

SMI society for musicology in ireland
aontas ceoleolaíochta na héireann



Joint SMI and ICTM-IE Postgraduate Conference

University College Dublin

20-21 January 2023



A Welcome from the Organisers

20 January 2023

Dear Delegates,

We are delighted to welcome you to the School of Music at University College Dublin on the occasion of the 2023 annual joint postgraduate conference of the Society for Musicology in Ireland and International Council for Traditional Music, Ireland.

This year's gathering is particularly special as it marks the first in-person conference since January 2020, which took place at the University of Limerick. We commend our friends and fellow postgraduate students who soldiered on undeterred by the restrictions imposed during the difficult two years of the Covid-19 pandemic to ensure that the community of postgraduate scholars working in musicology, ethnomusicology and related disciplines in Ireland and beyond continued to meet and share ideas in 2021 and 2022 (albeit virtually), and salute them for their ingenuity and innovation in that enterprise. Their work and forbearance typifies the mission of the SMI and ICTM-IE which is to encourage, nurture, and support young scholars working in the field, and we hope to advance that mission this weekend.

We are deeply indebted to so many people who helped as we prepared for this event. We thank most sincerely Associate Professors Jaime Jones and Wolfgang Marx (UCD) for their support and guidance from the outset, and Dr Ciarán Crilly, Head of School, for hosting the conference and for his encouragement and generosity. We would also like to thank Enya Murray, School Manager, for her characteristic efficiency, good humour, and unwavering patience. We are extremely grateful to Hannah Millington, Student Representative of the SMI Council for her commitment from the outset, and in particular for organising and chairing the Careers Forum, which delegates at previous SMI/ICTM-IE postgraduate conferences will know always offers invaluable advice and motivation.

We ardently hope that the papers and lecture-recitals we hear today and tomorrow will stimulate and open up lively and congenial debate and conversation both inside and outside of the seminar rooms, and give way to fresh ideas and perspectives, as well as providing the opportunity for professional connections and lasting friendships to be made. We thank you for your interest in the conference and your presence here at UCD, and look forward to getting to know you and hearing more about your research.

Eoghan Corrigan & Tegan Sutherland

Conference Organisers

A Welcome from Dr Ciarán Crilly, Head of School, UCD School of Music

I am delighted to welcome you all to the UCD School of Music for this year's Joint SMI/ICTM-IE Postgraduate Conference, the first to be held in person since January 2020.

Our School enjoys deep-rooted connections to both organisations represented at the event, with the inaugural SMI Postgraduate Conference taking place here back in 2008. The organisers are to be commended for marshalling a fascinating array of speakers and topics from across the island and further afield, while it is a particular pleasure to have our former colleague Dr Tim Summers deliver this year's keynote address. We hope that you have a most enjoyable and stimulating weekend.

A Welcome from Dr John O'Flynn, President of SMI

It is wonderful to see the return of an on-campus joint conference involving SMI and ICTM-IE postgraduate researchers. On behalf of SMI Council I would like to note our deep appreciation to this year's host institution, the School of Music at UCD, and to congratulate the conference committee chaired by Eoghan Corrigan and Tegan Sutherland for bringing together such a promising programme. None of this would be possible without the input of postgraduate scholars, and this year's conference once again illustrates the extent and range of music research currently undertaken in institutions across the island and further afield. I greatly look forward to engaging with the rich and diverse selection of papers, as well as Dr Tim Summer's keynote address, a CHMHE panel celebrating the best of undergraduate music dissertations in Ireland, and a special line-up of guest contributors for the annual careers forum.

2023 represents a twentieth anniversary year of the Society for Musicology in Ireland. It seems especially fitting that the Harry White Doctoral Prize will be awarded at UCD as part of this year's conference, not only because of Professor White's position as Chair of Music, but also because of his leading role as inaugural SMI President in 2003 and his unstinting support of the Society in the intervening years. The current Council will shortly circulate information on further events that celebrate SMI at 20, but for now, I wish all of our members, ICTM-IE friends and guest delegates a stimulating and productive postgraduate conference.

A Welcome from Dr Adrian Scahill, Chair of Irish National Committee of the ICTM

On behalf of the ICTM Ireland committee, it gives me great pleasure to welcome you to the 2023 annual Postgraduate Conference of the Society for Musicology in Ireland and the Irish National Committee of the International Council for Traditional Music. Both societies have joined together for some years now to co-host this event, which grants both Masters and PhD students an invaluable opportunity to present their ongoing research to the wider community of music scholars in Ireland and beyond. As well as including a rich selection of papers, the conference has for some years now also supported the broader postgraduate music community through holding a Careers Forum, as well as encouraging the next generation of music scholars through the inclusion of the prize-winners of the CHMHE competition for undergraduate dissertations. Many thanks are due to the local organisers (Eoghan Corrigan and Tegan Sutherland) and to the UCD School of Music for organising and hosting this event, which promises to inspire, challenge, and to motivate us as scholars towards new thinking across our disciplines. Finally, as this is the first SMI/ICTM in-person conference for some years, we look forward to meeting with colleagues and refreshing the connections which bring us together as a community.

Programme of Events

Friday 20 January 2023

12.30 - 13.30: Registration (J307)

13.30 - 13.50: Conference Welcome (J305)

14.00 - 15.30: Session One

Session 1a (J305)	Session 1b (J308)	Session 1c (K217)
<p>Chair: Dr Bryan Whitelaw Compositional Studies</p> <p>Enrica Savigni (TU Dublin Conservatoire) J. K. Mertz and J. Plantin's repertoire for piano and guitar: context, performance and transcription</p> <p>Yue Song (TU Dublin Conservatoire) 'Stories in the Wind': A discussion of five new collaborative works for bass clarinet and electronics</p> <p>Daniel Anthony Vives-Lynch (Trinity College Dublin) Traditional-Art music: A Case Study on the Development of New Compositional Techniques Derived from the Synthesis of Irish Traditional and Contemporary European Art Music</p>	<p>Chair: Dr Laura Anderson Innovations in Scholarship and Creation</p> <p>Leandro Pessina (Dundalk Institute of Technology) How I Discovered 'Hot Water': Applying and Understanding 'Authenticity' and 'Quality' to my Research</p> <p>Anika Babel (University College Dublin) The musicker concept: critically approaching music beyond the material turn</p> <p>Benedict Lamb O'Sullivan (Dundalk Institute of Technology) Technology and New Interfaces in DIY Creative Practice</p>	<p>Chair: Dr Róisín Blunnie Vocal & Choral Investigations</p> <p>Claire Warburton (Maynooth University) A Pedagogical Approach to Singing through French: Interpretation, Technique and the Influence of Claire Croiza</p> <p>Laura Sheils (Dublin City University) The Sounds of Nature: The Embodiment of the Natural World in Irish Contemporary Choral Music</p> <p>Kevin Boushel (Dublin City University) Old School, New School: Investigating Stylistic Trends in Contemporary Choral Music</p>

15.30 - 16.00: Coffee Break (J307)

16.00 - 17.30: Session Two

Session 2a (J305)	Session 2b (J308)	Session 2c (K217)
<p>Chair: Dr Tomás McAuley Performance Practice</p> <p>Deirbhile Brennan (RIAM/Trinity College Dublin) Cécile Chaminade: a pianist's perspective</p> <p>Hui Han Lui (Maynooth University) The Reconciliation of Artistic and Empirical Perspectives in the Study of Body Movements and Sound through Learning the Late 19th Century Piano Techniques</p> <p>Sandra Oman (TU Dublin Conservatoire) Puccini's <i>Manon Lescaut</i>: An Examination of the Dramatic Challenges of the Role through the Lens of the Lived Experience of Sixteen International Interpreters of the Opera</p>	<p>Chair: Dr Adrian Scahill Endangered Musics</p> <p>Mariia Romanets (University of Bristol) The Phenomenon of Self-Quotation in the Music of 20th Century Ukrainian Composers</p> <p>Chará Charalambous (University College Cork) Limassol Carnival Serenades: An Applied Ethnomusicological Approach to Sustaining Sound Communities</p> <p>Darren Culliney (Dundalk Institute of Technology) Success at Last?: A Critical Reflection on an Ulster Button Accordion Tradition</p>	<p>Chair: Dr Majella Boland Pedagogical Policy and Practice</p> <p>Charlotte O'Donoghue (University of Limerick) Youth Voices in Irish Orchestras: Where are They?</p> <p>Fiona Gryson (TU Dublin Conservatoire) 'The Irish Harp Book: a tutor and companion' by Sheila Larchet Cuthbert: A Pedagogical Evaluation of '27 Studies' by Mother Attracta Coffey</p> <p>Eimear Hurley (University of York) Policy, Practice and Playing: Exploring the Implementation of UK Government Strategy around Music Provision for Adolescents</p>

16.40 - 18.10: Harry White Doctoral Prize (J305)

Theses Register Award (J305)

18.10 - 19.00: Reception (J305)

19.30: Conference Dinner

Saturday 21 January 2023

08.30 - 09.30: Registration (J307)

09.00 - 10.30: Session Three

<p>Session 3a (J305)</p> <p>Chair: Dr Dónal Fullam Musical Connections</p> <p>Claire Watts (University of Limerick) So How Does it Feel to Sing Home? An Arts Practice Exploration of Place, Space and Identity within Irish Songwriting Practice</p> <p>Tomasz Cundell (University of Nottingham) Exploring Musical Continuity through the <i>A Nightmare on Elm Street</i> Series</p> <p>Luis Raimundo (Centre for the Study of the Sociology and Aesthetics of Music (CESEM) Lisbon) The Awakening of Jacob by Krzysztof Penderecki: an orchestral work between sonoristics and neo-romantic aesthetics</p>	<p>Session 3b (J308)</p> <p>Chair: Professor Harry White Community Voices</p> <p>Helen Doyle (TU Dublin Conservatoire) 'A New Feature': an exploration of the Feis Ceoil's first forays into choral singing in Irish, 1906-1915</p> <p>Roderick O'Keeffe (TU Dublin Conservatoire) The Guinness Choir: The Foundation Years, 1951-1963</p> <p>Emma Arthur (University College Dublin) 'Domestic Art Music and the Irish Young Lady' (1800-1899)</p>	
--	---	--

10.30 - 11.00: Coffee Break (J307)

11.00 - 12.30: Session Four

<p>Session 4a</p> <p>Chair: Dr Ciarán Crilly CHMHE Awards</p> <p>Siobhan Doyle An Analysis of the Functions and Applications of Adaptive Music in Video Games</p> <p>Hanke Kelber Re-evaluating Sexual Predation and Female Vilification in Anglo-American Hard Rock and Heavy Metal Cultures in the 1970s and 1980s</p> <p>Kerri Lynch Zoe Conway's Work as a Reflection of Bi-Musicality in Irish Traditional Music</p>	<p>Session 4b</p> <p>Chair: Dr Jaime Jones Arts in Culture</p> <p>Jelena Jokovic (University of Arts, Belgrade) Transculturality of Trumpet Styles in Contemporary Trumpeting in Western Serbia</p> <p>Weiyang Li (University College Cork) Local Mass Art and Intangible Cultural Heritage: From Ritual Culture to Square Dance</p> <p>Chris Colloton (Maynooth University) The Musical Process of Louis Stewart and its Impact on Jazz Culture</p>	<p>Session 4c</p> <p>Chair: Ms Helen Gubbins Archival Treasures</p> <p>Sydney Rime (Maynooth University) Bourgault-Ducoudray's Folksong Collections: Towards a pan-Celtic Musical Identity</p> <p>Eoin Kearns (Utrecht University) Navigating Ephemerality: The Irish Traditional Music Archive during the Covid-19 Pandemic</p> <p>Fiona Baldwin (University College Dublin) What a Waste! Coming to know the medieval liturgico-musical fragments of Marsh's Library, Dublin</p>
---	--	--

12.30 - 13.30: Lunch

13.30 - 14.30: Keynote Address (J305)

Dr Tim Summers (Royal Holloway, University of London)

“Awkward Questions for Musicologists or: How I Learned to Stop Worrying and Love Video Game Music”

14.30 - 14.45: Comfort Break

14.45 - 15.45: Careers Forum (J305)

Chair: Ms Hannah Millington

Panel:

Dr Aileen Dillane (University of Limerick), Dr Jack Talty (University College Cork), Dr Kayla Rush (Dundalk Institute of Technology), Dr Orla Shannon (Dublin City University)

15.45 - 16.15: Coffee Break (J307)

16.15 - 17.45: Session Five

Session 5a (J305)	Session 5b (J308)	Session 5c (K217)
<p>Chair: Dr Wolfgang Marx Performance Preparation</p> <p>Gustavo Souza Marques (University College Cork) Racial Play in a Music Video Trilogy: Analysing Tyler, The Creator's 'Yonkers', 'Buffalo' and 'Find Your Wings'</p> <p>Aileen Cahill (TU Dublin Conservatoire) Mille-feuille: an exploration of the layering processes that occur in mental practice in music performance preparation</p> <p>Ella Fallon (TU Dublin Conservatoire) Automne: An Examination of Cecile Chaminade's Approach to Recorded Performance</p>	<p>Chair: Dr Cathal Twomey Operatic Queries</p> <p>Daniel Serrano (Hochschule für Musik und Theater ‚Felix Mendelssohn Bartholdy‘, Leipzig) Antiphonal Composing in Salvatore Sciarrino's <i>Superflumina</i></p> <p>Richard Mecarsel (Royal Holloway, University of London) Is there a Wagnerian <i>Verfremdung</i>? Semiological and analytical insights into spectatorial emancipation in the Ring Cycle</p>	<p>Chair: Ms Tegan Sutherland Eurasian Connections</p> <p>Darrach Sharkey (Durham University) Glazunov, Genealogy and Genre: Cyclical Strategy in Glazunov's Piano Concerto in F Minor, Op. 92</p> <p>Yaoshen Liang (University College Cork) Catholicism or Confucianism? Philosophical Hybridity in the Eight Songs (1602) of Father Matteo Ricci</p>

16.45: Conference Close (J305)

Abstracts and Biographies of Speakers

Session One

1a: Compositional Studies

Traditional-Art music: A Case Study on the Development of New Compositional Techniques Derived from the Synthesis of Irish Traditional and Contemporary European Art Music [30-minute lecture recital] Over the past few decades, the incorporation of traditional Irish musical identity within contemporary Irish art music has increased dramatically; however, the warping and alteration of such elements yet remains overshadowed by a degree of taboo within the Irish traditional and indeed art music communities. This paper will present the findings of ongoing doctoral research into the construction, synthesis, and utilisation of compositional techniques or ‘building-blocks’ derived from the synthesis of Irish traditional and European art music techniques. Such techniques include: ornamental-minimalist sonic-blocks; Irish scale-and-interval-derived harmonisations; a sean-nós inspired recalibration of European contrapuntal polyphony; and the geometrical mapping of Celtic knots onto traditional dance rhythms, among others. Despite the foundation of such a process upon the alteration of elements of Irish traditional music, the genesis of such techniques will be shown to be predicated upon a conciliatory compositional process informed by a respect of traditional source materials and an abhorrence of potentially colonialist or degenerative connotation. Finally, this paper will present conclusions regarding the technical and sonic viability of the exhibited sonic ‘building-blocks’ through discussion of the strength and implicitness of their Irish musicality in both their compositional form and their production of Irish-characterised sound. Having discussed such conclusions, this paper will conclude with the digital presentation of a five-minute composition for Flute, Clarinet, and Viola allowing audience members to aurally and visually perceive the implications of such synthesised techniques within a completed composition.

Daniel Vives-Lynch is a twenty-two-year-old Irish-Catalan composer situated in Ireland and Belgium. Graduating in 2022 from Trinity College Dublin with a Bachelor’s degree in Music and History, he is now undergoing a postgraduate doctorate as a non-

foundation scholar at TCD. His research entails the development of compositional techniques synthesised from Irish traditional and European contemporary art musics. Daniel was a winner of 2021 ‘The Times’ Young Composer Award in collaboration with the Antwerp Conservatoire and won the Geoffrey Singleton Prize in Music and Gerard Victory Composition Prize in 2022. He has collaborated with Garret Sholdice, the Ficino ensemble, and has been commissioned as a performer and composer in: the Belgian Curiosity Festival, multiple conferences in celebration of twenty-five years of Belgian space exploration, and in the Dubai 2022 Universal Exposition in partnership with the SCK CEN blending scientific presentations with acoustic and electro-acoustic musical influences.

J. K. Mertz and J. Plantin’s repertoire for piano and guitar: context, performance and transcription

[20-minute paper] Guitarist Johann Kaspar Mertz (1806-1856) and pianist Josephine Plantin (1819-1903) were one of the last important guitar and piano duos active in central Europe in the second part of the nineteenth century. What makes the duo even more interesting is the professional participation of Josephine Plantin as both composer and performer. Some of their compositions for piano and guitar also exist in a version for two guitars by Mertz, revealing their use of the same musical material for different instrument combinations. Inspired by this transcription process, this presentation will illustrate how I have both performed and expanded the repertoire for my ensemble by transcribing *Deutsche Weise* by Mertz, originally for two guitars, for piano and guitar. I will analyse four notable compositions by Mertz and Plantin, which exist in two versions for two guitars, and for piano and guitar, respectively: *Barcarole op.40*, *Mazurka op.41*, *Wasserfahrt am Traunsee*, and *Einsiedlers Waldglöcklein*. I will examine Plantin’s technical and musical approaches in drafting the piano part, showing how these elements inform my transcription. In addition, I will illustrate how the use of historical instruments in my work with Laura Savigni, combined with my personal performing approach, play an essential role in the transcription process.

Enrica Savigni is a classical guitarist who has been deeply interested in historical instruments since 2012. She graduated in nineteenth-century guitar at Civica Scuola di Musica in Milan in 2013, and in 2021 she obtained a Master of Arts in music performance in the Early Music Department of the Koninklijk Conservatorium of Brussels. She plays in a duo with pianist, Laura Savigni, performing original repertoire written in the nineteenth century for piano and guitar and exploring the duo formation through transcription and contemporary compositions. In addition, she collaborates with luthier Gabriele Lodi and guitarist Marco Ramelli in the organisation TouchTheSound Project, a project that shares research in performance practice, ancient instruments, and historical repertoire. She is currently a first-year DMus research student at the TU Dublin Conservatoire, a freelance performer and a guitar tutor at Maynooth University.

‘Stories in the Wind’: A discussion of five new collaborative works for bass clarinet and electronics

[20-minute paper] This collaborative project began in 2020 as part of both composer Yue Song’s PhD project in composition and performer Marcella Barz’s DMus research project, titled “Creating a sound world with live processing and sensors: an artistic exploration”. The project comprises five compositions for bass clarinet and live electronics. In each case, the compositions were first completed, and the electronic aspect was subsequently collaboratively devised by the composer and performer.

The electronics are ‘triggered’ and controlled in performance via a sensor system, attached to the bass clarinet; the system involves four sensors that measure yaw, pitch, roll and air pressure. The sensors follow the performer’s movement during the performance and connect the performer to the electronic ‘soundworld’, which is built out of layered effects in Ableton Live and Max for Live, that the performer can move through and interact with.

The paper will discuss the process of creating new works with this technology; the compositional process in each of the five works will be outlined with analysis, and the process of creating and executing the live electronic ‘soundworlds’ for each piece will also be discussed with audio and video examples.

Yue Song is a Chinese composer and pianist currently based in Dublin, Ireland. She is a member of the ICC and is completing her PhD in Music Composition at TU Dublin. She is supported by the Chinese Government Scholarship and TU Dublin Fiosraigh Fees and Material Expenses award. She has composed works in various genres, including opera, orchestra, Chinese orchestra, various chamber music ensembles, solo pieces, and electronic music. Her works have been performed by various ensembles in Estonia, Italy, Ireland, and China. She is currently focusing on collaborative approaches to composition; her aim is to discover each performer’s unique characteristics, integrate them into the work, and maximise the individuality of the compositions and performances.

1b: Innovations in Scholarship and Creation

How I Discovered ‘Hot Water’: Applying and Understanding ‘Authenticity’ and ‘Quality’ to my Research [20-minute paper]

In Italy, there is an expression that identifies the moment when you think you have just discovered something new, but then you realise this is nothing new at all. This is defined as the “scoperta dell’acqua calda” (discovering “hot water”), and something similar happened to me last October, in Finland. Here, while I was presenting some papers related to my overall research - dedicated to music tourism in Co. Louth - I had two important moments of reflection. The former was about the concept of authenticity; the latter arose about the concept of quality. Those questions and comments came from musicology scholars, quite far from tourism field, and they reflected an approach I was unable to face properly. This situation led me to a personal interrogation: how is it possible to speak about authenticity from the point of view of tourism related purposes within an academic environment?

The aim of this paper is to demonstrate how to approach tricky concepts like “authenticity” and “quality” within an academic research, while they remain extremely appealing and exploited within the tourism market. This is revealed through a literature review of how these concepts have been defined in ethnomusicology and tourism studies, comparing to the ways they are proposed in tourism materials, and showing how I am applying to them in my research. The ultimate goal is to understand and negotiate potential tensions between different “degrees” of authenticity and

quality among the academic world, the reality observed and the market of reference.

Leandro Pessina is a postgraduate student funded by the Irish Research Council under the supervision of Dr Daithí Kearney (DkIT) and Dr Ioannis Tsioulakis (QUB). A geographer with a keen interest in music, he has an undergraduate Degree in Environmental Humanities from the University of Milan and Master's Degree in Planning and Management of Tourism Systems from the University of Bergamo. He has also obtained his First Level Degree in Flute at the Milan Music Academy. He has collaborated with Touring Club Italiano, a non-profit association dedicated to Italian heritage conservation and promotion, and has worked as teaching assistant at IULM University in the area of tourism management. At DkIT, he approaches and combines music, geographical, ethnographical and tourism studies. The aim of his research is to provide and realise a model for music tourism enhancement in Co. Louth and in the north-east of Ireland.

The musicker concept: critically approaching music beyond the material turn [20-minute paper]

A musicker is considered anyone or anything embodying music. Derived from Christopher Small's *Musicking* (1998), the concept heeds Carolyn Abbate's call for more drastic approaches to music (2004). Its embrace of object-oriented ontology reveals the permeability of music embodied as various spatiotemporal manifestations (sound, objects, peoples – the abstract and the concrete). By incorporating the principles of flat ontology, all such embodiments become equally worthy of critical attention (Bryant, 2011; Chua and Redhing, 2021). As a critical tool, then, the musicker enables researchers to grasp their object of investigation so that it may be scrutinised both as it stands and as it belongs to its wider environment. Drawing upon a "set of allied approaches" used across the arts, humanities, and social sciences called 'new materialism' (Wasserman, 2020), this presentation reconciles core tenets of actor network theory, object-oriented ontology, and phenomenology to furnish an accessible and practical research tool. Like any tool, the musicker is to be used with discretion and proper contextualisation. This will be illustrated throughout the presentation via analytical examples of music's multifaceted imbrication with audio-visual media. Traditional musicological preoccupations on the 'work itself' or

the composer of the work are necessarily decentred. Indeed, the attention of 'music ontologists' has remained relatively circumscribed to the reification of the work and 'authentic' performances of the work (Giombini, 2017). As will be explicated, the musicker concept does not undermine such endeavours. Instead, it moves across conceptual borders to show how the critical illumination of diverse musical entities is epistemically fruitful to music research.

Anika Babel is a final year PhD candidate at the UCD School of Music. Her thesis examines the narrative and symbolic roles of pianos in film adaptations. She is the founding president of the Dublin Musicology Collective and co-editor of *The Musicology Review*. Invested in public musicology, Anika has consulted for and published with Ireland's national broadcaster, Raidió Teilifís Éireann, and, through her involvement with the Creative Futures Academy, has released a vignette of her thesis as a visualised-research booklet entitled *Reel Pianos*. Anika has presented at conferences in Ireland and beyond, with recent examples including the 21st Quinquennial Congress of the International Musicology Society (Athens, 2022), *Classical Music in Contemporary Media and Society* (Gothenburg, 2022); and *Sound On Screen* (Oxford Brookes, 2021).

Technology and New Interfaces in DIY Creative Practice [20-minute paper]

Throughout the twentieth and twenty-first centuries, the advent of Do-It-Yourself (DIY) cultural approaches to creative practice have grown. Through the availability of new, affordable, and modifiable technology, methods to enhance music performance and further creative gain have been used by creatives across all genres. By encouraging and developing autonomous practices, contemporary musicians can use technology to simplify and enhance their individualised methods. Due to the benefits of computing power, creatives can create work without many of the financial and technological barriers of the past. Therefore, the role of technology in DIY culture represents an authentic method of democratising creative practice within music. Through a DIY (Do-It-Yourself) mindset and curiosity about contemporary technology, new interfaces to simplify and enhance practices can offer new creative paths within popular music or facilitate traditional approaches. This 20-minute paper will demonstrate how the creation of

interfaces can encourage the use of technology across all genres and sub-genres of music. To create better practising means and streamline performance processes, interfaces can be modified further to suit other practices and requirements. The work considers open-source and community-driven resources as key to expanding technology in creative practice and a core principle of DIY methods.

Benedict Lamb O'Sullivan is a PhD Candidate in the Creative Arts Research Centre, DkIT. The project has received funding from the Irish Research Council Government of Ireland Postgraduate Scholarship GOIPG/2022/1869. Research concerns creating new interfaces for creative gain, drawing from creative practice, DIY culture, and performance. As a performer and songwriter, Ben has performed and recorded works within blues, folk, and punk groups helping to shape his interest in DIY music creation.

1c: Vocal & Choral Investigations

A Pedagogical Approach to Singing through French: Interpretation, Technique and the Influence of Claire Croiza [20-minute paper] Taking a pedagogical approach to music through language, this paper examines why studies of interpretation, vocal technique, linguistics and musicality are crucial in the advancement and development of French vocal pedagogy. Taking a text-book approach, this paper addresses a potential gap in pedagogical writing on the voice to offer insights into the elements needed for effective French song interpretation. The influential work of 20th century mezzo-soprano Claire Croiza on the importance of the artistic role of the singer as interpreter, acts as a stimulus for the exploration of the established cross disciplinary debate on whether the music or text should be considered first when approaching vocal pedagogy. Exploring ideas of vocalisation, physicality and gesture, expression, communication and the interpretative hierarchy all reveal key pathways to pursuing the beau idéal of interpretation. This paper considers the central techniques for singing through French from both a linguistic and vocal perspective such as articulation, pronunciation, liaison, and frontal voice placement. Informed by the work of linguists, this research then approaches the phonological characteristics of French from a musical perspective, while also addressing core challenges of the learning process, particularly for

English speaking singers of French. Ultimately, taking an interdisciplinary approach, this study bridges the gap between French vocal pedagogy and French linguistics in pursuit of effective song performance and interpretation. Guided by the work of Claire Croiza, this paper establishes the singer-interpreter as the central focus, exploring the interpretative possibilities of their artistic role as a painter through sound and song.

Claire Warburton: As a BA honours graduate of Trinity College Dublin in Music and French, I have recently completed my MA in Performance and Musicology at Maynooth University, focusing my research and vocal practice on French song. As a soprano, I have attained Classical and Musical Theatre diplomas and am currently studying under vocal tutor Kathryn Smith while also continuing my studies of piano and theory. As an avid chorister, I was a choral scholar of the TCD Chapel Choir and member and co-conductor of The Campanile Consort. I am actively involved in my community choir Kerygma having performed in the Palace of Westminster and Embassy of Ireland in London. Throughout my studies as a musicologist, I have conducted research into the musical coding of Bernstein's West Side Story for my undergraduate dissertation, and on placement with the Contemporary MusicCentre, researched compositions of the late Irish composer Eric Sweeney.

The Sounds of Nature: The Embodiment of the Natural World in Irish Contemporary Choral Music [20-minute paper] The natural world has been a source of inspiration throughout music history, with composers depicting nature's elements through the melodic, harmonic, and rhythmic components of their works. In contemporary Irish music, choral composer Seán Doherty (b. 1987) has moved beyond conventional text setting, incorporating extended vocal techniques into his works in order to embody the sounds of nature and to highlight the deep connection between humanity and the natural world. In *Under-Song* (2014) and *The Destroyer* (2018) Doherty demonstrates an innovative approach to text-setting, exemplifying the various ways in which natural elements and wildlife can be conveyed in a choral setting. These works envelop the listener in an immersive sound-world and seek to penetrate the underlying meaning of the poems, manifesting the emotional and semantic aspects beyond the literal text. Through compositional analysis and text-setting analysis, this paper highlights the intricate relationship between music and text and the

idiosyncratic capacity of Doherty's choral music to express a text's narrative, imagery and sounds. It explores how Doherty's use of extended vocal techniques, text-painting and rhythmic innovations illustrate the unique capacity of choral music to not merely set words to music, but to communicate an overall narrative and its message. Doherty's imaginative choral works not only represent the high artistic quality of Ireland's contemporary choral music, but its rich tradition of storytelling.

Laura Sheils is a music educator, choral composer and PhD researcher based in Dublin. Her doctoral research at Dublin City University focuses on Irish contemporary choral composers' innovative approaches to text setting, seeking to highlight the compositional techniques used by composers to narrate poetic texts and their underlying meaning through music. She is particularly interested in investigating the importance of storytelling in Irish choral composers' works and the communication of their personal interpretation of texts in the journey from text to music. As a choral composer, Laura's compositions have been published by Cailíno Music Publishers and have been performed by choral groups in Ireland and abroad. She is also an active choral singer with Laetare Vocal Ensemble, Dublin and DCU Chamber Choir.

Old School, New School: Investigating Stylistic Trends in Contemporary Choral Music [20-minute paper]

In a 1959 lecture, the pre-eminent American choral composer Randall Thompson noted the abundance of highly-trained amateur and educational choirs in the United States and posed the simple question 'Why, then, has there not sprung up in this country a bona fide school of choral composition?' More than sixty years on the question lingers, unanswered, in a quagmire of musicological, historiological and epistemological problems.

Several scholars have noted stylistic trends among contemporary choral composers, particularly those composing in a similar style to Eric Whitacre (b. 1970), with choral historian Nick Strimple coining the term 'New Transcendentalism.' This style of composition for voices favours homophonic declamation of text, a neo-tonal palate, clustered and extended chords, and the use of texts inspired by spirituality or nature. Although it has received little scholarly attention, it's stylistic unity has been identified by choral practitioners and audiences alike, demonstrated by their frequent

complimentary appearances on concert programmes, album recordings, and even official playlists on streaming services.

In this paper, I will address the dearth of scholarly investigation into the phenomenon of 'New Transcendentalism,' investigating the prejudices and preconceptions that may have caused hesitancy among musicologists in answering Thompson's question. I argue that a nuanced approach to identifying stylistic trends among composers enriches our understanding of contemporary choral music without encountering the problematic issues that disservice many composers.

Kevin Boushel is a conductor, singer, and Government of Ireland Postgraduate Scholar at Dublin City University. He is the director of the DCU Chamber Choir and the Associate Conductor of the School of Music of University College Dublin. His doctoral research concerns emerging stylistic trends in contemporary American choral music. His presentation is supported by the Irish Research Council.

Session Two

2a: Performance Practice

Cécile Chaminade: a pianist's perspective [30-minute lecture recital] Much has been written about the performance of nineteenth-century music for solo piano which forms part of the so-called canon of more frequently performed or more often considered 'standard' repertoire. Many highly-regarded, well-known pianists have performed and recorded such works and there are multiple editions including urtext editions of many of these compositions. Contemporary pianists therefore have a wealth of reference resources available to them in the context of informing and preparing their own individual performances.

Compositions which are not included in the usual standard teaching canon may pose greater challenges, for example, works by nineteenth-century female composers. Such works typically do not form part of the canon and the resources available to potential performers of this music are much more limited. Performances and recordings by the most well-known and highly-regarded pianists are rare and there may be few reliable editions available.

French pianist and composer, Cécile Chaminade (1857 - 1944) composed almost 200 works for solo piano, mostly shorter, character pieces. This lecture recital will explore from a pianist's perspective a substantial concert work by this composer: Sonata in C minor, Opus 21, a three movement work composed in 1895 and dedicated to Maurice Moszowski. Placed in an historical context, the work will be analysed from a pianist's viewpoint including technical challenges and tips, supported by live demonstration of excerpts and culminating in a performance of the first movement.

Deirbhile Brennan, an award-winning pianist with a music degree from Trinity College Dublin, and a Masters in Music Performance degree from the Royal Irish Academy of Music/Dublin City University, is currently pursuing a Doctorate in Piano Performance (Royal Irish Academy of Music/Trinity College Dublin). She won first prize at a number of international amateur piano competitions: Paris, Chicago, Boston and St. Petersburg and has been a laureate at the Washington Competition. Deirbhile has performed in Dublin, Paris, New York (at Carnegie Hall and elsewhere), Munich (Gasteig), Bayreuth, Washington DC, Boston, Tangiers (Morocco) and Shanghai (China). Deirbhile has performed concerti with orchestras in Ireland and the USA and her performances have also been broadcast on radio in Ireland and the USA as well as online. Deirbhile's current research explores a selection of substantial concert works by nineteenth century female composers from a performer's perspective including works by Chaminade, Schumann and Beach.

The Reconciliation of Artistic and Empirical Perspectives in the Study of Body Movements and Sound through Learning the Late 19th Century Piano Techniques [20-minute paper] The study involving techniques, tone production and body movements is uniquely placed between two opposing views on music research—that of empirical research and performer focused research. When looking at these matters through a different lens, scientists and musicians focused on different aspects of the subject and this has caused disagreements between the two groups for almost a century. This presentation will discuss the two different views on this matter to provide context, and will present two contrasting perspectives used in the learning of the late 19th century piano

techniques that differ greatly from the modern techniques.

As some techniques and movements from the 19th century were more deliberate, and certain body parts were given more attention than others, this would then result in a different approach to piano playing. To study and understand these period techniques as a performer-researcher, the performer's perspective and small sample empirical study will be used to provide a multifaceted view in the practice of the 19th century piano techniques. This presentation will include the application of 19th century piano techniques onto short phrases and the examination of these musical examples through both angles - the performer's input and empirical data - where performer's input includes information such as flow of energy, the limitation of body movements, and the kinaesthetic sensations that are not easily demonstrated in empirical study, while empirical data shows quantitative data from a third-person perspective such as the tracked body movements through motion capture, video and audio recordings.

Hui Han Lui is a PhD in Music (Performance) student working under the supervision of Dr Antonio Cascelli and Dr Alison Hood. Prior to pursuing her PhD, she has completed an MA in Performance and Musicology from Maynooth University and a Bachelor of Music (Performance) from Universiti Putra Malaysia, both with first class honours. She has a research interest in piano performance studies and her research focus is in piano techniques, body movements and gestures in piano performance.

Puccini's *Manon Lescaut*: An Examination of the Dramatic Challenges of the Role through the Lens of the Lived Experience of Sixteen International Interpreters of the Opera [20-minute paper] This paper is an examination of the dramatic challenges which sopranos face in undertaking the complex and divisive role of Manon Lescaut, as portrayed by the composer Giacomo Puccini in his 1893 opera. The lived experience of preparing and executing the role is analysed through interviews, instigated by the researcher, with sixteen internationally renowned artists who have performed, conducted or directed the role/opera: seven sopranos, five conductors, and four directors. Eight of the participating interviewees are female and eight are male. Presented as part of an investigation into an

holistic approach to operatic role preparation, this paper will contribute to the emerging field of practice-based research. The striking differences of opinion between these sixteen interpreters of 'Manon Lescaut' demonstrate the inherent difficulties for singers approaching a characterisation, with the diversity of viewpoints providing rich data for potential interpreters. Simultaneously described as 'oppressed' and 'ebullient', 'quixotic' and 'vulnerable', 'manipulated' and 'manipulative', 'fabulously flawed' and 'tremendously complex', it is clear that the contentious character of Manon requires in-depth planning and contemplation, far in advance of the rehearsal process.

This paper provides valuable dramatic insights and advice from industry professionals who have explored the role at venues including the Wiener Staatsoper, Glyndebourne Festival Opera, Rome Opera, Deutsche Oper Berlin, Torre del Lago Festival Puccini, Opera Australia, Bayerische Staatsoper Munich, Florida Grand Opera, Singapore Opera, Norwegian Opera, and Scottish Opera.

Sandra Oman, Soprano, is a 2022 Irish Research Council/Government of Ireland Scholarship awardee for PhD research on Giacomo Puccini's 1893 opera Manon Lescaut. A first-class honours Masters graduate from TU Dublin Conservatoire, she was awarded the Student Academic Excellence Award for 2020. Currently undertaking PhD studies there, she was appointed Research Assistant/Administrator of the PERFORM_LIVE Festival (the first music performance research festival in Ireland). Sandra has performed extensively in opera and concert in Ireland, UK, USA, Italy, Germany, Latvia and Poland, interpreting principal roles in over 40 operas. A frequent broadcaster on television and radio, she has performed with the NSO, the RTECO, and is an experienced recitalist. Sandra has two solo Number One albums on iTunes Vocal Charts and has curated and produced multiple sold-out concerts at the National Concert Hall, and nationwide. She was the 2004 recipient of the Margaret Burke Sheridan Memorial Award for excellence in opera.

2b: Endangered Musics

The Phenomenon of Self-Quotation in the Music of 20th Century Ukrainian Composers [20-minute paper] The practice of reusing one's own musical text, widely used by composers for at least four

centuries acquired a special "sound" and significance in the 20th century. In my paper I will examine a number of works by Ukrainian composers from the 1950s to the present day: Boris Lyatoshinsky, Viktor Kosenko, Evgeniy Petrichenko, Valentin Silvestrov and Evgeniy Stankovich, the last three composers still active. I consider the phenomenon of self-quotation in the context of the dialogical (after Bakhtin) nature of language and speech, intertextuality, quotation and the psychology of creativity. The meaning of self quotation in the "second" or newer text can be considered in the light of personal biography as well as evaluating the extent to which Ukrainian musical practice evolved in a manner distinct from that of contemporary European composers, and these questions will be the specific focus of my paper.

Mariia Romanets: I graduated from the Artemosk Music College named after I. Karabits, from 2011 to 2017, then I studied at the Donetsk State Musical Academy named after S. S. Prokofiev. After graduating from the conservatory in 2021 I worked as a lecturer in music at the Department of History, Music Theory and Composition of the Donetsk State Musical Academy named after S. S. Prokofiev. I taught the History of Western European Music (the second half of the 19th century - the first half of the 20th century) and the History of Ukrainian Music of the Soviet Period. In the summer of 2022, I left Ukraine because of the war.

Limassol Carnival Serenades: An Applied Ethnomusicological Approach to Sustaining Sound Communities [20-minute paper] The Limassol Carnival has been listed by Cyprus' National Commission for UNESCO as Intangible Cultural Heritage since 2015. It is the only known carnival that includes Serenades, which are sung by male choirs, within its celebrations. Originating in the Ionian islands, a serenade is a harmonised love poem, traditionally sung by men to women in a waltz rhythm. Furthermore, its instrumentation includes accordions, guitars and mandolins. As a music genre itself, a serenade also has Italian influences. Despite its origins as a love song, the Limassol Carnival Serenades serve different purposes and meanings. Primarily, the Limassol Carnival Serenades glorify the city's carnival, indulgence and dancing through their melodies and lyrics. Unfortunately, the practice is nearly extinct. This paper demonstrates the significance of the tradition for Limassol and the island itself and the importance of safeguarding Intangible Cultural

Heritage. Since 2016, I have conducted extensive interviews with important figures in the serenading tradition to examine the position of the Limassol Carnival Serenades. Moreover, I have investigated how the practice could be sustained, evolved and safeguarded by situating its case in relation to research on other festivals and traditions in Cyprus and a broader set of sociocultural stability in the country. In this paper, and based on this research, I discuss the most appropriate methods and approaches for sustaining and safeguarding the tradition locally and abroad.

Chará Charalambous was born and raised in Limassol, Cyprus, and she is a classically trained saxophonist. She has completed a BMus and an MA in Music Performance, as well as an MA in Ethnomusicology. In her early career, Chará partook in many cross-cultural performances in Cyprus, Greece, the UK, Ireland, Portugal, Spain and India. Additionally, she has worked as a saxophone, clarinet and piano tutor in numerous institutions and organisations in Cyprus. Chará is pursuing a PhD in Ethnomusicology from the University College Cork in Ireland, under the supervision and advice of prof. Jonathan P.J. Stock and Dr Alex Khalil, proceeding with her research on the Limassol Carnival Serenades. Furthermore, she has presented her research at various conferences and seminars in Cyprus, Ireland, the UK, Spain, Portugal and Canada.

Success at Last?: A Critical Reflection on an Ulster Button Accordion Tradition [20-minute paper] Winning a solo competition at Fleadh Cheoil na hÉireann is the pinnacle of competitive success for many Irish traditional musicians and the senior solo button accordion competition is one of the most prestigious of these competitions. Since its inception in 1951, only four competitors from Ulster have achieved this success, all in the last fifteen years. In 2008, Darren Breslin was the first Ulster native to be crowned senior button accordion champion. He was followed soon after by Christopher Maguire (2013), Michael Curran (2014), and John McCann (2018). All four musicians come from the Fermanagh and Omagh District. These four men embody a particular identity that includes their use of the Paolo Soprani make of instrument and a B/C tuning system. Drawing on interviews and ethnographic research, as well as an analysis of recordings and videos, I will critically examine the performance styles of these successful Ulster

musicians and contextualise their performance and success relevant to other trends in Irish traditional music competitions. I will investigate the musical influences on each of the musicians, critically reflecting on factors that shape a local music ecosystem and their emergence as successful performers in the context of Comhaltas Ceoltóirí Éireann. Reflecting recent scholarship on Irish traditional music, I acknowledge the importance of understanding the changing politics of Ulster and issues of gender in Irish traditional music that are integral to the narrative, critiquing the measure of success and the implications for the tradition in this region and beyond.

Darren Culliney is a PhD candidate in the Department of Creative Arts, Media and Music at Dundalk Institute of Technology. A member of the DkIT Creative Arts Research Centre, he is the beneficiary of a TUTF Postgraduate Research Scholarship and is under the joint supervision of Dr Daithí Kearney and Dr Verena Commins (University of Galway). His research examines the button accordion and Irish traditional music in Ulster.

2c: Pedagogical Practice and Policy

Youth Voices in Irish Orchestras: Where are They? [20-minute paper] Over 5,000 young musicians are currently participating in youth orchestras across Ireland, but where is their voice in research, policy, and practice? This research project aims to provide perspectives on the voices of young people participating in youth orchestras and ensembles in Ireland. This paper will explore the importance of creating space for young people's perspectives in youth orchestra/ensemble settings. In current research, there has been an exclusive focus from the adult's perspective concerning youth music participation. This focus has been widely documented, but this can 'deny children's agency and their independent work as cultural producers and consumers' (Barrett and Smigiel, 2007). Youth perspectives are invaluable for their shaping orchestras and ensembles and improving the experience for future participants. This paper will identify the gap in youth perspectives, interrogate why this is important, and discuss what can be gained by including their voices in the development of Irish youth orchestras future policy and practice.

Charlotte O'Donoghue is a graduate of Dublin City University with a B.Rel.Ed (Mus) (2018) and a MA in Music (2020). As a qualified post-primary music teacher, she has taught in various school settings,

including DEIS over the last number of years. Charlotte is currently a PhD Candidate at the Irish World Academy of Music and Dance, University of Limerick. Her PhD research is in the area of youth orchestra participation. This doctoral research was developed through her involvement and participation in youth orchestras and her extensive experience teaching, leading, and managing in a youth orchestra context.

‘The Irish Harp Book: a tutor and companion’ by Sheila Larchet Cuthbert: A Pedagogical Evaluation of ‘27 Studies’ by Mother Attracta Coffey [20-minute paper] ‘The Irish Harp Book: a tutor and companion’ by Sheila Larchet Cuthbert, first published in 1975, is a seminal pedagogical resource for harping in Ireland. This publication includes repertoire of the historical harping tradition and contemporary works for harp, as well as studies, technical exercises and instruction. This paper explores ‘27 Studies’ by Mother Attracta Coffey, a member of the Loreto Order and a distinguished harp teacher, who compiled studies for Irish harp from a variety of sources, including works by Czerny, Schumann and Viner. The studies are a thread throughout ‘The Irish Harp Book’ and they help students with finger placement, rhythm, harmony, dynamics, articulation, ornamentation and harp specific techniques such as lever changes and harmonics. Through identification, analysis and comparison of learning outcomes, the studies are considered in terms of their relevance in contemporary pedagogical practice in Ireland. The research is contextualised by reference to relevant pedagogical literature and the original sources of the studies. Recorded excerpts illustrate pertinent parameters and practical considerations when learning and teaching the studies.

Fiona Gryson enjoys a varied career as a freelance harpist and teacher, and has performed as Principal Harpist with all the major orchestras in Ireland. As a soloist and member of ensembles, she has performed extensively nationally and internationally. She teaches Irish lever harp and concert pedal harp and is director of the Fingal Harp Ensemble and co-director of the TU Dublin Conservatoire Harp Ensemble. Fiona was awarded a Government of Ireland Postgraduate Scholarship from the Irish Research Council to pursue PhD research at TU Dublin Conservatoire. Fiona completed postgraduate studies in Harp at the

Civica Scuola di Musica Claudio Abbado, Milan with Irina Zingg. She graduated with a Master Degree in Music Performance from the DIT Conservatory of Music and Drama with Denise Kelly-McDonnell having previously graduated with a First Class Honours BMus degree in Performance and Pedagogy and the Nuala Levins Perpetual Award for Pedagogy.

Policy, Practice and Playing: Exploring the Implementation of UK Government Strategy around Music Provision for Adolescents [20-minute paper] Current UK government strategy undertakes to make high-quality music experiences accessible to all children and young people in England, irrespective of their circumstances or background (DfE & DCMS, 2022; ACE, 2020). Inconsistencies in the quality of secondary school music education across England have been widely noted by academics, music organisations and government reports. The recently published second National Plan for Music Education outlines a strategy to tackle the patchiness of in-school music provision, tasking groups of regional organisations called Music Hubs with delivering ‘joined-up music education provision both within and beyond schools.’ (DfE & DCMS, 2022). My project therefore explores how policy transpires in practice, through comparative case studies in one rural and one urban location in Yorkshire.

Adopting lenses of repertoire, practice and pedagogy, I will explore how provision is tailored to the needs and interests of particular youth communities. Qualitative data is being collected through a questionnaire for 11-14 year-olds resident in my case study locations, observations of state-funded music initiatives in school and community settings, youth participant focus groups, and semi-structured interviews with practitioners, facilitators and music programme stakeholders. As I am still in the early stages of data collection and analysis, this paper will outline my research methodology and the key elements of my theoretical framework, based at the intersection of music education, community music and music psychology scholarship.

Eimear Hurley is a second year PhD student in the School of Arts and Creative Technologies at the University of York. Her project is supervised by Dr Caroline Waddington-Jones and Dr Áine Sheil. Eimear holds a bachelor’s degree in Music and English and a master’s in Music and Cultural History, both from University College Cork. Her doctoral

research draws on her professional experience in youth and community arts in Ireland and the UK. She is currently carrying out comparative case studies in Yorkshire, exploring the extent to which state-funded music provision for adolescents is tailored to the needs and interests of young people in distinct socioeconomic settings. Eimear leads a community choir in York and is a member of the Irish Gamelan Orchestra.

Session Three

3a: Musical Connections

So How Does it Feel to Sing Home? An Arts Practice Exploration of Place, Space and Identity within Irish Songwriting Practice [30-minute lecture recital] In this paper I address themes in my current PhD research that are integral to my practice as a songwriter. The paper will focus on songs written about various locations in Ireland, created as a response to an exploration into how meaningful connection with place can be expressed through song composition. The paper will examine two self-composed songs, the first written about my hometown Miltown Malbay, Co. Clare and the second about a town I have no connection to, Cootehill in Co Cavan. In illustrating two very different creative processes involved in the creation of these songs, I argue that both processes are equally valid and valuable to my practice and research.

My theoretical framework is based on concepts of Place, (Bondi 2005; Creswell 2004; Casey 1997; Malpas 2017), Space and Identity (Stokes 1995; Spillane 2016; Tuan 1991). Chosen methodologies include reflective ethnographic techniques (Barz and Cooley 1997; Bartleet 2009). Although the performance of these songs is an integral part of my methodology, the songs generated for this project also become separate knowledge sources when dislocated from their performance context. Each song serves as a component of an autoethnographic record to be documented for ethnographic analysis.

This paper will provide new insights into the creative process and through a focus on autoethnographic reflection, will stimulate debate on the nature of musical creativity, identity and practice in the 21st century.

Claire Watts is a singer songwriter and Irish traditional musician from Galway based in Miltown Malbay, West Clare. She has produced 4 studio albums and plays the fiddle, flute, banjo, piano and guitar. She holds a BA in Ethnomusicology and Social Anthropology from Queen's University in Belfast, an MA in Irish Traditional Music from IWAMD, University of Limerick and an MA in Songwriting from the IWAMD, University of Limerick. She is currently in her 4th year of a PhD in Arts Practice at the IWAMD, University of Limerick.

Exploring Musical Continuity through the A Nightmare on Elm Street Series [10-minute paper]

When composing a score for a film continuity of the score is one of the key concepts that the composer should consider. Whether this be through instrumentation, use of leitmotifs or style of scoring musical continuity can help to create a smooth transition through the narrative of the film. However, musical continuity between sequels and remakes is often overlooked, with themes being forgotten or the sound palette changing completely between films. The A Nightmare On Elm Street series is an illustrative example of this because the level of musical continuity between the six sequels and the 2010 remake vary greatly. The strong musical identity set by Charles Bernstein in the original with its electronic soundscape and two memorable themes are changed to a completely new orchestral palette for the second film in the series A Nightmare On Elm Street 2: Freddy's Revenge (1985). However, this electronic soundscape and original theme return for Angelo Badalamenti's score for the third film in the series perhaps due to Wes Craven's return in the executive producer seat. Between all eight films in the series there have been eight composers compared to seven directors and six primary producers (three of those for the remake alone).

Tomasz Cundell: I am a research masters student at the University of Nottingham with a special focus on film music and more specifically the film music of John Carpenter. I also studied my undergraduate degree in music at the University of Nottingham culminating in a dissertation on Kendrick Lamar's use of jazz in To Pimp A Butterfly and a big band composition based on Alan Moore's Watchmen. Prior to my undergraduate degree I undertook a year-long internship at the Northamptonshire Music And Performing Arts Trust.

The Awakening of Jacob by Krzysztof Penderecki: an orchestral work between sonoristics and neo-romantic aesthetics [20-minute paper] The proposed communication aims to compare several aspects present in the composition 'Als Jakob erwachte...' - also known as The Awakening of Jacob - composed for Orchestra, in 1974, by the famous Polish composer Krzysztof Penderecki (1933-2020) with elements in other works written in his previous creative period (the so called "sonoristic" phase).

Even though there is a huge bibliography on Penderecki, not only focused on biographical aspects, but mainly centered on Analytical & Theoretical issues, The Awakening of Jacob - that marks the start of Penderecki "neo-romantic" phase - lacks an in-depth analysis that reveals which elements are intrinsic to this new aesthetic phase or even how specific aspects from Penderecki's former compositions still remain in this composition.

Through a comparative-type methodology, applied to compositions like Polymorphia (1961), Fluorescences (1962), De Natura Sonoris 1 and 2 (1966, 1971) 1st Symphony (1973) and The Awakening of Jacob, it is intended to reveal some of the idiosyncrasies of this last composition. Being a fundamental aspect of Penderecki's aesthetic, the lecture's main focus will be on textural aspects, namely typologies of clusters, sound masses and harmonic structures, use of drones/pedal points, but also on dynamic profile typologies. The specific analytical questions will be preceded by a brief historical contextualization of The Awakening of Jacob.

This presentation will be supported by PowerPoint, containing several analytical and musical examples, using data and images extracted from softwares such as Sonic Visualizer and Acousmographie.

Luís Raimundo is a researcher and integrated member at CESEM (Center for the Study of the Sociology and Aesthetics of Music) in Lisbon (Portugal). He owns two degrees, in Composition & Analysis, in Musicology, and two post-graduations in Musicology.

For more than twenty years he has been a program note writer at Calouste Gulbenkian Foundation, a major cultural institution in Lisbon. He is a former teacher and lecturer (both at high school and higher education levels) of Analysis & Composition, History of Music, Music Research Methodology and

Aural Training & Theory. He's also the author of articles concerning Portuguese late nineteenth century opera (e.g. Portuguese Journal of Musicology, 2000) and has participated in meetings (e.g. 12th Musicology Meeting, Lisbon, 2003; Memory, Melancholy and Nostalgia, 2021). Currently, his research work is focused on textural aspects from late twentieth-century orchestral compositions (mainly from Krzysztof Penderecki, Peter Ruzicka and Georg Friedrich Haas).

3b: Community Voices

'A New Feature': an exploration of the Feis Ceoil's first forays into choral singing in Irish, 1906-1915

[20-minute paper] In 1906, the Feis Ceoil began to include competitions for choral singing as *Gaeilge*. Notwithstanding the Feis Ceoil's Irish name, this 'new feature' was incorporated for the first time in its tenth festival. In extending its choral syllabus in this way, the Feis Ceoil provided a platform which responded to Gaelic revivalism and fostered a trend of choral participation which echoed elements of popular culture. Membership of the Gaelic League, which had been founded in 1893 to preserve and cultivate Irish language and literature, peaked in popularity in the period 1906-1908. The high point for choral singing in Irish directly corresponds with Gaelic League popularity. After this time, only a handful of entries were received annually up to the late 1920s.

Within this peak, it is notable that individual conductors and their associated choirs were often disproportionately represented, with two-thirds of the forty entries received between 1906 and 1910 arising from just four choral groups. This paper endeavours to explore Irish-language choral singing in the Feis and to examine the role of one conductor, Robert O'Dwyer in its development. O'Dwyer was both a committee member of the Feis and a Gaelic Leaguer; more pertinently, he was director of the Gaelic League's *Oireachtas* Choir. As well investigating this 'cross pollination', the paper reveals issues of musical style and cultural identity evident in the choral platforms of both festivals.

Helen Doyle is a TU Dublin Research Scholar on the Research Foundation for Music in Ireland project, *Feis Ceoil: impacting and reflecting Irish musical life, 1897 - the present*. Helen is under the supervision of Dr Maria McHale and Dr David Mooney and her specific focus is on choral music in

the Feis Ceoil since its inception. She holds degrees in Music Education from Trinity College Dublin and the Royal Irish Academy of Music and an MA in Musicology and Performance from NUI Maynooth. Helen's work and research interests centre on music and nationalism, teacher education and choral pedagogy.

The Guinness Choir: The Foundation Years, 1951-

1963 [20-minute paper] The Guinness Choir was founded in 1951 and was initially known as the St James' Gate Musical Society. The Society was founded established by Victor Leeson, a Guinness employee, and was just one of many societies that were part of a rich tapestry of 'extra-curricular' activities in the brewery (Leeson himself was also a member of the St James' Gate Drama Group). From humble beginnings, the Musical Society (and later the Choir) would quickly go on to noteworthy success at the Cork International Choral Festival, and make an important contribution to the musical landscape of Ireland in general and Dublin in particular.

The aim of this paper is to examine the early years of the society when its repertoire was dominated by the operettas of Gilbert & Sullivan, and chart the rapid development of the society as its repertoire changed and it became a significant part of the Irish musical landscape. This development will be traced through the rich collection of primary source materials in the Guinness Choir archive, which includes administrative and performance records, press cuttings and more. This research sheds light on the importance of a choir that is still in existence but has had little scholarly attention to date. The particular emphasis on the early years will focus much of the discussion on Leeson, who has been overlooked despite having made an important contribution to Dublin's musical life in the second half of the twentieth century.

Roddy O'Keefe is a Lecturer at MTU Cork School of Music, where he delivers modules in Repertory Studies, Orchestration Foundations and Creativity, Innovation & Teamwork. As a professional trombonist, Roddy has played with numerous ensembles throughout Ireland and abroad, most notably with Crash Ensemble, Ireland's leading contemporary music group. He has recently started a part-time PhD at TU Dublin Conservatoire under the supervision of Dr Maria McHale and Dr Kerry Houston. The PhD is partly funded by The Guinness Choir and was initiated following the acquisition of

the Choir archives by TU Dublin. The research focus is on the history of the Choir, and how the Choir fits into the broader musical landscape of Dublin and Ireland. There is a particular focus on the founding conductor of the choir, Victor Leeson.

'Domestic Art Music and the Irish Young Lady'

(1800-1899) [10-minute paper] In discussions of nineteenth-century art music in Ireland, the role of women therein has until recently been significantly overlooked. As a consequence, there is a rich and vibrant musical culture which is in urgent need of recovery. This paper aims to explore the distinct function of domestic art music in the lives of upper- and middle-class young women in nineteenth-century Ireland (1800-1899).

Through an examination of societal and educational principles and practices, we can better understand the significant role that music played in the social mobility, status and independence of young women during this period. In particular, I discuss domestic music and female music-making in relation to their historical context and social significance. Drawing on key primary sources including nineteenth century newspaper and periodical sources as well as contemporary concert-programmes, pedagogical texts and other relevant primary and secondary literature, important factors are revealed. These include the implementation of music instruction in convent boarding schools and the representation of music as an essential 'accomplishment' for young women. This research illuminates the formative social role played by art music in the lives of young women in Ireland, especially in the later nineteenth century. It subsequently attempts to understand and interpret domestic music-making as a crucial element in upper- and middle-class Irish female experience in this period.

Emma Arthur is a recent BMus graduate from UCD. As part of her degree, she completed a dissertation entitled 'The importance of domestic art music in the lives of women in Nineteenth-century Ireland' under the supervision of Professor Harry White. Emma is currently enrolled in UCD's Masters of Musicology degree. She also works as a tutor for the school of music and is a member of the student-staff committee. In August 2022, she was selected for the Roche Continents Program in Arles, France, a scholarship program of 57 European university students from the arts and sciences. Emma is in her fourth year as a recipient of the UCD Choral

Scholarship. She has been a part of several recording projects with the choir under Signum Records including an ongoing project based on the poetry of James Joyce.

Session Four

4a: CHMHE Awards

An Analysis of the Functions and Applications of Adaptive Music in Video Games [15-minute paper]

This paper explores the application and function of adaptive music in video games. In contrast to traditional musical scores that are scripted to coincide with specific events depicted on screen, adaptive music changes in real-time, mapping to the ebb and flow of a player's actions within the game. Here it is posited that adaptive music can enhance the affective qualities of video games, contributing to the creation of a more interactive, immersive and emotionally nuanced experience compared to alternative mediums such as film and television. Firstly, there will be reflection on the development of adaptive music as a form. Following this is an analysis of its functions and application of adaptive music are shown through two case studies: *Untitled Goose Game* - a puzzle-adventure game that uses adaptive music to amplify the player-driven comedy; *Ape Out* - arcade-style beat 'em up that features a machine learning based procedural score to heighten tension. Finally, proposals are made regarding the further development and application of adaptive music in video games.

Siobhan Doyle holds a honours degree (BA Hons) in film and music, having recently graduated from University College Dublin. Aside from her interest in ludomusicology, Siobhan works with the Dublin branch of global music non-profit *shesaidso*.

Re-evaluating Sexual Predation and Female Vilification in Anglo-American Hard Rock and Heavy Metal Cultures in the 1970s and 1980s [15-minute paper] This paper seeks to examine the problem of sexual predation and statutory rape in Anglo-American hard rock and heavy metal cultures, particularly of the 1970s and 1980s. Following events such as the #metoo movement, cultural critics are reassessing predatory sexual interactions between artists and fans with revised perspectives on abuse and consent. I investigate

why predatory encounters were historically normalised in hard rock and metal cultures, examine their power dynamics, and highlight how heavy metal music exemplifies these ideological problems. This analysis identifies specific discourses in critical writing and cultural ideology, which undermine women's perspectives. Through diverse constructions that exclude and vilify women while obfuscating male agency, the examined Rock culture aligns participants of the culture with male heroes over female victims. To analyse these discourses in practice, this paper turns from musicological writing to contemporary accounts, including groupie memoirs and newspaper articles. Personal experience and discussion portray complexity in sexual encounters. But any account that frames young women's forward sexuality as purely progressive must be balanced with unequal power dynamics in status, knowledge, and emotional expectation. Utilising the case study of *Mötley Crüe*, I highlight the ways in which the above discourses are reinforced musically. At the heart of the paper lies the reconciliation of sexual abuse with the consumption and fandom of music, and the issue of holding powerful people accountable. I aim to question how the approach to exploitative culture in Anglo American society has changed suggest ways in which fans may reassess their cultural engagement.

Hanke Kelber is a postgraduate student with research interest in musicology and English literary criticism. Her research in musicology especially concerns gender and musical subculture. She received her Bachelor of Arts in Music and English at University College Cork in 2022 and is currently obtaining a Masters of Arts in English, focusing on Literature and Modernities.

Zoe Conway's Work as a Reflection of Bi-Musicality in Irish Traditional Music [15-minute paper] Zoë Conway has established a unique individual musical style which reflects bi-musicality within Irish traditional music. A virtuoso on both the violin and fiddle, Conway combines her knowledge of classical music and Irish traditional music to create pieces which integrate characteristics of both genres. The supposed classicisation of Irish traditional music is a prevalent feature in the tradition today. Conway's work is an example of an effective way in which this can be achieved, while also preserving the

fundamental nature of Irish traditional music. In this presentation, I will discuss how Conway's music and performance choices reflect a broader way in which Irish traditional music has adopted classical tendencies, and the influence this has had on her pursuit of Irish traditional music.

Kerri Lynch comes from a musical family in county Cavan. She started playing the fiddle at the age of 9 and is an active member in her local Comhaltas Ceoltóirí Éireann branch. She began classical violin studies at age 14 and has received multiple RIAM High Achiever Awards for her studies. As well as being an active performer, Kerri has been teaching the fiddle and violin for a number of years. Upon finishing secondary school, Kerri completed a QQI Level 5 in Music Performance at Cavan Institute for which she was awarded student of the year. In 2022, Kerri graduated from Maynooth University with a Bachelor of Arts International in Music and French. In her award-winning dissertation, "The Blend of Classical and Irish Traditional Music: A Study of Zoë Conway", Kerri combines her knowledge of classical music and Irish traditional music to form an analysis of how the two have begun to intertwine in recent years.

4b: Arts in Culture

Transculturality of Trumpet Styles in Contemporary Trumpeting in Western Serbia [20-minute paper] The subject of my research for my doctoral dissertation is the contemporary trumpeting of Western Serbia over the last twenty years, which was gradually reached over the course of four decades. Apart from the most general determinant stylistic and repertoire characteristics of the three trumpet centers in Serbia, not much is known in the ethnomusicological, but also in the general discourse, about the stylistic characteristics of trumpet orchestral music in western Serbia (but also in northeastern and southeastern Serbia). Also, the trumpeters themselves are not sure how to define the differences between the trumpet orchestral music of the mentioned centers of Serbia. The main initial hypothesis would be that the contemporary trumpeting of Western Serbia represents a stylistic mixture of the performance of the repertoire of Western, Northeastern and Southeastern Serbia with the orchestral stylistic features of Central European wind orchestra music. Certain musical elements in brass band music can also be found in certain countries of Central Europe. Another

hypothesis is that the Dragačevo's Assembly of trumpeters in Guča was the starting point for mutual contacts between the trumpet orchestras of all three previously mentioned centers of Serbia and that it largely determined the further course of the 'life' of this type of music in Serbia and its popularization outside the country's borders. The research methods that will be used in the work are the following: classification, analysis, statistics and experimentation. The goal of this doctoral dissertation is an attempt to answer the following questions: what are the characteristics of contemporary trumpet orchestral music in Western Serbia? It is also important to shed light on the role of the Dragačevo's Assembly of trumpeters in the creation of modern trumpeting in Western Serbia within the competition and show segments.

Jelena Joković (1992, Belgrade, Serbia). She graduated in 2015 and received her master's degree in 2017 at the Faculty of Music in Belgrade, at the Department of Ethnomusicology. She is currently in the final year of her doctoral studies, with the registered topic of his doctoral dissertation entitled 'Transculturality of Trumpet Styles in Contemporary Trumpeting of Western Serbia', under the mentorship of Assoc. Dr. Mladen Marković. So far, she has participated in several domestic and international scientific conferences and published several scientific papers in international journals and collections of papers, as well as one ethnomusicological monographic study: She was engaged as a junior researcher on the project of the Ministry of Science and Information of the Republic of Serbia, entitled 'Musical and Dance Traditions of Multicultural and Multi-Ethnic Serbia' (no. 177024). She plays the violin, piano, flute, doubles-flutes, ocarina, gusle, and for the purposes of his doctoral dissertation, she has been learning to play the trumpet.

Local Mass Art and Intangible Cultural Heritage: From Ritual Culture to Square Dance [20-minute paper] The project chosen for this presentation is a square dance currently prevalent as a kind of mass art in the Sihong area, China. This dance performance form is rooted in the traditional rituals of the local fishermen, known as Yugu. These were comprehensive performance including dance, music, chant, paper-cutting, traditional opera and other artistic elements, and gained listing as a national-level ICH project in China in 2014. Faced with the urgency of passing on Yugu in the context of a rising tide of ICH programmes

within China, which encourage activists to popularise and promote excellent folk or mass culture but which remains nervous about overt signs of religious practice, a group of literary and artistic workers undertook extensive research and extracted the dance elements from the Yugu rites. Their new creation preserves the fishing drum that was central to the ritual as its core element, maintaining drumming movements and basic rhythmic patterns. Their aim was to produce a popular recreational art form that would successfully educate the masses about the older Yugu tradition. The programme has been well received and exceeded its expected results so far.

In this presentation, I analyse the close relationship between mass art and ICH work in this case study, reflecting from the perspectives of historical background, administrative structures and cultural functions. I also ask what this kind of transformed revival can achieve in relation to national visibility for Yugu, local preservation of the tradition and for the fishermen's cultural identity.

Weiyang Li is a PhD student in Ethnomusicology at the Department of Music, University College Cork, Ireland under the supervision of Prof. Jonathan Stock. Her research is mainly about related Intangible Cultural Heritage in China in the New Age through the situation in fishermen's musical culture.

The Musical Process of Louis Stewart and its Impact on Jazz Culture [20-minute paper] Louis Stewart (1944-2016) was an Irish jazz guitarist. Stewart's place in the history of jazz in Ireland is unparalleled. Over a period of fifty years, he performed and recorded prolifically, eventually enjoying international acclaim in the early 1970s after being recruited by the acclaimed American jazz musician Benny Goodman into his band. Stewart's success has had a profound impact on the jazz scene in Ireland and is widely credited as the most important Irish jazz musician to date. However, despite having achieved international acclaim along with his unquestionable influence on the Irish jazz scene, there is a striking lack of in-depth knowledge about his work. To date, his improvisational techniques have yet to be put to page and studied, and there are no publications containing his musical scores, which is in stark contrast to other musicians of similar stature and influence. There is also little existing biographical research surrounding his approach to practice,

performance, and wider views and opinions on jazz and music.

This paper discusses the gaps in current research, and the proposed methodology to address these gaps, such as the use of contemporary musical analysis techniques on select discography spanning Stewart's career to determine his musical process, and documenting oral history from Stewart's bandmates, students, and acquaintances to further elucidate his journey from a self-taught beginner to a high-level improviser, and his subsequent impact on improvised music culture in Ireland and abroad.

Chris Colloton is a jazz musician and PhD researcher at Maynooth University under the supervision of Dr Laura Watson. His research interests include jazz and improvised music, the music of Louis Stewart, jazz guitar, and Irish jazz culture. His master's thesis, entitled 'The Impact of the Picking Hand on Individuality in Jazz Guitar', explored the diverse interpretations of the right-hand picking technique in jazz guitar through a case study of three prominent guitarists: Wes Montgomery, George Benson, and Kurt Rosenwinkel. In 2019, he presented a lecture-recital at TU Dublin entitled 'The Improvisational Techniques of Bill Frisell' which described the eclectic musical style of American guitarist Bill Frisell, and how he draws on influences from outside of jazz to inform his improvisational approach.

4c: Archival Treasures

Bourgault-Ducoudray's Folksong Collections: Towards a pan-Celtic Musical Identity [20-minute paper] A few decades after Théodore Hersart de la Villemarqué's *Barzaz Breiz*, Louis-Albert Bourgault-Ducoudray (1840-1910) was one of the first French composers to collect Breton music and to arrange it for piano and voice. Even though his collections have been mostly forgotten today, the *Trente Melodies de Basse Bretagne* (1885) and *Quatorze Melodies Celtiques* (1909) had a big impact on both classical and folk music. Far from being limited to a parlour use, they were often performed in concert and heard on the French radio in the early twentieth century. They became a source of inspiration for many other collectors and musicians, from Marjory Kennedy-Fraser's *Songs of the Hebrides* to Alan Stivell's "Kloareg tremelo" and "Mona". This paper will discuss the circulation of these *mélodies* from the time of their publication to the present day. Through a historical, contextual analysis of literature, it will explore their influence

in the creation of a pan-Celtic musical identity. Looking at primary sources such as *L'Âme Bretonne* (1902) by Charles Le Goffic, it will investigate the role of Celtic societies and international festivals in the mediation of those songs, starting with the 1899 Eisteddfod in Cardiff. This gathering not only contributed to the diffusion of Breton songs in Wales and Ireland; it also inspired Bourgault-Ducoudray's *Quatorze Melodies Celtiques* (Scottish, Irish and Welsh folksongs).

Sydney Rime studied in Paris and Versailles for both academic degrees (French literature, music history) and performance degrees (piano, pianoforte, harpsichord). After graduating, she specialised in Early Music at the Royal Conservatory of the Hague (Netherlands). Since 2010, she has been teaching piano and music theory in Conservatories, while leading a career as a historical keyboard player and music historian. She started a Ph.D. in Musicology at Maynooth University in 2022, under the supervision of Dr. Adrian Scahill. Her research project is about folksong collections of the late nineteenth century with a pan-Celtic dimension.

Navigating Ephemerality: The Irish Traditional Music Archive during the Covid-19 Pandemic [20-minute paper] In response to COVID-19, the Irish traditional music community engaged more with technology to remain active. The passing of music, songs, and the stories surrounding these (metadata) are transferred by a process of imperfect absorption, resulting in plurality and changes. To conceptualise this, I adopt Maurice Halbwachs' understanding of collective memory: a number of 'points of contact' which allow members to carry memories that are capable of living in the consciousness of the group. The increased use of technology facilitated the creation of new 'points' to inform a collective memory.

In this paper, I examine one such 'point': the digital landscape of the Irish Traditional Music Archive (ITMA). In response to the removal of synchronous performance, it shifted from a fixed 'point' in the collective memory to shaping the collective memory of the tradition. I look at two of ITMA's series: 'Drawing from the Well' (2020-2021) and 'Saothar' (2021-). ITMA became a figure of transmission with significant public engagement from the traditional community throughout the pandemic.

I argue that this dynamic approach presents a new future of archiving, with the digital presence of ITMA acting as a space for collective memory to coalesce. By reorienting the position of the archive its fixed nature can further the collective memory of Irish traditional music.

In moving from a 'point of contact' in the collective memory to this more active role, ITMA positively advanced Irish traditional music further along the enduring, yet ephemeral journey of a vibrant oral tradition.

Eoin Kearns is a Musicology Research Master's student at Utrecht University, having completed his undergraduate studies at Trinity College Dublin. He is currently assisting at the Meertins Instituut, Amsterdam, as part of Polifonia. This is an EU Horizon 2020 Programme which aims to enhance our understanding of a European musical heritage through an interdisciplinary, computational approach. Eoin developed an interest in ethnomusicology through his study of Irish traditional music, and is an avid uilleann piper. His research areas include the role of music in cultural identities, oral traditions and transmission, digital archives and institutional studies.

What a Waste! Coming to know the medieval liturgico-musical fragments of Marsh's Library, Dublin

[20-minute paper] The evidentiary value of fragmentary material is well documented. In his 2018 monograph, *Books before Print*, Erik Kwakkel called attention to the fact that the early history of the Bible as a book could not have been written if fragmentary evidence had been discarded. Two years later, Giovanni Varelli stressed that *membra disiecta* of music codices often constitute 'the only surviving corpus of sources for entire periods, styles, or genres in the history of early European music': William Duba and Christopher Flüeler have also highlighted the importance of in-situ liturgical fragments to musicologists. As well as bearing witness to humanity's ability to create, destroy, recycle and – in the case of biblioclasts like Otte Ege – to profit, these parchment 'oddments' often contain critical testimony about regional devotional observances, prescribed/proscribed liturgical rituals, and the musical, scribal, intellectual and cultural practices of the High and Late Middle Ages. Yet the extant medieval liturgico-musical fragments in Irish archives continue to receive scant attention by comparison to their more complete

counterparts. This paper aims to remedy this situation by introducing the medieval notated fragments of the Y Room collection in Marsh's Library, Dublin which are relatively unknown in the wider scholarly community and, to date, have largely been used as a teaching resource. The paper also presents the findings of a detailed comparative palaeographic and repertorial study of fragment 176, which bears important witness to a liturgical tradition from the transitional, post Conquest period, a field hindered by a paucity of representational sources.

Fiona Baldwin is final-year PhD researcher at University College Dublin under the supervision of Dr Frank Lawrence. Her primary research focuses on the music of the Use of Sarum within the extant sources of the secular Office in the late medieval provinces of Dublin and Armagh. She holds honours degrees in Vocal Performance from TU Dublin Conservatoire and Applied Languages from Dublin City University, and a Masters in Liturgical Music from Maynooth College. She has been a member of the Student Steering Committee of the Society for Musicology in Ireland since 2018 and was co-editor of issue 10 of *The Musicology Review*. Fiona continues to perform regularly as a soloist, choral singer and choir director.

Session Five

5a: Performance Preparation

Racial Play in a Music Video Trilogy: Analysing Tyler, The Creator's 'Yonkers', 'Buffalo' and 'Find Your Wings' [20-minute paper] Tyler, The Creator (Tyler Gregory Okonma) is an African American rapper, music producer, entrepreneur and Grammy awarded artist who have been vigorously challenging representations of black masculinity in American rap music; mainly on its stereotypes related to gangsta rap and hypermasculinity. In his three videos "Yonkers" (2011), "Buffalo" (2015) and "Find Your Wings" (2015), Tyler seems to propose a trilogy of his evolution and maturation as a black artist who does not fit in long-term stereotypes related to black masculinity in American rap music. In all of them, feelings of inadequacy and awkwardness are evidenced through a significantly racial play between whiteness and blackness in order to expose Tyler's outsider condition in the hip-hop context. Understanding such intriguing artist and his

emblematic music videos is crucial in a political moment in which the racial debate is prominent and necessary. In this paper, I will briefly analyze Tyler's trilogy in order to discuss important contemporary matters such as race, gender and popular culture.

Gustavo Souza Marques is a music scholar and producer also known under the stage names Gusmão and Gusashi. Marques concluded his doctorate on the musical work of Tyler, The Creator at University College Cork (Ireland) in 2021. Dr. Marques's main interests are critical race theory, postcolonialism, media studies, music and performance. Now, Dr. Marques is interested in going further in his racial and postcolonial studies by analyzing the anime Netflix series Yasuke which portrays the real story of an African samurai in the late-16th century Japan and has hip-hop producer Flying Lotus as its executive producer.

Mille-feuille: an exploration of the layering processes that occur in mental practice in music performance preparation [30-minute lecture recital] This lecture-recital will explore the role that mental practice has to play in within a collaborative pianist's artistic practice and preparation of repertoire for performance. The layering processes that occur in mental practice visualisation, and the factors that affect them, will be discussed and supported by live examples. The interconnection of these layering processes with physical practice, and how they might develop over time, will also be considered. Differences that lie between the preparation of solo piano and duo chamber music repertoire will be demonstrated with examples from Schubert, Sonata in G major for Piano, D. 894, and Rebecca Clarke, Sonata for Viola and Piano.

Aileen Cahill: Originally from Sligo, pianist Aileen Cahill is best known for her extensive collaborative work across instrumental and vocal genres. A Masters graduate in Solo Piano (Dr. John O'Connor, Royal Irish Academy of Music) and Piano Accompaniment (Catherina LEMONI-Doherty, TU Dublin Conservatoire), Aileen has been awarded many prizes and bursaries for solo piano, piano concerto, instrumental and vocal chamber music, as well as for further research.

In concert, she has appeared with Budweis Philharmonic Orchestra (Switzerland), Viarmes Chamber Orchestra (France), Greystones Symphony

Orchestra, Irish Youth Wind Ensemble. She is a frequent conductor-soloist with Sligo Baroque Orchestra, with whom she has performed five Mozart piano concerti.

Previously répétiteur at Dundalk I.T., Maynooth University, and Lecturer in Piano and Piano Accompaniment at TU Dublin Conservatoire, she is now a doctoral candidate at the Conservatoire where she is a Research Scholar, and Scholar-in-Residence at the Contemporary Music Centre.

Automne: An Examination of Cecile Chaminade's Approach to Recorded Performance [20-minute paper]

Cécile Chaminade (1857-1944) was a prolific French composer and pianist who published approximately four hundred works and undertook several successful concert tours in Europe and America. Furthermore, as an exponent of the developing recording technology from the end of the nineteenth century, Chaminade was one of the earliest recording artists. In spite of this, there has been no scholarly examination of her recordings.

Between 1901 and 1914, Chaminade recorded twenty-two of her compositions on disc records and reproducing piano rolls. Among the piano rolls recorded was her popular concert étude, *Automne* (published in 1886) which was recorded for the Aeolian Company's Duo-Art instrument. According to Charles David Smith's Duo-Art catalogue, the roll was still available by September 1923, highlighting the work's continuing popularity into the twentieth century.

Through a combination of close listening and the use of Sonic Visualiser, it is possible to explore Chaminade's own interpretation of her music. This paper will examine her recording of *Automne*, focussing on her approach to tempo flexibility, pedalling and dislocation. These aspects will be further examined against the published score and Chaminade's writings on the work, most notably, an article published in *The Etude* (1930). This examination of written and recorded sources aims to provide an insight into how Chaminade performed one of her most popular works, along with further considerations of her performance style more generally.

Ella Fallon is a first year PhD student at TU Dublin Conservatoire, conducting research on the recorded performance style of Cécile Chaminade under the supervision of Dr Maria McHale. In 2020,

she completed her Bachelor of Music at the Conservatoire with a specialisation in Musicology for which she wrote dissertations on Mozart's cadenzas and the concept of late style respectively. Ella is also a pianist and the organist for St. Brigid's Cathedral Kildare. Her doctoral project combines her passions for research and performance. Performance highlights include the John Field Room of the National Concert Hall and the Orgelpark in Amsterdam. She was awarded first prize in the Sidney Grieg Memorial Organ competition at TU Dublin Conservatoire and received commendations in the Esposito Cup and the Senior Organ competition in the Feis Ceoil.

5b: Operatic Queries

Antiphonal Composing in Salvatore Sciarrino's *Superflumina* [20-minute paper] The title of *Superflumina* by Salvatore Sciarrino, which premiered at the Nationaltheater Mannheim in 2011, refers to a biblical text, namely the beginning of the Psalm 137 - 'superflumina Babylonis', in English: 'By the rivers of Babylon'. In addition, Sciarrino makes further references to religious matter, for example by inserting an antiphon in *Quadro III*. In this way, Sciarrino connects the Psalm text with the antiphonal way of making music that is used in church music when reciting the Psalms.

According to Sciarrino, this *Quadro III (Antifona)* is supposed to represent an interrupted dream that in a certain way assumes the function of peripeteia. In this interrogation scene, a decisive turning point occurs that influences the fate of the protagonist, La Donna. She recites fragments from the Song of Songs while being interrogated by a policeman. At the same time, the various instruments perform very disparate sound elements that can hardly be held together by a uniform measure of time (cf. Saxer 2011). Various musical ideas are thus opposed here, by means of which Sciarrino attempts to implement the concept of antiphony in his composition.

In my research, I will therefore devote myself to identifying compositional strategies that clarify Sciarrino's approach to the antiphonal mode of composing. This will also shed light on the question of which elements from antiphonal singing Sciarrino adopts for the quotation of the Song of Songs, and in what form he integrates them into his compositional style.

Daniel Serrano studied composition with Michael Jarrell and music theory with Gesine Schröder at the University of Music and Performing Arts Vienna (mdw). At the Leonard Bernstein Institute of the same institution he teaches as Senior Lecturer for Music Theory. He also received the 1st prize of the Fanny Hensel Composition Competition 2015, the 1st prize of the GMTH Artistic Competition 2017, the Nikolaus Fheodoroff Composition Prize 2017 and the mdw Appreciation Award 2020.

Is there a Wagnerian *Verfremdung*? Semiological and analytical insights into spectatorial emancipation in the Ring Cycle [20-minute paper]

Inscribing itself within recurrent debates over the arguable pre-modernity of Wagner's conception of "Total Art", this paper seeks to examine the Wagnerian *Gesamtkunstwerk* as a linguistic construct in rupture with the history of theatrical and operatic representation. Moving beyond the generalizations of Wagnerian music-dramas as being immersive and quasi-hypnotic works (which have dominated fin-de siècle and postwar critical discourses), I propose to highlight their still underrated focus on critical modes of spectatorship. Indeed, by exploring the linguistic treatment of motivic association that lies at the heart of total art, I argue that Wagner's syncretic language prefigures what Jacques Rancière would later call the 'emancipated spectator'. My study of Wagnerian associativity in Barthesian semiological terms will focus on the way motivic connotation and metalanguage generate a form of linguistic ostentation that forces the passive opera-goer to critically engage with the intricacies of musico-dramatic signification.

I wish to explore this confrontation of the Wagnerian spectator with the authorial presence in the complex motivic world of the Ring cycle, in order to better understand the relevance of this musico-dramatic reform of the genre beyond the 19th century. On the one hand, I look at the visionary impact of this reform on more modern modes of emancipated spectatorship, such as Brechtian *Verfremdung*. On the other, I show how such a reading of Wagnerian associativity can shape our understanding of contemporary *Regietheater* practices, such as Peter Konwitschny's provocative Stuttgart staging of *Götterdämmerung* (2003). Thus, I hope to emphasize the far-reaching impact of Wagner's shaping of a modern critical

spectatorship, as well as its relevance to our perception of opera and drama today.

Richard Mecarsel is a music PhD student born in 1994. Having studied piano performance and music analysis at the National Lebanese Conservatory, his interests range from musical theory to literature, poststructuralist philosophy and aesthetics. He is currently a doctoral student and seminar leader in music at Royal Holloway, University of London under the supervision of Dr Mark Berry and Prof Julian Johnson. He spoke at the 'Wagner 1900' conference (Jesus College, University of Oxford - 2018), presenting a paper entitled "Theatre as a codified mediator: the posthumanistic ideal of Wagner, Artaud and Brecht". An adapted version of this paper was published in *The Wagner Journal* in March 2020. He was also a finalist of the Wagner Society's Young Lecturer Prize in 2020. He has also published a study entitled "Wagner, Artaud et Brecht, l'idéal post-humaniste d'un théâtre médiateur" in the 73rd issue of "Littératures" (Presses Universitaires du Midi, France).

5c: *Eurasian Connections*

Glazunov, Genealogy and Genre: Cyclical Strategy in Glazunov's Piano Concerto in F Minor, Op. 92

[20-minute paper] 'In this delightful and compendious work Glazunov amuses himself by combining the rules of two games; one, the game of Liszt in his E-flat Concerto; the other the game of Tchaikovsky in the variation finale of his Trio.' So opined Donald Francis Tovey in his *Essays in Musical Analysis* - but what if these two composers were opponents in the same game? Glazunov composed his first Piano Concerto in 1911 whilst serving as director of the St Petersburg Conservatory. A pre-soviet work, this concerto exhibits many traits of what some scholars have started to call Russian Silver Age music. Being adopted from literary studies, the term is a problematic one, and denotes varying degrees of nostalgia for fin de siècle Russian Art, Literature and Moscow Socialite Culture. This paper initially looks at Glazunov's concerto in its genealogical context - tracing the link from John Field's model up to the merging of Tchaikovsky's and Rimsky-Korsakov's (via Liszt) approaches to the genre. I then present a formal analysis in line with the contemporary 'genre critical' branch of the new *Formenlehre* (Horton-2017, Taylor-2016, Vande-Moortele-2017), before drawing conclusions on its fascinating approach to two-movement concerto form, and its internal

tonal balance. These observations are then situated in the wider context of fin-de-siècle Russian music and culture, and challenge previous attempts by Western analysts generally Austrocentric analytical methods to analyse such works. I advocate closer engagement with the cultural and philosophical contexts of not only Glazunov, but any analytical endeavour involving the fin de siècle post-romantic Russian composers.

Darach Sharkey is a composer, pianist and music theorist from county Donegal, Ireland. He studied music at the University of Edinburgh, where he majored in classical piano and music-analysis. He continued his studies there to complete an MMus in 2019, under the supervision of Dr Benedict Taylor. He is currently a PhD candidate in music theory and analysis at Durham University. His thesis focuses on the fin de siècle Russian Piano Concerto and is supervised by Professor Julian Horton and Dr Ian Dickson. Darach was the recipient of the Reid School of Music Bucher-Fraser scholarship in 2018, and is currently the Global Citizenship Scholar at Ustinov College, Durham. Much of Darach's research focuses on Piano Concerti and the Russian composer-pianist Nikolai Medtner. He is also interested in New-Formenlehre, Neo-Riemannian Theories, Semiotics, Beethoven, Romantic/Organicist Philosophies and Ludomusicology.

Catholicism or Confucianism? Philosophical Hybridity in the Eight Songs (1602) of Father Matteo Ricci

In 1602, after 19 years of arduous missionary work in China, the Italian Jesuit Matteo Ricci finally sent a clavichord as a gift from Europe to the Ming Dynasty's Emperor Wanli in the Forbidden City. At the Emperor's request, Ricci improvised eight songs in Chinese for this magical keyboard instrument

from the West that the Emperor had never seen before, entitled in Italian *Le Otto Canzoni per Clavicembalo Occidentale*. Although the musical scores have been lost, the lyrics of these eight songs have thankfully survived to this day. The clever and erudite Matteo Ricci seized the opportunity to use his lifelong understanding of traditional Chinese Confucianism and the basic moral teachings of Catholicism to create eight basic ethical standards based on his proficiency in Chinese. How did he cleverly combine the wisdom of Eastern and Western philosophies in these eight songs? What aspects of moral principles and philosophical ideas do they embody? What are the important influences they have had in the history of the exchange between Chinese and Western music? This paper will focus on these three questions and attempts to chart a new future for the Sino-Western musical exchanges.

Yaoshen Liang is a first-year PhD student at the Department of Music, UCC and the award holder of the 2022 Irish Research Council Postgraduate Scholarship for his study of '*Matteo Ricci's contribution to the history of Sino-Western musical exchanges*'. He earned his Master's degrees in Vocal Singing and Musicology with distinction from the Conservatory di Antonio Vivaldi and the Alma Mater - University of Bologna in Italy in 2015 and 2019, respectively. His recent publications are Liang Y. (2020) *From Text to Field - Study on the intercultural communication of music in Collection of Chinese Works and Translations by Matteo Ricci from the perspective of Maritime Silk Road*, Review of Educational Theory, Singapore (03) 36-40 (ISSN: 2591-7633), and Liang Y. (2020) *The origins of Huayin Laoqiang*, Times Education (08), China (ISSN: 1672-8181). His research interest is the history of European missionaries' musical activities and contributions in Early Modern China.

Keynote Speaker Biography

Dr Tim Summers is a lecturer in the Department of Music, Gender Institute, and Centre for Audiovisual Research at Royal Holloway, University of London. Dr Summers researches and teaches music in Western popular culture, most often dealing with music for film, television and video games. The recurring theme in this research is an attempt to understand the musical experiences and educations that mass media provide for the huge audiences they address.

Transport to UCD

Bus

The TFI 90 Minute fare (TFI 90) now applies to most journeys in the Dublin area and is only €2.00 for adults, €1.00 for young adults (19-23) and students, and €0.65 for children (up to and including 18 years).

If you do not have a leap card you will have to pay in exact cash on the bus as there is no change given.

- <https://www.transportforireland.ie/fares/bus-fares/>

To look up buses to and from UCD using the N11 entrance, the TFI app can be used. The stop getting off at UCD from town is stop 2007 and the stop getting on from UCD towards town is 768.

Luas

The Luas Green line goes from town to Stillorgan, you can then walk or take a bus toward campus from there. For the Luas you can buy a ticket at the stop, you can use either cash or card to buy your tickets. <https://luas.ie/>

Dart

If you are taking the Dart the closest stop would be Sydney Parade. It is a 15 minute walk to campus from there. For the Dart you can buy a ticket at the stop, you can use either cash or card to buy your tickets. <https://www.irishrail.ie/en-ie/rail-fares-and-tickets/fares-info/dart-and-short-hop-zone>

Food on Campus

On campus there are various places to get a meal or snacks.

- BlueBird Cafe
 - Located in Newman. This busy cafe serves hot and cold drinks as well as pastries and a few sandwiches.
- The Gerald Manly Hopkins building
 - This building includes a canteen that serves hot food, it closes at 4pm
- The Students' Union Shops
 - There are three of these, located by the Engineering building, the Library and the Old Student Centre. These shops serve hot and cold food as well as snacks, hot drinks and minerals.
- PI
 - Located in the Science building, PI serves hot food, including a comprehensive breakfast.
- Centra
 - Located in the student village, Centra includes hot and cold food as well as snacks, hot drinks and minerals.