europe, 1945–1950	Paper Sam Ridout. The Aesthetics of Animated Sound: François Bayle, Bernard Parmegiani and the Service de la Recherche de l'ORTF		
		Alice Kelly. Discovering Scott Bradlee's 'Postmodern Jukebox' - Algorithmic Recommendations and the 'Digital Cultural Omnivore'	Irfan Rais. Multiplicity in the contemporary traditional music of the Menai Coast	Elspeth Brooke. Reflections on my recent compositions for contrabass clarinet: experiments in musically enacting cinematographic techniques and aesthetics of perspective in Michelangelo Antonioni's L'avventura	Samuel Riley. "The Circuit Became the Score": The Ontology of David Tudor's Electronic Music	Paper Alejandro Albornoz. Penelope		
		Burçe Ulubilgin. New Media and Music: In The Context of Hypertextuality Change of Music Listening Practices: Youtube	Hannah Gibson. Dancing and Sociality in the Irish Country Music Scene.	Bob Birch. Writing Site Specific Music for Left Bank Leeds.	Clare Lesser. 'Are you the composer, then?' Deconstruction, Mobile Hierarchies and Undecidability in John Cage's Four ⁶ and Hans-Joachim Hespos' Weißschatten.	Paper James Surgenor. Software Influenced Composition		
		Clifford John Moore. 'Negative harmony is fake news': post-truth musicology and the illusion of musical profundity.		Peter Falconer. Welcome to Seaton Snook: uncovering the sounds of an imaginary abandoned seaside town		Paper and Paper Edmund Hunt. Composition as Commentary: The Voice in Electroacoustic Music		
11:00-11:30	Refreshment break					Open concert rehearsals 11:00-12:00		
11:30-12:30	Training: Action Research Workshop (RT)	World Music Workshop – John Ball						
12:30-13:30	Lunch/concert					Lunch 12:00-13:00	RMA Student Committee (12:30-13:30)	

		Session 8a: Digital Media 2	Session 8b: Community & Identity	Session 8c: 20th Century Careers & Institutions	Session 8d: Technical Demonstrations	Concert 13:00-14:30		
13:30-15:30		Jessica Blaise Ward. Synthwave Music and Catalysts in the Creative Process	Graihagh Cordwell. Music, Identity and Humanitarian Projects: ethical and methodological concerns of conducting ethnomusicological research in Zaatari refugee camp, Jordan	Emma-Jayne Reekie. Forgotten Histories: An Examination of the Formation of the National Academy of Recording Arts and Sciences.	Annaliese Micallef Grimaud. EmoteControl: An Application for Live Manipulation of Emotional Cues in Music			
		Jonathan Weatherill-Hunt. Skeletons in the DJ booth: Technology and the mystification of creative processes in modern electronic dance music	Xiao Gao. Wacinwa puppet theatre as a musical hybrid of the Chinese diaspora in Indonesia.	Percy Leung. Continuity and Stability at a Time of Discontinuity and Instability: The Salience and Peculiarity of the Berliner Philharmoniker and the London Symphony Orchestra during the First World War	Bob Birch. Performance Techniques for Multi-Channel Audio			
		Daniel Gouly. The role of locality, status and intimacy in knowledge transmission within Soundcloud's post-Hip Hop underground	Kuo Ta-Hsin. The 'Nostalgic' soul of Vietnam: Bolero Music Revival	David Dewar. Uncovering the (comparatively) recent past : sources and challenges in exploring intersections between British professional and amateur musicians 1900 – 1939	Jamie Stonehouse. 'Playful Expression' Using video game engines to explore/create musical compositions.	Piece and Paper Jonathan Higgins. Faking the Past: the noise of obsolete technologies in contemporary composition		
		Samiran Culbert. The New Saviours: Post-Mortem Images of Bowie and Prince as Religious Icons				Piece and Paper Chris Bevan. Learning to Speak: In search of a compositional voice		
15:30-16:30								RMA Keynote: Yvonne Liao
16:30-16:50								Closing remarks