

2024  
**SMI/ICTMD-IE**  
POSTGRADUATE  
CONFERENCE



**MAYNOOTH UNIVERSITY**  
12–13 JANUARY 2024

# WELCOME

On behalf of the organizing committee, we are pleased to welcome you to the SMI/ICTMD-IE Postgraduate Conference hosted at Maynooth University. This annual conference offers postgraduates and early career researchers an important opportunity to share their research among colleagues at a similar stage in their academic journeys. It provides an essential space to learn from each other, make connections between diverse researchers and topics, and to take important and foundational steps toward their careers in music research. Since its inception, this conference has always been marked by its collegiality and interdisciplinarity. These intertwined ideals were foundational perspectives of our tireless and diligent committee, and we hope you carry them forward during your time at Maynooth.

This conference has been made possible by Maynooth University's Research Development Office who have graciously provided funding for this conference — to them we offer our most heartfelt thanks. We also extend our appreciation to Dr Estelle Murphy, Dr Antonio Cascelli, Dr Ann-Marie Hanlon, and Prof. John O'Flynn for the support they provided to the organizing committee. We also thank Dr Adam Behan, Rory Corbett, Dr Joanne Cusack, William Kearney, Róisín King, and Hannah Millington for their contributions. Finally, we would especially like to thank Prof. Ian Biddle for joining us from Newcastle University. We look forward to his keynote, '1947: Towards an Historiography of Musical and Sonic Devastation', with great anticipation.

We also thank SMI and ICTMD Ireland for their continued dedication to opportunities for connection and professional development for music researchers at all stages of their careers. Delegates are reminded of the potential publication opportunities afforded through membership within SMI and ICTMD-IE: *Spéis*, *Ethnomusicology Ireland* and the *Journal of the Society for Musicology in Ireland*. We hope your relationship with SMI and ICTMD-IE continues through engagement with these post-conference avenues and through attendance at upcoming events.

**Conor Power and Dr Kaylie Streit**  
Conference Co-Chairs

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Conor Power (Maynooth University)  
Dr Kaylie Streit (University College Cork)

**Conference Committee**

Dr Adam Behan (Maynooth University)  
Rory Corbett (Maynooth University)  
Dr Joanne Cusack (Maynooth University)  
William Kearney (Maynooth University)  
Róisín King (Maynooth University)  
Hannah Millington (Dublin City University)  
Dr Estelle Murphy (Maynooth University)

**Presenters**

Prof. Lorraine Byrne Bodley (Maynooth University)  
Dr Antonio Cascelli (Maynooth University)  
Dr Ann-Marie Hanlon (University of Galway)  
Prof. John O'Flynn (Dublin City University)

**Conference Assistants**

Clodagh Byrne (Maynooth University)  
Rose Cameron (Maynooth University)  
Lauren Cullen Brown (Maynooth University)  
Kayleigh Ferguson (Maynooth University)  
Hui Han Lui (Maynooth University)

**Keynote Lecture**

Professor Ian Biddle (Newcastle University)

**Session Chairs**

Dr Antonio Cascelli (Maynooth University)  
Paul Clesham (University College Cork)  
Dr Joe Davies (Maynooth University / University of California, Irvine)  
Dr Nicole Grimes (University of California, Irvine)  
Dr Ann-Marie Hanlon (University of Galway)  
Dr Eleanor Jones-McAuley (Trinity College Dublin)  
Dr Daithí Kearney (Dundalk Institute of Technology)  
William Kearney (Maynooth University)  
Dr James Mc Glynn (Trinity College Dublin)  
Hannah Millington (Dublin City University)  
Dr Ryan Molloy (Maynooth University)  
Prof. Christopher Morris (Maynooth University)  
Dr Áine Mulvey (Dublin City University)  
Prof. Tríona Ní Shíocháin (Maynooth University)  
Prof. Ian Pace (City, University of London)  
Dr Adrian Scahill (Maynooth University)  
Dr Kaylie Streit (Independent Researcher / University College Cork)

**Readers for the Alison Dunlop Graduate Prize**

Dr Maria McHale (TU Dublin)  
Dr Bryan A. Whitelaw (Queen's University Belfast)

**Adjudicators for the CHMHE Undergraduate Musicology Prize**

Dr Laura Anderson (University College Dublin)  
Dr Kerry Houston (TU Dublin)



**Maynooth University**

National University of Ireland Maynooth

## Friday 12 January 2024

**09:00–16:00** Registration

**LOGIC HOUSE FOYER**

**10:00–10:30** Welcome

**THE BEWERUNGE ROOM**

**Welcome from Maynooth University**

**Dr Antonio Cascelli**, Head of Music Department, Maynooth University

**Welcome on behalf of SMI**

**Professor John O'Flynn**, President of the Society for Musicology in Ireland

**Welcome on behalf of ICTMD Ireland**

**Dr Ann-Marie Hanlon**, Chair of ICTMD-IE

**10:30–11:15** Session 1

### THE BEWERUNGE ROOM

### THE O'CALLAGHAN ROOM

**1a The CHMHE Undergraduate Musicology Prize**

**Chair** Dr Antonio Cascelli (Maynooth University)

**Rebecca Armstrong** (Trinity College Dublin)

'Why musicologists don't dance': Perceptions of Ballet-Music in Scholarly Discourse, with Particular Reference to Adolphe Adam's *Giselle*

**Kimberley McCallum** (Queen's University Belfast)

Examining the Unashamed Accompanist

**1b Master's Student Presentations 1**

**Chair** Dr Eleanor Jones-McAuley (Trinity College Dublin)

**Marina Cabrera** (Maynooth University)

*Montage of Heck*: The B-side of Grunge Star Kurt Cobain

**Martina Rosaria O'Connell** (Royal Irish Academy of Music)

Mel Bonis's 'Sonate pour Violin et Piano' Reimagined for the Flute

**11:15–11:45** Refreshment Break

**LOGIC HOUSE FOYER**

**11:45–13:15** Session 2

### THE BEWERUNGE ROOM

### THE O'CALLAGHAN ROOM

### THE GILLEN ROOM

**2a Music Education in Ireland**

**Chair** Dr Adrian Scahill (Maynooth University)

**2b Lecture Recitals: Folk Musics**

**Chair** Paul Clesham (University College Cork)

**2c Exploring Historical Sources**

**Chair** Dr Nicole Grimes (University of California, Irvine)

<p><b>Emma Arthur</b> (University of Oxford) Art music and Music Education in Irish Convent Schools, 1830–1900: A Preliminary Survey and Interpretation of the Primary Sources</p>	<p><b>Conor McAuley</b> (Queen’s University Belfast) Musical Pathways: Trajectory, bodily knowledge, and experimental improvised Irish traditional music from a drummer’s perspective <b>(Film)</b></p>	<p><b>Kayleigh Ferguson</b> (Maynooth University) <i>Lux perpetua</i> From Candle to Camera: The Importance of Digital Stewardship in Manuscript Collections</p>
<p><b>Rebekah Donn</b> (Edinburgh Napier University) Music Theory and Analysis in Secondary and Higher Music Education in Scotland and The Republic of Ireland: A Comparative Study</p>	<p><b>Margaret E. Collins</b> (Fairfield University) The Resurgence and Development of the Native American Flute: A Musical Journey</p>	<p><b>Tegan Sutherland</b> (University College Dublin) ‘Musical Hunters After Novelty’: Critiques of Virtuosity in Avison and Burney</p>
<p><b>Fiona Gryson</b> (TU Dublin) ‘Tutor for the Irish Harp’ by Mother Attracta Coffey (M. A. C.) as a Source and Pedagogical Text for ‘The Irish Harp Book: a tutor and companion’ by Sheila Larchet Cuthbert</p>		

**13:15–14:15** Lunch **PUGIN HALL**

**14:15–14:30** The Alison Dunlop Prize of the Society for Musicology in Ireland **THE BEWERUNGE ROOM**

**Presented by** Professor Lorraine Byrne Bodley (Maynooth University)

**14:30–15:45** Careers Forum **THE BEWERUNGE ROOM**

**Chair** Hannah Millington (Dublin City University)

**Dr Joe Davies** (Maynooth University / University of California, Irvine)  
**Navigating the Funding Landscape**

**Dr James McGlynn** (Trinity College Dublin)  
**Postgraduate Publishing (Without Perishing): Realistic Options for Scholarly Contributions and Collaborations while Dissertating**

**Niamh Ní Charra** (University of Galway)  
**Reels to Reels — From Professional Musician to Professional Archivist**

**Dr Francesco Milella** (University College Dublin)  
**Juggling Priorities: Academic Life and Wellbeing**

<b>15:45–16:00</b> Refreshment Break		<b>LOGIC HOUSE FOYER</b>
<b>16:00–17:30</b> Session 3		
<b>THE BEWERUNGE ROOM</b>	<b>THE O'CALLAGHAN ROOM</b>	<b>THE GILLEN ROOM</b>
<b>3a Lecture Recitals: Contemporary Music Composition</b> <b>Chair</b> Dr Ryan Molloy (Maynooth University) <b>Vassilis Chatzimakris</b> (Bath Spa University) Scoring Determinacy and Indeterminacy: The Notation of Time, Space and Activity in Interfacial Scores <b>Daniel Vives-Lynch</b> (Trinity College Dublin) Irish Traditional and Contemporary Classical Synthesis: A Case Study on the Dismantling of Classical Musical Norms through the Development of Irish Traditional Polyphonic and Form-based Compositional Techniques	<b>3b ITM: Song, Instruments &amp; Events Chair</b> Professor Triona Ní Shíocháin (Maynooth University) <b>Colleen Savage</b> (Dundalk Institute of Technology) A Neglected Aspect of a Regional Song Tradition <b>Leandro Pessina</b> (Dundalk Institute of Technology) Music(king) in Droichead Átha — a Fieldwork Experience Among Music Events in Drogheda <b>Darren Culliney</b> (Dundalk Institute of Technology) The Pandemical Box: The Button Accordion in Ulster as Heard in Comhaltas' <i>FleadhFest</i>	<b>3c Cultural Heritage &amp; Intercultural Perspectives</b> <b>Chair</b> William Kearney (Maynooth University) <b>Yalun Yang</b> (University College Cork) Observation on ICH Selection and Support System in China <b>Mengwei Zhang</b> (University College Cork) Two Divergent Approaches to National Salvation Through Music — The Encounter Between Xiao Youmei and Nie Er
<b>17:30–18:30</b> Launch of special issue of the <i>Journal of the Society for Musicology in Ireland</i> , with reception hosted by the SMI		<b>PUGIN HALL</b>
<b>18:30</b>	Conference Dinner	<b>PUGIN HALL</b>

## Saturday 13 January 2024

**09:30–12:00** Registration

**LOGIC HOUSE FOYER**

**10:30–11:30** Session 4

### THE BEWERUNGE ROOM

### THE O'CALLAGHAN ROOM

### THE GILLEN ROOM

**4a Music of the USA**

**Chair** Dr Ann-Marie Hanlon (University of Galway)

**Dr E. Falade** (SOAS University of London)

Queering the Black Musical Atlantic

**Marta Siermantowska** (TU Dublin)

Presenting Early Jazz Accordion Styles

**4b Ludomusicology**

**Chair** Dr James Mc Glynn (Trinity College Dublin)

**James Ellis** (Royal Holloway University of London)

At the Push of a Button: Player/Avatar Fusion and the 'Gestural Potential' of Video Game Music

**Ben Major** (Royal Holloway University of London)

"This Sounds Familiar...": A Model for Sonic Tropes in Video Games

**4c Performance Studies 1: Voice**

**Chair** Dr Áine Mulvey (Dublin City University)

**Sandra Oman-Farren** (TU Dublin)  
Surviving Manon Lescaut: Navigating the Unique Vocal Complexity of Puccini's Eponymous Heroine

**Francesco Venturi** (Kingston University of London)

Voice Training Between Somatics and Metaphor

**11:30–12:00** Refreshment Break

**LOGIC HOUSE FOYER**

**12:00–13:00** Keynote

**THE BEWERUNGE ROOM**

**Chair** Dr Ann-Marie Hanlon (University of Galway)

**Professor Ian Biddle** (Newcastle University)

1947: Towards an Historiography of Musical and Sonic Devastation

**13:00–14:30** Lunch

**PUGIN HALL**

14:30–16:00 Session 5		
THE BEWERUNGE ROOM	THE O'CALLAGHAN ROOM	THE GILLEN ROOM
<p><b>5a Contemporary Music Performance</b>  <b>Chair</b> Professor Christopher Morris (Maynooth University)</p>	<p><b>5b Master's Student Presentations 2</b>  <b>Chair</b> Dr Kaylie Streit (Independent Researcher / University College Cork)</p>	<p><b>5c Performance Studies 2: Romanticism</b>  <b>Chair</b> Professor Ian Pace (City, University of London)</p>
<p><b>Laura Farré Rozada</b> (Royal Birmingham Conservatoire)            Conceptual Simplification: Shifting the Traditional Focus when Analysing, Learning and Memorising Post-Tonal Piano Music</p>	<p><b>Dylan Kelly</b> (MTU Cork School of Music)            The Impact of Darmstädter Ferienkurse on the Irish Musical Landscape from the 1960s Onward</p>	<p><b>Ilduara Vicente Franqueira</b> (Universidade de Santiago de Compostela)            The Romantic Composer and His Relationship with Folklore in Galicia: The Case of Juan Montes Capón.</p>
<p><b>Jimmy Goeijenbier</b> (TU Dublin)            Performance Research: Insights from Practising and Performing Contemporary Irish Piano Music (Lecture Recital)</p>	<p><b>Áine Cassidy</b> (TU Dublin)            Who Wears the Pants? Casting Practices for the Operatic pageboy</p>	<p><b>Stephen Kelly</b> (TU Dublin)            Critics and Mahler's Timpani</p>
<p><b>Laura Sheils</b> (Dublin City University)  <i>Intentional Allusion or Curious Coincidence: Identifying Stylistic Fingerprints in the Choral Work of Rhona Clarke</i></p>	<p><b>Lanyi Yan</b> (Royal Irish Academy of Music)            From Poetry to Songs: An Artistic Examination of <i>Moonrise</i> by Chenyu Sun (2023)</p> <p><b>Joan O'Malley</b> (TU Dublin)            Classification Ambiguity and Mid-Career Baritone to Tenor Transition: Two Pedagogues' Perspectives</p>	<p><b>Pavle Krstic</b> (Mozarteum University, Salzburg)            Analysis as a Means of Performance in the Music of Chopin. Loss of artistic identity?</p>
16:00–16:30 Refreshment Break		LOGIC HOUSE FOYER
16:30–18:00 Session 6		
THE BEWERUNGE ROOM	THE O'CALLAGHAN ROOM	
<p><b>6a Lecture Recitals: 19th- and 20th-Century Art Music</b>  <b>Chair</b> Dr Joe Davies (Maynooth University / University of California, Irvine)</p>	<p><b>6b Ethnomusicology &amp; Eco-ethnomusicology</b>  <b>Chair</b> Dr Daithí Kearney (Dundalk Institute of Technology)</p>	

<p><b>Wenchun Fan</b> (University of Leeds) Interpreting Schubert's Works for Violin and Piano: Challenges, Performance Practices and Reflections</p>	<p><b>Luca Gambirasion</b> (University College Cork) Of Sounds and Footsteps: An Eco-ethnomusicological Approach to Soundwalks</p>
<p><b>David Bennis</b> (University of Limerick) Native Voices: Villa-Lobos, The Twelve Studies — An Interpretative Autoethnography</p>	<p><b>Subhashini Goda</b> (University College Dublin) Dancing Indo-Irishness: An Ethnographic Study of Bharatanatyam Practice in Dublin</p>
<p><b>18:00</b> Conference Close <span style="float: right;"><b>THE BEWERUNGE ROOM</b></span></p>	

**Conor Power** (Maynooth University) and **Dr Kaylie Streit** (Independent Researcher / University College Cork)

 **Navigate to:**

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- Keynote
- Careers Forum
- Abstracts
- Bios
- Campus Info.

# KEYNOTE

**Professor Ian Biddle** (University Newcastle)

1947: Towards an Historiography of Musical and Sonic Devastation

## Abstract

If we are content to accept the assumption, often made in sound studies (Goodman, Hartford, Porcello, Daughtry), that war *transforms* the ways in which humans engage with sound, then we must also query how war affects our understanding of what happens next: what do the upheavals, displacements and the destructive-transformative impacts of war do to the ways in which we understand the relationship between “listening”, “noise”, and “music”? How might this affect the ways in which we go about writing the history of European music in the late 1940s?

This paper focuses on 1947 for several reasons: it is the year in which several key musical landmarks emerged: Schoenberg’s Holocaust-themed cantata *Survivor from Warsaw*, Kaczerginski and Leivick’s enormous collection of Holocaust-themed songs *Lider fun getos un lager*, the first full programme of the Darmstadt summer school; it was also the year of the release of the first versions of Natan Gross’s Yiddish-language musical film *Unzere Kinder* and Rosselini’s *Germania anno zero*. 1947 also gave us Primo Levi’s *Se questo è un uomo*, an early version of Paul Celan’s poem “Todesfuge” and the Yiddish-language poet Avrom Sutzkever’s epic poem “Geheymshot”. I want to ask in this paper what it might mean, therefore, to consider these moments as part of a coherent and unified moment. Thinking about such things, I argue, has tended to be marginalised or completely silenced in the writing of music history and I want to examine the reasons for this and to explore some of the rare exceptions to this in German-, Yiddish-, and Polish-language scholarship, also written in 1947.



## Bio

Professor Ian Biddle is Dean of Postgraduate Studies in the Faculty of Humanities and Social Sciences at the University of Newcastle. He is a cultural theorist and musicologist, working on a range of topics in music- and sound-related areas. His work ranges from the cultural history of music and masculinity, theorising music's intervention in communities and subjectivities, sound, soundscapes and urban experience, and the politics of noise. He has interests in memory studies, sound studies, Italian workerist and autonomist theory, psychoanalysis and theoretical approaches to 'affective' states. He is co-founder and co-ordinating editor (with Richard Middleton) of the journal [Radical Musicology](#).

# CAREERS FORUM

**Dr Joe Davies** (Maynooth University / University of California, Irvine)  
**Navigating the Funding Landscape**

Joe Davies (DPhil Oxon) is a Marie Skłodowska-Curie Global Fellow at Maynooth University and the University of California, Irvine. He was previously Lecturer in Music at Lady Margaret Hall, University of Oxford, and an Irish Research Council Postdoctoral Fellow at Maynooth. His work falls broadly into two areas: interdisciplinary approaches to music of the long nineteenth century, as reflected in his monograph [The Gothic Imagination in the Music of Franz Schubert](#) (2024) and co-edited volume [Drama in the Music of Franz Schubert](#) (2019); and the recentering of underrepresented figures, repertoires, and musical cultures. Examples of the latter include his edited volume [Clara Schumann Studies](#) (2021), the first in the Cambridge Composer Studies series to be devoted to a woman, and the special issue '[Clara Schumann: Changing Identities and Legacies](#)' (2023), guest-edited with Nicole Grimes. He is currently co-editing *Clara and Robert Schumann in Context* with Roe-Min Kok while developing collaborative book projects with Natasha Loges on the global history of women pianists. Alongside these projects, with Yvonne Liao, he co-leads the [Women in Global Music Research and Industry Network](#), which pioneers women's creativity through academic discourse, concert culture, and public engagement.

**Dr James Mc Glynn** (Trinity College Dublin)  
**Postgraduate Publishing (Without Perishing): Realistic Options for Scholarly Contributions and Collaborations while Dissertating**

James Denis Mc Glynn is a scholar of music and sound in screen media, with specialist interests in rearrangement, film/TV adaptations, and video game music. He is currently a Research Fellow in Screen Studies at Trinity College Dublin, where he is part of the Irish Research Council Laureate Award project (2022–2026) "From Cinematic Realism to Extended Reality" led by Dr Jennifer O'Meara. His doctoral thesis, completed in 2020, explores the rearrangement of pre-existing music in recent film and television scores. His recent research outputs include publications in *The Journal of Popular Music Studies*, *The Journal of Sound and Music in Games*, *Music and the Moving Image*, and the anthology *After Midnight: Watchmen After Watchmen*. He is currently completing invited contributions for several forthcoming publications, including *The Oxford Handbook of Music and Television*.

**Niamh Ní Charra** (University of Galway)  
**Reels to Reels — From Professional Musician to Professional Archivist**

Niamh Ní Charra is a musician, composer, and archivist, based at the University of Galway where she is project archivist for their two largest archives: the Conradh na Gaeilge and Mary Robinson collections. She is the Communications and Campaigns officer for the Archives and Records Association, Ireland, she is co-host of the podcast series Archive Nation, she is a recently elected board member of the Irish Traditional Music Archive, and regularly gives presentations on her work in this field, including recently at Electric Picnic.

A multiple-award winner on both fiddle and concertina, she toured from 1998 to 2006 as a soloist with Riverdance, before returning to Ireland. Her recently released 5th album

'Donnelly's Arm' has received much critical and public acclaim. It was crowned Number 1 Trad Album of 2021 by Alex Monaghan, reviewer for several publications including Irish Music Magazine, and the Living Tradition. Along with touring extensively with her own band, Niamh has also performed and recorded with several artists including The Chieftains, she has performed for many presidents and members of royalty and has additionally coordinated concerts hosted by Irish embassies, on behalf of the government.

**Dr Francesco Milella** (University College Dublin)  
**Juggling Priorities: Academic Life and Wellbeing**

Francesco Milella obtained his doctoral degree in 2022 at Jesus College, University of Cambridge. His project researched the activity of the Spanish tenor Manuel García in postcolonial Mexico City between 1826 and 1828. In September 2023 he joined the School of Music at the University College Dublin as an IRC Postdoctoral Fellow with a project on operatic mobility and Enlightenment in the late Spanish empire. His research has been published by Cambridge University Press, University of California Press, Hollitzer-Verlag, Bollettino del Centro Rossiniano di Studi. In 2023 he was awarded the First Prize in the annual Otto Mayer-Serra Awards for the best unpublished articles on any aspect of Iberian or Latin American Music and the 'Tesi Rossiniane' prize by the Rossini Foundation for the best dissertation on Rossinian music. Besides his academic activity, Francesco works as a musicologist and music critic for cultural institutions in Mexico, England, and Italy.

# ABSTRACTS

## Session 1a The CHMHE Undergraduate Prize

**Rebecca Armstrong** (Trinity College Dublin)

### **'Why musicologists don't dance': Perceptions of Ballet-Music in Scholarly Discourse, with Particular Reference to Adolphe Adam's *Giselle***

Musicology and dance share a complex relationship which has been shaped by the ideological divide between physical and intellectual spheres in Western scholarship. That dance-music falls on the latter side of the polarities of mind/body, high-art/popular and male/female derives from a fear of its visceral nature. Despite attempts to elevate dance from primitive to civilised status, musical representations of dance exploited and perpetuated its associations with physicality, sensuality and femininity. This dissertation explores how literary and theatrical contexts developed theological concerns about submitting to music's powerful affects through dance. The role of the romantic-ballet composer is subordinated to dramaturgical depictions, leading to serious neglect of ballet-music by scholars. Interactions between media in narrative ballet however hints at a highly sophisticated relationship between music and dance. This review of musicological and 'choreomusical' frameworks for studying ballet-music unveils the potential of interdisciplinary research. Over time, the changing priorities of ballet notation and production has thrown the aim of critical music editing into chaos. A comparative case study of *Giselle* exemplifies the heterogenous priorities of ballet-scores and evolving choreomusical relationships within ballet. Through this interdisciplinary study I unveil the historical, social and cultural contexts of ballet-music and its changing relationship with dance over time.

**Kimberley McCallum** (Queen's University Belfast)

### **Examining the Unashamed Accompanist**

Gerald Moore (1899–1987) was a celebrated British accompanist who strove to elevate the status of his art. This study aims to fill a gap in piano accompaniment literature. It examines Moore's analyses and performances of Schubert's 'Das Wandern' and 'Der Lindenbaum' and gauges Moore's reception through newspaper reviews. The study assesses Moore's performances with vocalists Dietrich Fischer-Dieskau, Aksel Schiøtz, and Hans Hotter and considers the approaches of accompanists Alfred Brendel, Christoph Eschenbach, Julius Drake, and Michael Raucheisen. The opening literature review establishes why Moore needed to elevate the status of the accompanist during his career. It explores perceptions of piano accompanists since the eighteenth century, how Moore's views of the "unashamed accompanist" have compared to the perspectives of other accompanists, and why Moore's approach is especially significant, consequently establishing an enduring legacy. The results of this study should encourage future exploration into the under-researched reception history and status of piano accompanists.

## Session 1b Master's Student Presentations 1

**Marina Cabrera** (Maynooth University)

### ***Montage of Heck: The B-side of Grunge Star Kurt Cobain***

Published in 2015, the posthumous album *Montage of Heck* by Kurt Cobain compiles thirty-one previously unreleased tracks taken from a collection of tapes recorded by Cobain during his lifetime. The album is accompanied by the publication of a book and a documentary, all under the same name. The in-depth examination of the musician through personal footage is one of the main elements of the project.

In this dissertation, I study the three aforementioned publications, and I question the authenticity of Kurt Cobain, most commonly known for being the frontman of the grunge band Nirvana. The selection of tracks and the creation of this project was directed by filmmaker Brett Morgen, alongside the production of Cobain's only daughter Frances Bean Cobain.

Following a historical musicology approach with a convenient analysis of certain tracks, the dissertation begins with a social and historical context of Cobain. I take in consideration the documentary *Montage of Heck*, which contains interviews with Cobain's closest relatives. The second chapter focuses on the nature of the three publications and the intrinsic relation it keeps with the musician's family. This is followed by an analytical approach of the tracks in chapter three. Finally, the research will develop into the impact of Cobain's authenticity in the music industry more than a decade after his death. In particular, I focus on the impact of Cobain in trap music, a genre that seems to take Kurt Cobain as one of their main inspirations.

**Martina Rosaria O'Connell** (Royal Irish Academy of Music)

### **Mel Bonis's 'Sonate pour Violin et Piano' Reimagined for the Flute**

My thesis researches Mel Bonis's 'Sonate pour Violin et Piano', producing the first analysis of this work and subsequently creating a transcription for the flute. This particular composer has limited academic exposure in anglophone countries. Mel Bonis began her musical journey in the latter of her adolescent years. The cultivation of an evident natural music ability, by means of formal piano tuition, was granted to her as an 'additional element which she could bring to her marriage' (Gélot, 2010). She began studying at the Paris Conservatoire at the age of 18, learning from some of the musical pillars of French Romanticism, including César Franck, Ernest Guiraud and Jules Massenet. Her array of classmates was equally impressive with names such as Claude Debussy, Ernest Chausson and Isidore Philippe to name but a few. Though Mel Bonis's formal music education came to an abrupt end in 1881, across her lifetime there are over 300 compositions to her name. Unlike other female composers of the time such as Cécile Chaminade, Bonis received no support in her art from her own family or the one she married in to. Her composing fell second to her obligations as a mother and wife. Despite the social barriers she faced, Bonis holds a unique place in the romantic flute repertoire, her 'Sonate pour Flûte et piano' published in 1904 is one of only two romantic flute sonatas, the other being that of the German composer, Carl Reinecke. My dual-faceted research strives to contribute to a lacuna within the romantic flute repertoire, by means of a transcribed sonata (similar to that of Cesar Franck's 'Violin Sonata in A Major') and also to the literature outside that available in Francophone countries.

## Session 2a Music Education in Ireland

**Emma Arthur** (University of Oxford)

### **Art Music and Music Education in Irish Convent Schools, 1830-1900: A Preliminary Survey and Interpretation of the Primary Sources**

Within the extensive history of convent education in Ireland lies an untapped musical culture which has yet to be fully explored. While the existence of music as a subject within convent curricula has long been established, there has not yet been a musicological enquiry into the implementation of music in convent schools and its function within convent education. The objective of this paper is to provide a preliminary report and inspection of a very large number of hitherto unexamined primary sources which illustrate the art music traditions of convents and convent schools in nineteenth-century Ireland. It will centre around the archives of two convent orders: the Sisters of Mercy and Dominican Sisters, both of which actively engaged in education during this period and whose archival materials exemplify an active engagement with music within their respective schools.

The various primary sources found in both archives will be discussed with particular attention paid to the musical practices and traditions they illustrate. Such findings will then be discussed with reference to the educational principles and practices of respective convent schools, the implementation and function of musical education, as well as some of the results of such instruction. This will culminate in an examination of the significance of these Mercy and Dominican sources and the musical practices they illustrate within the broader mission of nineteenth-century convent education and the role of music in reflecting and contributing to a broader Catholic culture in nineteenth-century Ireland.

**Rebekah Donn** (Edinburgh Napier University)

### **Music Theory and Analysis in Secondary and Higher Music Education in Scotland and The Republic of Ireland: A Comparative Study**

Within the music education sectors in Scotland and the Republic of Ireland, there exist notable parallels in current provision at upper secondary level. In recent decades, secondary music courses in both countries have undergone significant changes in relation to curricular content and level of difficulty. In particular, striking parallels can be drawn between the ways in which music theory is conceptualised and approached in both countries at this level, and the resulting tensions between this and its comparative prominence within higher music education. This paper will outline the numerous similarities which exist within the secondary music education sectors in these countries, before discussing the differing ways in which approaches to music theory in these contexts appear to relate to higher music education. Despite the similarities described above, it is nevertheless observable that music degree courses at higher education institutions in the Republic of Ireland typically feature a much stronger concentration of music theory and analysis than many music degrees available in Scotland. While research undertaken by Donn and Pace (2023) has highlighted that the representation of music theory and analysis in Scottish higher education institutions varies widely across different types of institutions, their representation in an Irish higher education context appears far more uniform. Accordingly, the paper will also explore this phenomenon through the comparison of music education research conducted in both countries in order to establish some possible reasons for the differing approaches to music theory and analysis observed at tertiary level.

**Fiona Gryson** (TU Dublin)

**'Tutor for the Irish Harp' by Mother Attracta Coffey (M. A. C.) as a Source and Pedagogical Text for 'The Irish Harp Book: A tutor and companion' by Sheila Larchet Cuthbert**

*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 from the historical harping tradition and contemporary works for harp, as well as studies, technical exercises and instruction. This paper is a detailed study of *Tutor for the Irish Harp* by distinguished harp teacher, Mother Attracta Coffey, published in 1903, which is incorporated into *The Irish Harp Book*. Beginning with information about the harp as an instrument and moving to instruction on how to play the harp with fundamental and progressive technical exercises, the tutor assists students with finger placement, rhythm, harmony, dynamics, articulation, ornamentation and harp-specific techniques such as lever changes and harmonics. This paper assesses the pedagogical outcomes, and impact of the tutor, and examines the background and context for its inclusion in the *Irish Harp Book*.

**Session 2b** Lecture Recitals: Folk Musics

**Conor McAuley** (Queen's University Belfast)

**Musical Pathways: Trajectory, Bodily Knowledge, and Experimental Improvised Irish Traditional Music from a Drummer's Perspective**

I propose a 30-minute film that discusses the developmental processes of trajectory across the drum-set.

The film will first address what is meant by trajectory and how I relate it to improvised drumming. I will then present an autoethnographic approach to research in developing musical pathways in and around the drum set, discussing exploratory play in solo improvisation from an embodied perspective. Finally, I will demonstrate how this process emerges in context; video performance material of my experimental improvising Irish traditional group, 'Córás Trio'.

The film will employ a mix of in the moment critique through practice as research, as well as voice-over video, generating further meaning from the examples. It takes a diffractive approach, focusing on what Karen Barad mentions are the differences that make a difference. This serves as a way of identifying, extracting, and threading through and enfolding, the meaningful acts which are displayed in performance. Whilst this self-investigative process generates new knowledge that further informs my own practice, it is also of benefit to both audiences, and other fellow musicians and researchers.

**Margaret E. Collins** (Fairfield University)

**The Resurgence and Development of the Native American Flute: A Musical Journey**

The recent resurgence and development of the Native American flute have sparked a renewed interest in this ancient musical instrument. This paper explores the historical significance, cultural importance, and contemporary evolution of the Native American flute. Through a combination of historical research, musical analysis, and first-hand exploration, this presentation delves into the rich heritage of the Native American flute.

Moreover, the lecture will showcase the recent developments surrounding the Native American flute, focusing on recent compositions by the presenter, Margaret E. Collins, whose compositions push the boundaries of this instrument's potential. Through live performances and recordings of original compositions, attendees will have the opportunity to witness the versatility and emotive power of the Native American flute first hand.

This paper aims to provide a comprehensive overview of the recent resurgence and development of the Native American flute, celebrating its cultural heritage while also showcasing its relevance in today's music scene. By fostering a deeper understanding and appreciation for this ancient instrument, it seeks to inspire further exploration and innovation, both within Native American communities and among musicians worldwide.

## **Session 2c** Exploring Historical Sources

**Kayleigh Ferguson** (Maynooth University)

### ***Lux perpetua* From Candle to Camera: The Importance of Digital Stewardship in Manuscript Collections**

This is a digital preservation project aimed at highlighting a "dark" catalogue of music manuscripts from the Middle Ages in the Russell Library at Maynooth University. While the manuscript collections have been well researched, there has been little attention paid to the rich musical heritage within and the current descriptive standards will not allow for longevity in the digital age. Furthermore, many institutions of comparable size to the Russell Library lack the resources to appropriately preserve these materials by digital means, or researchers are dissuaded from using digitally preserved materials in favor of 'the real thing.'

This study seeks to articulate how can we best apply different descriptive frameworks (such as MARC, Dublin Core, RDA, DCRM) to early music collections specifically and how to use metadata and image capture to better reach a broader, more diverse audience. The necessity of digital preservation practices and outreach in early manuscript collections will also be articulated alongside a call for more measures towards accessibility rather than elitism in scholarly communities. Using five specific sources from the Middle Ages and Renaissance, the ongoing story of bringing materials from the (sometimes metaphorical, sometimes literal) dark will be told as well as how we can learn to live and relive these historic collections through image, text, and song in the modern day.

**Tegan Sutherland** (University College Dublin)

### **'Musical Hunters After Novelty': Critiques of Virtuosity in Avison and Burney**

Music criticism in the eighteenth century was one of the few areas of musical discussion that included professional musicians. According to Rebecca Herissone, professional music critics did not exist as a job category in the anglophone world until nearly the 1820s with the creation of dedicated music journals like *Quarterly Musical Magazine and Revue* (1818). Prior to that point, all professional writings with music criticism were, of necessity, enveloped by other genres. These other genres included novels, sermons, and philosophical treatises, but they also included music pedagogy and music history. Music history was a fairly new field in late eighteenth-century anglophone research, and could be written by both music enthusiasts and professionals. Music pedagogy, however, was almost exclusively written by professional musicians. Both music pedagogy and history used music criticism within their texts in a similar fashion: to prove the author's value as an expert. Discussing an aspect of modern performance or compositional practice demonstrated the author's sense of taste and knowledge. By engaging in criticism of modern styles, the author indicates that they are both an active member of the modern musical community, and can instruct the correct way to listen to or perform music. Virtuosity is an aspect of eighteenth-century performance practice that was, naturally, discussed within pedagogical materials, and music history.

To provide an overview of these two professional musician approaches to virtuosity, I will be looking at one of the writers of music history, Charles Burney, and one of the writers of pedagogy, Charles Avison.

## Session 3a Lecture Recitals: Contemporary Music Composition

**Vassilis Chatzimakris** (Bath Spa University)

### **Scoring Determinacy and Indeterminacy: The Notation of Time, Space and Activity in Interfacial Scores**

Interfacial scores are open scores composed and notated in ways that allow for alternative interpretations using substantially different media. The same score can stimulate alternative realisations that use media such as sound, movement, visuals, poetry and photography.

Comparing and combining definitions and remarks from performance theorists of the last fifty years, the observation can be made that in order for performance to take place, there have to be four basic features: a circumscribed space, a circumscribed time, a kind of activity, and (most importantly) a willingness of at least one person to perceive what is happening as performance.

Composers of interfacial scores since the 1960s have developed a series of composition and notation strategies to indicate activity, time and space, including intricate and unique verbal and graphic instructions and directions regarding the time and space aspects of the performance, leaving the activity aspect deliberately vague using a series of verbal and structural patterns.

During this lecture recital, I will explore ways of notating time, space and activity in interfacial scores, and discuss the compositional strategies that emerge. I will also perform two of my recent pieces, *Activity Time Space XXIV* and *Activity Time Space XXV*, which are part of a composition series that examines these features.

The purpose of this presentation is to formulate a framework for the composition and analysis of interfacial scores that can be used to inform the composition and performance practice of new interfacial scores.

**Daniel Anthony Vives-Lynch** (Trinity College Dublin)

### **Irish Traditional and Contemporary Classical Synthesis: A Case Study on the Dismantling of Classical Musical Norms through the Development of Irish Traditional Polyphonic and Form-based Compositional Techniques**

Contemporary music is a realm of compositional anarchy. Tonality, performance techniques, electronics, visual effects... all are open to experimental freedom and welcomed beneath the banner of classical music. Over the past few decades, the incorporation of traditional Irish musical identity within contemporary classical music has increased dramatically. However, despite such enthusiasm in accepting or appropriating Irish traditional characteristics, two key synthesis elements are rejected by conservatoire staff and composers as being unacceptably un-classical; namely, the density of synthesised polyphony and the dismantling of normative compositional form and trajectory. In short, attempts at Irish traditional-synthesised polyphony and form.

This paper presents the findings of ongoing doctoral research into the construction, synthesis, and utilisation of compositional techniques or 'figures' derived from the synthesis of Irish traditional and European art music techniques while additionally addressing such rejections by successfully demonstrating the construction of such synthesised compositional building-blocks within composition.

The viability of synthesis between classical polyphony and Irish traditional monophony is displayed through: (a) the application of autogenic polyphony to achieve mono-melodic polyphony, (b) heterogenic monophony to achieve polyphony-derived monophonic melody; and (c) the use of a melody-stacked lattice to achieve a pluralist and egalitarian polyphony. Subsequently, the feasibility of a synthesis between classical and Irish traditional form is displayed by (a) using altered fugal composition as a natural convergence between classical and traditional musical dance forms; and (b) adopting narrative inter-motivic associativity to disrupt the trajectory of form in a classical

composition and as a direct reflection of the traditional session. Through the above methods, a greater structural and philosophical understanding of traditional-classical synthesis within the domains of polyphony and form will be conveyed, alongside a critique of classical positions of what is and is not acceptable in contemporary classical music.

This paper concludes with the digital presentation of a six-minute composition for Flute, Fiddle, Harp, and Piano Ensemble; allowing audience members to aurally and visually perceive the implications, effectiveness, and synthesis of such compositional construction methods within a completed musical work.

### **Session 3b** ITM: Song, Instruments and Events

**Colleen Savage** (Dundalk Institute of Technology)

#### **A Neglected Aspect of a Regional Song Tradition**

There has been a resurgence of interest in Irish language song traditions in recent years within the borderland counties of Armagh, Monaghan and Louth, with a particular focus on 18th-century Irish language poets. There are a number of contributing factors including the research by academics including Dr Pádraigín Ní Uallacháin and Dr Gearóid Trimble, together with local historians and a growing number of interested singers. This recent engagement with repertoire has largely neglected the community of singers who continued the tradition through the latter half of the twentieth century, prior to the recent developments. An example is Grainne Clarke, a traditional singer from Crossmaglen, who won the 1978 Oireachtas Uladh singing competition in Donegal. Her success led to her first and only album recording entitled, *'Songs of Rogues and Honest Men'* which included some of the Oriel region's best known Gaelic songs including *'Úr Chill á Chreagáin'* and *'Úr Chnoc Chéin Mhic Cáinte'*. Her contribution to the revival of the local Gaelic song tradition in the 1970's and 80's both locally and nationally has been somewhat forgotten, neglected and unsung. This paper will present a biographical study of Grainne Clarke, highlighting her influence as a local singer, as well as her support for the Irish Language revival in this border region at the emergence of 'the Troubles'.

**Leandro Pessina** (Dundalk Institute of Technology)

#### **Music(king) in Droichead Átha — A Fieldwork Experience Among Music Events in Drogheda**

Fieldwork is essential to deeply understand societies, communities and their cultural implications and products. As an Italian researcher studying the potential for music in the Irish tourism sector, my fieldwork experiences have been critical to develop my understanding of the local contexts for musicking in Co. Louth through a tourism-related perspective. In this paper, I focus on four music events hosted in the town of Drogheda during the Autumn period. Three of them are a celebration of Irish traditional music, while the fourth is a Western Art Music event. These are the Séan Corcoran Series, the BoyneTrad Fest, the Drogheda Trad Weekend and the Drogheda Classical Music Series. While these events present similarities in their aims, scope and activities, they also demonstrated a lack of cooperation and communication.

The aim of this paper is to present an analysis of Drogheda's music scene and examine how the concept of co-opetition may be applied across music and business communities. It critically considers the involvement or absence of local communities of musical practice and the impact of events on local engagement in musicking beyond these events. The examples demonstrate a desire to organise events without consideration of the potential for working together to increase the impact and promote Drogheda as a music town to national and international communities of music enthusiasts.

**Darren Culliney** (Dundalk Institute of Technology)

### **The Pandemical Box: The Button Accordion in Ulster as Heard in Comhaltas' *FleadhFest***

The geographical focus of much of the scholarship on Irish traditional music has typically been located in the west of Ireland with a focus on instruments such as the fiddle. Broader geographical consideration and instrumentation require critical examination. Stylistic differences and playing contexts in Ulster counties, allied to the prominence of performers and success of competitors from the province, presents an opportunity for further research.

While Comhaltas Ceoltóirí Éireann (CCÉ) and its flagship event, *Fleadh Cheoil na hÉireann*, are significant factors in the development of Irish traditional music, COVID-19 restrictions limited activities from 2020 to 2022. *FleadhFest* was an initiative undertaken by Comhaltas units during 2021, which sought to present the traditions and stories from the perspective of County and Provincial units of CCÉ.

Through an examination of CCÉ's *FleadhFest* competitions and video series, this paper will critique the narratives and representation of CCÉ in Ulster as well as reviewing the adaptability of the organisation to organise an event in response to COVID-19 restrictions. In particular, it will focus on the representation of button accordion playing as featured in *FleadhFest* from the Ulster counties, in order to highlight stories related to button accordion players and their musical performance practice.

### **Session 3c Cultural Heritage & Intercultural Perspectives**

**Yalun Yang** (University College Cork)

### **Observation on ICH Selection and Support System in China**

Over the past 12 years, many state-selected and nominated cultural bearers have significantly benefited from China's intangible cultural heritage protection. Since the Law of the People's Republic of China on Intangible Cultural Heritage was promulgated a decade ago, the culture bearers can access more resources, impact and respectful social status than ever. Take Yunnan Province as an example. It is a region which has rich ethnic minority cultural diversity in Southwest border of China. I will shed light on the impact of some intangible cultural bearers and the potential problems rising from their changing social identities.

I interviewed several cultural bearers of musical intangible cultural heritage from different ethnic minority populations including Hani, Yi and Dai among Honghe and Dehong counties in Yunnan. Knowing their biographies and their persistence in preserving their own musical tradition offers me the insight on this issue. Through various interviews and observations, I find that the available resources vary among different culture bearers in handing down their music tradition. I argue that the nomination and selection systems to be a different level of state recognized cultural bears doesn't bring musician's motivation to sustain their culture. I believe that young musicians should have more opportunities in this selection system. Meanwhile, the state support to the cultural bearers should consider the musicians' own skills and social circumstances.

**Mengwei Zhang** (University College Cork)

### **Two Divergent Approaches to National Salvation Through music — The Encounter Between Xiao Youmei and Nie Er**

The introduction of Western culture from the 1840s onward brought not only processes of modernization but also the problem of cultural hegemony to China. Shanghai, as a metropolis with less political control than other cities, was strongly influenced by this situation. Under these circumstances, Chinese musicians were faced with learning from the West while also resisting its musical dominance. In this dilemma, even though different musicians shared the same musical

purpose, some took opposite musical actions due to social or political factors. These different musical actions induced conflicts among musicians, of which the encounter between Xiao Youmei and Nie Er was one of the most telling. The main bone of contention in these arguments was how Western music could aid in the process of modernizing China. In this paper, I examine how Chinese musicians, as representatives of a disadvantaged population, could use Western culture to develop their own culture while fighting against it. In addition, I agree when the oppressed experience oppression, they become dependent on the culture of the oppressors (Freire, 1972, p.42). There was, however, wide variation in the extent of dependence across the various types of musicians, and so how these respective musicians conquered their dependence on Western culture is a secondary theme in this paper.

## **Session 4a Music of the USA**

**Dr E. Falade** (SOAS University of London)  
**Queering the Black Musical Atlantic**

This paper explores the intersection of Black queer woman artists, technology, and Black popular music and culture. I argue that technology, specifically the internet, plays a critical role in the musicking of Black queer women artists and their insurgence into Black popular music's cultural landscape. I attempt to illuminate the politics of race, gender, and sexuality within and beyond Black popular music by examining the sociality of the musicking of Black queer woman artists. I maintain that through their musicking, Black queer women artists are generating radical contestations to normativity and slowly dismantling the dominant order within forms of Black popular music and culture. Thus, this process of dismantling is creating transformative possibilities for the artists themselves and others at the periphery of popular culture.

I advocate for a more interdisciplinary approach to the analysis of musicking and artists in Black popular music scholarship and in doing so I argue for incorporating queer and feminist methodologies as means for Black popular music scholars to transgress the rigid boundaries of the field and widen its scope. The paper also seeks to bridge the gap between musicological/sound-focused studies and studies that rely on Black feminist theory, critical race theory, and queer of colour theory. Ultimately, the paper aims to reconceptualize and re-imagine the current sociocultural landscape of Black popular music, bring about a much-needed paradigmatic shift in its study and bring Black queer music histories to the fore.

**Marta Siermantowska** (TU Dublin)  
**Presenting Early Jazz Accordion Styles**

This paper revisits the development of jazz accordion since the Afro-Mississippi accordionists established the legacy of the accordion in blues until today. I will establish how the accordion became a part of the American popular culture expressed in vaudevilles, minstrel shows, ragtime, dance halls, radio and television.

It is important to note, this development did not derive from the USA, but from Europe. Arriving in the United States, Italian, French and Hungarian musicians were able to blend their traditions with swing, while becoming the pioneers in 'jazzing the accordion' in 1920s-1940s. I will name the main jazz accordionists and describe their styles. I will also distinguish European jazz accordion players, articulating differences between the piano accordion and button accordion players in terms of repertoire and performing styles.

I will describe the growing artistic value of the accordion. I will explain how it found its way into American conservatoires, competitions, theatres, and concert halls, in addition to featuring at the Carnegie Hall in 1939.

## Session 4b Ludomusicology

**James Ellis** (Royal Holloway University of London)

### **At the Push of a Button: Player/Avatar Fusion and the 'Gestural Potential' of Video Game Music**

Videogame music engages players, summoning us into the magical, virtual world it soundscapes, encouraging us to adhere to the ludic parameters at play. In this paper, I outline a new gestural analytical framework better suited to the playful audiovisual individualities of videogame design in order to reveal how players might become immersed in games.

I will present a new analytical theory, graphically mapping gestures so as to determine the ways in which videogame music can successfully engage players to feel part of the ludo-narrative journey through a concept I term the 'gestural potential' of music. This paper presents a remapped recontextualisation of musical gesture theories presented by Robert Hatten (2004; 2018) in combination with a further fusion of scholarship, synthesising concepts from film and media studies, dance pedagogy and art research that have, so far, been marked by their limited contact. By exploring ideas of design (Isbister, 2017), culture (Kassabian, 2013), and analysis (Summers, 2016; Middleton, 1993), we can identify how best to examine videogame music to reveal how players engage with games.

By analysing the juxtapositional ludomusical content of the videogames *Super Mario World* (1990) and *Super Metroid* (1994) side by side, this paper reveals how musical gestures can immerse players in disparate game worlds, leading to an audiovisual phenomenon I term 'ludomusical cocooning.' In a rapidly altering world, in which primarily audiovisual technologies of virtual entertainment and escape are competing for our attention, this paper's analysis of how that very attention can be grasped is a timely one.

**Ben Major** (Royal Holloway University of London)

### **'This Sounds Familiar...': A Model for Sonic Tropes in Video Games**

Video games are both connected to, and distinct from, other forms of media. Musically, games borrow from pre-existing media, particularly cinema, while developing their own musical qualities and traditions. Like all media, video games also create, iterate, and develop tropes, particularly musical ones. Some scholars have started to deal with musical tropes in games but discussion is hampered by a lack of a concrete definition. Tropes specific to the video game medium often are ignored in favour of tropes imported from other media. This paper presents definitions and a model for understanding musical tropes unique to games.

To propose a unified definition of video game sonic tropes, this paper synthesizes prior game music research (Atkinson, 2019; Yee, 2020; and Bradford, 2020), topic theory (Monelle 2006; Hatten 2014), and games studies (Perron, 2014). I define video game sonic tropes as being ludo-narrative and present a model for identifying these tropes as they are found in games. The proposed model consists of three levels of trope—unit, topic, and process—to account for the myriad formulations and functions of tropes in games.

This research seeks to clear up the terminological confusion about the term trope when talking about video games. It also strives to unify the variety of interrelated words that are used interchangeably to describe this phenomenon. The proposed model is then used to identify ludo-narrative tropes which assists in understanding their specific musical qualities and purposes, recognising their function as a shared lexicon between game developers and players.

## Session 4c Performance Studies 1: Voice

**Sandra Oman-Farren** (TU Dublin)

### **Surviving Manon Lescaut: Navigating the Unique Vocal Complexity of Puccini's Eponymous Heroine**

This paper examines the complex vocal terrain of the eponymous character in Giacomo Puccini's 1893 opera, *Manon Lescaut*. The research encompasses dual avenues of investigation: a vocal analysis of the orchestral score; and data analysis extracted from a series of interviews, conducted by the researcher, with fifteen internationally renowned artists who have interpreted the role/opera: ten sopranos and five conductors.

The research reveals that Puccini's Manon is one of the most vocally demanding roles in the soprano canon. The challenges are manifold. Primarily, the role does not fit readily into a single vocal *fach*, or category, instead straddling three *fäche*: the lyric soprano, lyric-coloratura, and *lirico-spinto* (or *jugendlich-dramatischer*) categories. The density of the orchestration from the young, less-experienced Puccini places further vocal demands on the singer-actor, while the length of the role necessitates considerable reserves of stamina. The dramatic intricacy of the role, reflected in the vocal writing, intensifies the challenge of balancing the role's vocal and dramatic obligations. The testimonies of the interview cohort highlight the vocal black spots while providing viable solutions to negotiate these challenges.

This paper provides perspicacious advice from industry professionals, including Kristīne Opolais, Nuccia Focile, Adina Nitescu, Dames Elizabeth Llewellyn and Rosalind Plowright, Nelly Miricioiu, Cheryl Barker, Marco Zambelli, Brad Cohen, and Richard Bonynghe CBE. In providing a deeper understanding of performative issues, this research aims to generate continuing interest in Puccini's first unequivocal operatic success.

**Francesco Venturi** (Kingston University London)

### **Voice Training Between Somatics and Metaphor**

The study of singing is filled with metaphors. Designed to help students access fundamental aspects of vocal production and perception, they often are used to approach certain vocal habits that may have been acquired through time. Other times, to sense and integrate new ways of vocalizing. One single metaphor can be extremely powerful in reorganizing the body of the singer-in-training. Paradoxically, voice students and teachers search for a common embodied ground within a disembodied and semantic domain. As a result, the singer-in-training may be faced with a challenge when integrating or deconstructing certain practices that are hidden behind a nuanced metaphor. Metaphors can "open the door wide" or "bar the path" to a certain vocal sound. In this paper, I explore some of these metaphors and their role in voice training. As a basis for discourse, I give an account of my experience as a trainee in two very different contexts: on one hand, that of vocal exploration under the guidance of Margaret Pikes (Roy Hart Theatre); on the other, that of opera singing, which I study with Guillermo Bussolini (La Scala Theatre). Each embodies a whole tradition of voice-themed metaphors, resulting in a different set of didactic tools. I therefore analyze and compare their metaphor choice in search for common somatic ground. What is the situated knowledge that lies behind these metaphors? What are their functions? Are metaphors bringing us closer to or further away from the knowledge they try to point out? Do metaphors favor the mind/body split or the body-mind integration?

## Session 5a Contemporary Music Performance

**Laura Farré Rozada** (Royal Birmingham Conservatoire)

### **Conceptual Simplification: Shifting the Traditional Focus when Analysing, Learning and Memorising Post-Tonal Piano Music**

There is a gap in music performance, education and psychology in terms of memorisation training for post-tonal piano music. Despite the repertoire spanning over 100 years, pedagogues and professionals still lack effective tools for developing this skill. Existing research on this domain is mostly focused on observing practitioners' behaviours during practice, to understand how these prepare for a memorised performance of a selected repertoire. However, a systematic method for effective memorisation is not provided. This paper discusses a new method for analysis, learning and memorisation of post-tonal piano music, named Conceptual Simplification, which was developed, tested and formalised with my PhD thesis (submitted in 2023). This presents a novel implementation of musical memorisation building on certain areas of mathematics and computer science to improve human memory and musical performance. However, Conceptual Simplification does not require any previous scientific training to be successfully implemented and works for different learning styles and types of complexity. This method could also be adapted to other instrumentalists, singers and conductors; and musical genres; and presents enough flexibility for other practitioners to incorporate additional strategies, adapting it to their needs accordingly. Finally, Conceptual Simplification can also assist in preventing performance anxiety through greater confidence and reducing the potential for injuries that usually result from repeated practice. The method's systematic approach toward engaging conceptual memory and reasoning leads to more confident memorised performances, while needing less repetition during practice.

**Jimmy Goeijenbier** (TU Dublin)

### **Performance Research: Insights from Practising and Performing Contemporary Irish Piano Music**

The Dublin International Piano Competition (DIPC) has commissioned forty-one works by forty composers living on the island of Ireland between 1988 and 2022. I am investigating the processes involved in preparing these contemporary classical piano pieces for performance. The approach involves reflecting on my practice sessions through journalling as I study these works and prepare them for concert performances. The research focuses on artistic practices and performance issues, including rehearsal strategies, decision making, pianistic techniques, and style and interpretation. I have collaborated with some of the composers of the commissioned works in preparing the pieces for performance and have conducted semi-structured interviews to gain insight into their individual perspectives.

In this lecture recital, I will explore my artistic research through the medium of narrative and performance. The pieces that I will be performing are from the third edition of the DIPC, which was held in 1994. There are three pieces in total: 'The Silver Apples of the Moon, The Golden Apples of the Sun' by John Buckley, 'The Maiden and the Seven Devils' by Brian Boydell, and 'From the Crest of a Green Wave' by Jane O'Leary.

I will share insights gained from my experience of practising these works and highlight the compositional style and perspectives of individual composers. During this lecture recital, excerpts of my journalling will be displayed during the performance, illuminating the artistic process of bringing these works to performance.

**Laura Sheils** (Dublin City University)

### ***Intentional Allusion or Curious Coincidence: Identifying Stylistic Fingerprints in the Choral Work of Rhona Clarke***

In a continuously expanding contemporary choral landscape, Rhona Clarke (b. 1958) is one of Ireland's most prolific composers, with an internationally recognised creative output. Latin text encompassing themes of death and the sacred serves as a significant thread throughout her choral oeuvre, with the composer effectively combining the traditional and contemporary within a distinct musical voice. In the past decade, Clarke has demonstrated an increasing exploration of extended vocal techniques and timbre within her choral works, reflecting her desire to constantly seek and produce something new. Within this more diverse sound palette, particular stylistic consistencies or 'fingerprints' can be observed, prompting an investigation into the composer's intentions and approaches, and the thematic connections between her works.

Through critical score analysis, this paper presents a case study of Rhona Clarke's imaginative choral writing and stylistic consistencies in her communication of traditional Latin text, death, and the power of eternity in a contemporary context. An examination of the composer's setting of Gaius Valerius Catullus's poem *Ave Atque Vale* (2017) forms the focus of the presentation, underlining the musical devices she uses to illustrate the visceral theme of death. In my analysis of Clarke's harmonic language and approaches to texture and timbre, I will make comparisons with her other compositions of the period, highlighting their similarities and discussing whether Clarke's fingerprints reside in her conscious or subconscious compositional approach.

### **Session 5b Master's Presentations 2**

**Dylan Kelly** (MTU Cork School of Music)

### **The Impact of the Darmstädter Ferienkurse on the Irish Musical Landscape from the 1960s Onwards**

In the second half of the twentieth century, the Darmstädter Ferienkurse was one of the central institutions of European modernism. During this time period (and more recently), a number of Irish composers have attended the courses, with the experience often having a significant impact on their own compositional style and musical thought. These composers include Seoirse Bodley, Gerard Victory, Raymond Deane, Ireland-based Kevin Volans, Frank Corcoran, and Jennifer Walshe. Other significant figures in Irish musical life to attend include music critic Charles Acton.

This presentation will deal with the initial findings of my MA project in investigating the impact of the Darmstädter Ferienkurse on the Irish musical landscape from the 1960s onwards. This includes a literature review of previous writing on the experiences of individual Irish composers at Darmstadt, and related writing on the broader topics of the Darmstadt courses in general and relevant Irish composers. I am also undertaking original archival research, and will summarise some of the relevant material in the digital archive of the Darmstadt Courses in my presentation. The analysis is broken into sections according to decade, allowing discussion ranging from the first Irish composers to attend in the 1960s, before composer training was widely available in Ireland, to recent years when Irish composers have gone on to play significant institutional roles in the courses. This study will provide new perspectives into this little studied influence on the development of Irish classical music in the latter decades of the twentieth century.

**Áine Cassidy** (TU Dublin)

### **Who Wears the Pants? Casting Practices for the Operatic pageboy**

This research addresses differences in vocal and visual aesthetics between presentations of the operatic pageboy in modern and historical operatic productions. A database of trouser roles from the operatic output of prominent composers was created, and an analysis of the designated voice type and the original singers was undertaken. This analysis revealed that while trouser roles are today thought of as almost exclusively mezzo-soprano roles, there is very little evidence to support this vocal allocation. The majority of these roles are listed in the score as 'soprano', if a voice type is given at all (often only the original singer is listed). Moreover, other roles undertaken during the original singers' careers often suggest that they were light sopranos. This opens further questions about the legitimacy of the 'lyric mezzo soprano' voice classification, given that many of the fach's canonic roles are actually written for soprano.

Recent operatic productions have tended towards gender realism in their presentations of pageboys, and the results from the survey conducted as part of this research indicate that singers feel a more androgynous body shape is advantageous when auditioning for trouser roles. This modern visual aesthetic is contrasted with historical photographs and costume sketches which demonstrate that traditionally, singers' femininity was emphasised rather than concealed by costuming. The perceived brazenness of nineteenth-century singers who revealed their legs informed portrayals of these characters, who are often mischievous and theatrical. The musical tropes established to signal this mischief are also discussed.

**Lanyi Yan** (Royal Irish Academy of Music)

### **From Poetry to Songs: An Artistic Examination of *Moonrise* by Chenyu Sun (2023)**

This project examines the new Chinese art song cycle, *Moonrise* (2023) by Chenyu Sun, from the perspective of the singer. This cycle comprises five songs that are set to ancient Chinese poems from c.700 BC to 1200 DC related to the moonrise topic. The presentation will address one of these songs. Historical overview of the vocal genre named *Poetic Songs* in ancient China will be provided to address characteristics of genres in different periods. This project regards the *Chinese Ancient-Poetic Art Song* as the revived *Poetic Song* genre that existed in ancient China. Music-text analysis of the chosen song will also be presented with a focus on the interaction between text and rhythm. Additionally, this project addresses the phenomenon of setting the melodic tune according to the natural pitch-changing tones of the Chinese language, with the aim of providing a guideline for performance accord with the periods of poems.

**Joan O'Malley** (TU Dublin)

### **Classification Ambiguity and Mid-Career Baritone to Tenor Transition: Two Pedagogues' Perspectives**

This research consists of two case studies based on the accounts of teachers who both taught a professional operatic baritone who transitioned to tenor in his early thirties. Taken together, the two teachers' accounts illustrate the entire potential scope and evolution of the phenomenon of conservatory-level classification ambiguity, culminating in mid-career baritone to tenor transition. They illustrate the relevance or otherwise of conventional classification theory in the real-world contexts of conservatory and post-conservatory vocal study.

The first case study is based on the account of Teacher 1, the singer's third-level conservatory teacher. It addresses the questions of a) why the phenomenon of misclassification occurs and b) why it may be perpetuated at conservatory level. It will examine the clinical application of the standard

classification criteria (timbre, range, tessitura and passaggio) in an attempt to achieve a tentative classification.

The second case study presents the perspectives of Teacher 2, who assisted the singer through his successful transition to tenor. This case study provides an opportunity to test the extant theory in relation to a) how to identify a tenor who has been misclassified as a baritone and b) the technical study required in order to affect the baritone to tenor transition. Each case will conclude with 'fuzzy generalisations' (Bassey, 1999, p. 12) in which features of the phenomenon may be predicted as likely/unlikely to occur in other similar situations.

## **Session 5c** Performance Studies 2: Romanticism

**Ilduara Vicente Franqueira** (Universidade de Santiago de Compostela)

### **The Romantic Composer and His Relationship with Folklore in Galicia: The Case of Juan Montes Capón**

With the impulse of the literary *Rexurdimento* and the Galician historiography of the mid-19th century, Galicia would enter a process of cultural change under the influence of the musical nationalisms that were beginning to leave their mark on the rest of Europe.

The influence of Celticism as well as the imprint of the medieval past linked to the *Camino de Santiago* would be two of the legitimizing elements to musically consolidate the Galician identity, following what Hobsbawm described as 'the invention of tradition'.

A third component used as a differentiating element was the interest given to the music of oral tradition, which received a boost from intellectuals who managed to compile traditional music for the publication of various songbooks such as the *Cancionero Musical de Galicia* by Casto Sampedro, among others. Academic music was influenced by these materials, starting a period of folklorisation of salon music.

Juan Montes Capón (1840-1899) was a distinguished musician who has been portrayed in the chronicles as the romantic composer par excellence, recreating through his music based on folkloric materials the essence of Galicia: its idiosyncrasy, as well as the symbolic description of the landscape, the inspiring *pathos* of an art without limits.

This paper will approach the beginnings of Galician musical nationalism seen through the prism of one of the most influential Romantic composers, whose production was influenced by the established identity elements for the construction of the 'Galician differential fact' discourse.

**Stephen Kelly** (TU Dublin)

### **Critics and Mahler's Timpani**

Gustav Mahler (1860–1911) did not live long enough to be able to record on disc his interpretations of his own works, or the compositions of others, apart from the piano rolls that he made in Leipzig in November 1905 for the Welte & Söhne company. Therefore, to have an idea of how his timpanists might have performed when he conducted, a close look at the contemporary accounts of his concerts and rehearsals reveals both Mahler's preferences, as well as, of course, the musical prejudices of the writers who attended his performances. Mahler's relationship with music critics was fraught at best, with Mahler's personality, musical conceptions and religious background all being used against him by certain sections of the musical press in the late 19<sup>th</sup> and early 20<sup>th</sup> century – subjects that have inspired scholarly debate for over a hundred years. The reviews that critics of Mahler's time have left behind can inform today's timpanist about Mahler's preferences in performance, both in his own music and the compositions of others. In many ways, the consistency of references to the timpani in reviews of Mahler's concerts is quite revealing. While the critics often mention timpani in a negative light, particularly in terms of volume, this presentation will explore convincing proof of Mahler's

predilection for strong timpani in performance. With use of contemporary reviews, anecdotal evidence from performers, friends, and colleagues of Mahler, as well as evidence from his scores, we can develop an understanding of Mahler's performance ideals regarding timpani.

**Pavle Krstic** (Mozarteum University, Salzburg)

### **Analysis as a Means of Performance in the Music of Chopin. Loss of artistic identity?**

Despite the increased interest in the relationship between analysis and performance in the recent decades, a divide between theory and practice persists. Many performers exhibit a certain reluctance to actively incorporate analysis into their interpretative process. This disconnect is notably reflected in the classification of subjects such as Harmony or Musical Forms as "secondary" in music conservatories. Furthermore, these courses rarely delve into the practical application of acquired skills and knowledge to one's own performance.

One significant reason why performers might resist attempts to integrate analysis into their interpretation is the concern that this process could result in a loss of their artistic identity, potentially leading to a performance that is perhaps "correct", but uninspired. The objective of this paper, which is to focus on the music of Frédéric Chopin, is not only to illustrate how an analytical approach can provide performers with a range of interpretative possibilities, but also to demonstrate that an analytical finding can manifest in markedly different performative decisions, as can be heard in selected recordings by various artists.

## **Session 6a** Lecture Recitals: 19th- and 20th-Century Art Music

**Wenchun Fan** (University of Leeds)

### **Interpreting Schubert's Works for Violin and Piano: Challenges, Performance Practices and Reflections**

From 1816 to 1827, Franz Schubert composed six works for violin and piano. The early three sonatas, D384, D385, and D408 were written in 1816 but were only published posthumously by Diabelli in 1836. The publisher referred to them as 'sonatinas' to portray them as easy to play. While the Sonata in A major, D574, which he composed in 1817 proves how fast that Schubert built up his own musical personality. Although the notation of the sonatas appears simpler than the latter two virtuoso pieces, *Rondo* in B minor, D895 which is dated "Oct. 1826", and *Fantasie* in C, D934 which composed in 1827, the changes in musical colour and the dramatic contrast in the music require performers to carefully examine their performance approaches. The *Fantasie*, D934 was premiered after Schubert's death. One review of the premiere praised the *Fantasie* as deserving of a hearing, but in a smaller room and when played by performers 'wholly fitted for it'. The technical challenges both for violin and piano that embedded within these works have been acknowledged by scholars and violin pedagogues, with certain passages even described by Carl Flesch (1966, p.276) as unnecessarily complicated and partially unplayable (McCreless, 1997; Cotik, 2013). As a violinist, I intend to improve my understanding of performance style through exploring the historical performance practices and studying the treatises that connect technique and interpretation.

In this lecture-recital, I will firstly discuss how I develop my understanding of how to combine technique and interpretation in playing Schubert's violin works as a performer-researcher. Through demonstrating selected excerpts from *Fantasie*, Sonata in D, Sonata in A, and *Rondo*, I will 1) discuss the aspects of performance in Schubert's music, 2) explain and compare the different performance approaches, 3) bring knowledge of relevant performance practices to informed decisions regarding interpretation, and 4) discuss the challenges of collaborating with the piano with respect to phrasing, articulation, and tempo choices. Finally, I will conclude by presenting a performance of the second

movement of the Schubert's Sonata in D major to illustrate the performance approaches discussed above.

**David Bennis** (University of Limerick)

### **Native Voices: Villa-Lobos, The Twelve Studies — An Interpretative Autoethnography**

In the search for a personal interpretative performance perspective for Villa-Lobos' twelve etudes (1953), I was inspired by the sense of a time and place that were conjured in my mind by the psychological experience of the sound from an archive of recordings by twentieth-century Brazilian guitarists.

Through the use of performance transcriptions as a pedagogical tool, the investigation analysed how very subtle musical nuances in performance, such as the use of timbral or colour modulations and shadings of performative articulations, could be used to create compelling psychological portraits and synaesthetic evocations of a sense of time, place, and mood. Evaluation of guitarist Julian Bream's editorial edition for performance in his RCA recording (1978), as well as an exploration of non-standard tunings, contribute to an archaeology of a polyglot of semiotics, as the research attempts to realise the true cultural manifestation latent in the music, and to create an intertext of interpretative ideas, synthesising the evolution of a unique native voice in the performance.

## **Session 6b** Ethnomusicology & Eco-ethnomusicology

**Luca Gambirasio** (University College Cork)

### **Of Sounds and Footsteps: An Eco-ethnomusicological Approach to Soundwalks**

Soundwalking is the practice of walking through a specific area while intentionally listening to sounds of various nature. The sounds could be live or could be previously recorded and they could come from a variety and a combination of different sources — including but not limited to — sounds produced by human and non-human animals, (human-made) music, and environmental sounds, thus thinning down the divide between what is natural and what is artificial. The participants are led by a guide, who is not necessarily a musician, but always an expert connoisseur of the features of the area explored.

Drawing examples from my recent research fieldwork in Central Italy, I present here a diversity of soundwalks generally aimed to foster environmental awareness about a place, but also to build an intimate relationship between a community of individuals and a specific area, to ultimately overcome the human/nature dualism that caused the current ecological crisis. Rooted in ecomusicological theory, in this paper I consider these soundwalks as cultural events motivated by an activist agency where the guide leads and shift the attention of the audience to the sounds to listen, while walking them through the physical and auditorial landscape.

**Subhashini Goda** (University College Dublin)

### **Dancing Indo-Irishness: An Ethnographic Study of Bharatanatyam Practice in Dublin**

The paper presents findings from an ethnographic study on the practice of bharatanatyam, an Indian classical dance, based on fieldwork conducted with two different schools in Dublin. With inputs from various other dance teachers specialising in teaching and performing bharatanatyam, interviews with other dancers, attending festivals and events, and an auto-ethnographic study, the paper aims to understand how the practice and performance of the art form paves the way for place-making and identity-making processes within the Indian community in Dublin, and addresses the challenges

of practising a form that is considered “ethnic” in terms of (in)visible spaces and negotiating their Irish and Indian identities in doing so.

Considering the historical and cultural aspects of the practice in Chennai, the place that is often widely recognised as the cultural capital for bharatanatyam, this shift into a different place and context where Indian migration is fairly recent also brings to the fore, aspects around performativity, aesthetics, production, socio-economic subtleties, and audience engagement. The larger implications of this research are centred on the future of traditional art forms in transnational spaces and their simultaneous effect in the practice back in Chennai, and the subsequent reinvention of such forms into more mainstream practices that can potentially alter the performative and pedagogical dynamic of the form in the long run. Delving into these nuances, the paper thus aims to contribute to initiating discussions around the dance form in Ireland, while adding to the growing body of ethnochoreological studies on Indian diasporic movement practices.

# BIOS

## Session 1a The CHMHE Undergraduate Prize

**Rebecca Armstrong** (Trinity College Dublin)

### **'Why musicologists don't dance': Perceptions of Ballet-Music in Scholarly Discourse, with Particular Reference to Adolphe Adam's *Giselle***

Rebecca Armstrong earned her BA in Joint Honours Musicology and Mathematics from Trinity College Dublin, graduating with first-class honours and receiving a gold medal for performance in her undergraduate studies. She was recognized as the recipient of the 2023 Singleton Prize and the Stewart and Prout Prize in music for achieving the highest mark on her dissertation. She was awarded first place in the undergraduate Musicology Competition organised by the Council of Heads of Music in Higher Education.

Her dissertation 'Why musicologists don't dance' explores perceptions of ballet-music in scholarly discourse, with particular reference to the ballet *Giselle*. Her case study examines the relationship between musicology and dance in the 18th and 21st century versions of *Giselle* with material provided by the Royal Ballet and English National Ballet. In September 2023 she presented at Folkwang University of the Arts conference on 'Music and Climate Change' with her research 'Back to our roots: Developing ecological consciousness through eco-literate music education and cultural heritage practice'. She is currently enrolled in *Choreomundus*, an Erasmus Mundus Master's scholarship programme in Dance Anthropology and Cultural Heritage.

**Kimberley McCallum** (Queen's University Belfast)

### **Examining the Unashamed Accompanist**

Kimberley is a Master of Research (M-Res) student at Queen's University Belfast. She began her journey at Queen's University in 2020, graduating with a Bachelor of Music (BMus) with first-class honours in July 2023.

Since starting piano lessons when she was eight years old, Kimberley's fascination with the instrument began to emerge. Yet, she always preferred studying musicology over performance or composition. Upon developing an interest in Franz Schubert's Lieder during her undergraduate degree, Kimberley started reading Gerald Moore's analyses of Schubertian songs. Consequently, the attitudinal and systemic injustices suffered by the accompanist were revealed to her, sparking the motivation for her undergraduate dissertation: *Examining the Unashamed Accompanist*.

Kimberley's M-Res thesis aims to answer the central question: 'How did the profession of accompanist develop?' by producing a historical biography of the profession using four figures as case studies.

## Session 1b Master's Student Presentations 1

**Marina Cabrera** (Maynooth University)

Marina Cabrera is a musicology postgraduate student at Maynooth University, currently enrolled in the MA in Musicology. Her main research interests are popular music, twentieth-century music and film music.

Marina started her BMus in Musicology in 2019 at the University of Granada in Spain, from where she is originally from. There she collaborated alongside Dr Elsa Calero-Carramolino in an academic podcast researching on popular music and gender studies.

In 2021, Marina was awarded an Erasmus+ Funding Programme at Maynooth University. After this programme, she moved to Ireland, transferred her degree, and graduated in September of 2023. Her dissertation was titled *Montage of Heck: The B-side of grunge star Kurt Cobain*, and it was supervised by Dr Laura Watson and Dr Estelle Murphy. As well as this, she plays the violin, the guitar and the piano, and holds an interest in composing.

### **Martina Rosaria O'Connell** (Royal Irish Academy of Music)

Martina Rosaria O'Connell is an Irish-Italian flautist, she is currently in the final year of her Master's in Flute Performance Studies at the Royal Irish Academy of Music as an 1848 Scholar, following a first-class honours in the Bachelor of Music Education from Trinity College Dublin. Martina is a recipient of many awards including the Trench Award, Arts Council of Ireland 'Agility Award' and Music Network's 'Music Capital Scheme'.

In 2023, Martina was awarded the Liam Swords Award which offered a three-month research residency at the Centre Culturel Irlandais in Paris, France. During this time she completed part of her MMusPerf research on French Romantic Composer, Mélanie (Mel) Bonis. In that same year, Martina was one of two representatives from Ireland on the FARM (Fostering Artistic Research in Music) international programme. She has presented at the RIAM Amplified Research Day and will be giving a lecture on her current MMusPerf research in Paris in March 2024.

## **Session 2a** Music Education in Ireland

### **Emma Arthur** (University of Oxford)

Emma is a first year DPhil Student and Postgraduate Choral Scholar at Merton College, University of Oxford. Her DPhil research, supervised by Professor Laura Tunbridge, aims to uncover how young women in nineteenth-century Ireland interacted with domestic art music (music made in the home). It explores the ways in which societal influences such as religion, class and other facets of identity impacted how music was taught and its significance as a tool for social mobility, marriage and employment. Emma is a recent graduate of UCD, completing her Bachelor of Music and Master of Musicology degrees in 2022 and 2023 respectively. Her Master's thesis, supervised by Professor Harry White focused on art music and musical education in convent schools in nineteenth-century Ireland. Emma's doctoral research is funded by the AHRC Open-Oxford-Cambridge Doctoral Training Program, the Clarendon Fund, and Merton College, Oxford

### **Rebekah Donn** (Edinburgh Napier University)

Rebekah Donn is currently reading for a PhD in Music Education at Edinburgh Napier University, supervised by Professor Zack Moir and Bryden Stillie. Rebekah is a graduate of the BMus (Hons) programme at Edinburgh Napier University and the MMus programme at the University of Hull, where she completed a major research project on the pedagogy of Schenkerian Analysis. Her PhD is an empirical project which examines the relationship between Scottish secondary music provision and degree-level music study. Aside from her (part-time) studies, Rebekah works as a private music teacher as well as undertaking a variety of teaching responsibilities on the undergraduate music programmes at Edinburgh Napier University. Rebekah is a student representative for the Society for Music Analysis and has also undertaken research for this organisation.

### **Fiona Gryson** (TU Dublin)

Fiona Gryson, a freelance harpist, is director of the Cornstown House 'Music on the Farm' concert series, Fingal Harp Ensemble, a member of the Advisory Group for Cruit Éireann | Harp Ireland, and

co-director of the TU Dublin Harp Ensemble. Fiona runs a private harp studio in Dublin and has performed as Principal Harpist with all the major orchestras in Ireland. She performs as a soloist and ensemble player nationally and internationally. As a recipient of a Government of Ireland Postgraduate Scholarship awarded by the Irish Research Council, Fiona is pursuing PhD research with Professor Clíona Doris and Dr Helen Lawlor at TU Dublin Conservatoire. Fiona completed postgraduate studies in harp at the Civica Scuola di Musica Claudio Abbado, Milan with Dr Irina Zingg. She graduated with a MMus degree in Performance and a BMus degree, with first-class honours and the Nuala Levins Perpetual Award for Pedagogy, from the DIT Conservatory of Music and Drama as a student of Denise Kelly-McDonnell.

## **Session 2b** Lecture Recitals: Folk Musics

### **Conor McAuley** (Queen's University Belfast)

Conor McAuley is a Belfast-based drummer who works at the intersection of collective improvisation, free jazz, experimental music, and human-computer interaction.

He is currently undertaking a practice-led PhD at Queen's University Belfast under the supervision of regular collaborators Simon Waters and Paul Stapleton. His research focuses on movement and the role of the body in improvised drumming. Conor's work has been presented across numerous academic institutions. His wider interests include enactive cognition, flow states, and unthought. His artistic work is inspired by concepts of flow and non-conscious approaches to improvisation, his playing often explosive, though at times textural or sparse.

He was chosen as IMC's Navigator artist in residence 2023 at An Grianán Theatre, and was selected for the prestigious 'Take-Five' talent-development programme through 'Serious'. Current projects include 'Córas Trio' featuring drums, guitar, fiddle, and electronics. He is co-director of the improvisation-based 'QUBe ensemble' at the Sonic Arts Research Centre.

### **Margaret E. Collins** (Fairfield University)

Meg is a composer of chamber and choral works whose music explores the integration of traditional instruments into ensembles with Western orchestral instruments. She holds a PhD in Music Composition from Trinity College in Dublin. Her recent work includes compositions written for the Native American flute, the xiao, the uilleann pipes, the Persian tar, the Persian santoor, and the high D and low D tin whistles. Meg seeks to achieve a reciprocity in the ensembles, with differing genres influencing each other in a cross-cultural exchange. She currently teaches World Music History at Fairfield University, in Fairfield, CT, USA, and Women in Music at Adelphi University, in Garden City, NY, USA, where she is also is Director of the World Music Ensemble.

[www.megcollinscomposer.com](http://www.megcollinscomposer.com)

## **Session 2c** Exploring Historical Sources

### **Kayleigh Ferguson** (Maynooth University)

Kayleigh is a librarian and musicologist specializing in the cataloguing and preservation of manuscript sources. Currently undertaking a PhD in music and digital humanities at Maynooth under the tutelage of Professor Lorraine Byrne Bodley, her project focuses on the digital preservation of medieval music manuscripts in the Russell Library. Previously, she has obtained her MMus from University College Dublin and an MSLIS in Rare Books and Special Collections Librarianship from LIU Post in New York.

Having worked in libraries and archives such as Trinity College Dublin, Archbishop Marsh's Library, and the Post Archives and Special Collections, Kayleigh's research takes a hands-on storytelling approach to using technical description, image capture, and curation as a preservation practice to increase access and engagement with readers and students in the arts and humanities.

**Tegan Sutherland** (University College Dublin)

Tegan Sutherland is a third-year doctoral candidate in the UCD School of Music supervised by Dr Tomás McAuley. Her research explores eighteenth-century cultural changes in anglophone music composition and performance practice, specifically in the development of virtuosity. She holds degrees from the University of Glasgow and the University of Massachusetts - Boston and is an active oboist and educator in the Dublin area. Beyond her doctoral work, Tegan's research interests include twentieth-century popular music, nineteenth-century American cooking schools, and instrumental music pedagogy.

**Session 3a** Lecture Recitals: Contemporary Music Composition**Vassilis Chatzimakris** (Bath Spa University)

Vassilis Chatzimakris is a composer, improviser and performance and sound artist. He is a PhD candidate in Composition at Bath Spa University under the supervision of James Saunders. He has previously obtained an MA in Performance Design and Practice from Central Saint Martins College of Art and Design, University of London, and a joint BA and MA in Composition from the Aristotle University of Thessaloniki, Greece. He has studied composition and has taken part in workshops with Beat Furrer, Gerhard Staebler, Kunsu Shim, Alexis Porfiriadis, Danae Stefanou, Michalis Lapidakis and Dimitri Papageorgiou.

He was awarded the Bath Spa Porthleven Prize in 2013 and his composition *Principia Actionum* / has been awarded from AUT Open Call 2014: [Open Scores] (Denmark). In 2014 he participated in three short films in Tony Conrad's and Jennifer Walshe's opera *The Signing* (Nuit Blanche, Canada). In 2022 his composition *Mindful Sounds* was selected for publication by the Centre of Deep Listening as a homage for the 90th anniversary of Pauline Oliveros' birth.

Vassilis Chatzimakris is teaching at the Department of Music Studies of the University of Ioannina, Greece. He is artistic director of the In(s)core collective, which is focused on performance and creation of open scores. His compositions have been performed around the world by artists and ensembles such as Apartment House, Plus Minus, Decibel New Music Ensemble, KNM Berlin, Dissonart and others.

**Daniel Vives-Lynch** (Trinity College Dublin)

Daniel Vives-Lynch is a twenty-three-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 under Dr Evangelia Rigaki. His research entails the development of compositional figures 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 the Dubai 2022 Universal Exposition in partnership with the SCK CEN blending scientific presentations with acoustic and electro-acoustic musical influences.

**Session 3b** ITM: Song, Instruments and Events**Colleen Savage** (Dundalk Institute of Technology)

Colleen Savage is a traditional singer from Crossmaglen in South Armagh. She is currently undertaking postgraduate research in the Gaelic song tradition of the border region of the greater

Crossmaglen area at Dundalk Institute of Technology. She is a member of the Ring of Gullion AONB Partnership and curates arts and culture activities and experiences locally within South Armagh.

**Leandro Pessina** (Dundalk Institute of Technology)

Leandro Pessina is an Italian PhD student undertaking doctoral studies at Dundalk Institute of Technology in Ireland, under the supervision of Dr Daithí Kearney (DkIT) and Dr Ioannis Tsioulakis (QUB). A geographer interested in music, he is funded by the Irish Research Council, and his research examines the role of music in tourism enhancement of Co. Louth, the smallest county of Ireland, located on the eastern side of the island. The aim is to recognise this region as a valuable territory for music encounters, that may be inserted within future regional tourism promotional strategies.

**Darren Culliney** (Dundalk Institute of Technology)

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.

### Session 3c Cultural Heritage & Intercultural Perspectives

**Yalun Yang** (University College Cork)

Yalun Yang is a PhD student in Ethnomusicology at the Department of Music, University College Cork, having previously studied piano performance at the Royal College of Music, London. She is a member of the Yi ethnic minority and aspired to explore the combination of traditional ethnic minority music with piano practice.

**Mengwei Zhang** (University College Cork)

Mengwei completed her undergraduate degree in Music Performance at the Xinghai Conservatory of Music in China and then earned an MA in Music at Hong Kong Baptist University. Furthermore, Mengwei worked as a researcher at a research institute in Guangzhou for several years.

In 2022, Mengwei was co-funded by the China Scholarship Council and University College Cork with her project 'Reforming music education in China, 1861–1952.' She has commenced her PhD research under the supervision of Professor Jonathan Stock and Dr Alexander Khalil since Sep. 2022.

### Session 4a Music of the USA

**Dr E. Falade** (SOAS University of London)

Dr E. Falade is a Black British Nigerian queer feminist scholar of Black popular music with a specific focus on how race, gender and sexuality are implicated in musicking. Hailing from Nigeria but born and raised in London, UK they are also particularly invested in how members of the African diaspora are using music as a means of connecting back to their ancestry and homelands.

**Marta Siermantowska** (TU Dublin)

Born in Poland, Marta Siermantowska moved to Ireland in 2004. She first studied accordion performance at the F. Chopin Academy of Music in Warsaw and continued at the DIT Conservatory of Music and Drama with Dermot Dunne. She received a Bachelor's Music Honours Degree in 2006 and a Master's Degree in accordion performance in 2008. She has performed with the RTE Concert Orchestra, appeared in Janette Byrne's musette group and in Derby Brown's French show playing accordion parts. In the years 2010–2020, Marta worked with jazz guitarist Mike Nielsen, arranging and performing original music for accordion and guitar. Together they

created Musette Club, a duet performing the Parisian valse of the jazz age and tango and collaborated with the Dublin Tango School of Dance. The duet was featured during the Alchemy Music series numerous times. She received Arts Council support towards professional development, which led to obtaining funding from TU Dublin towards postgraduate research in jazz accordion.

## Session 4b Ludomusicology

**James Ellis** (Royal Holloway University of London)

James Ellis is a PhD candidate at Royal Holloway University of London. His recent publication in the *Journal of Sound and Music in Games* is entitled 'On the Trail of a Nostalgic Adventure: Identifying and Analyzing the Nostalgic Potential of Video Game Music in the Context of the Pokémon Franchise.' James's research centres around ludomusicology and musical analysis with a focus on player interaction, identity and engagement with audiovisual texts and the development of gestural theories of music to illuminate concepts of immersion. James has presented at *Ludomusicology* and *Music and the Moving Image* and has reviewed for *JSMG*. James is also an active pianist who teaches and regularly performs.

**Ben Major** (Royal Holloway University of London)

Ben Major received his undergraduate degree from Brigham Young University, earning a BA in Music Education. He started his career as a public school band teacher in the state of Utah, where his band program was successful in both performance and competitive endeavours. After teaching for six years, he decided to return to higher education and pursue a Master's degree, bringing him to England where he completed an MA in Music at the University of Birmingham. His thesis focused on stereotypical levels in games and their sonic qualities. Ben is currently pursuing a PhD in Music at Royal Holloway, University of London where his research has expanded his Master's thesis, looking at game-specific tropes and the sounds that enhance them. His research interests include video game topics and tropes, virtual world-building, and twentieth-century popular music.

## Session 4c Performance Studies 1: Voice

**Sandra Oman-Farren** (TU Dublin)

Soprano Sandra Oman 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 Master's graduate from TU Dublin Conservatoire, she was awarded the Student Academic Excellence Award 2020. Currently undertaking PhD studies there, she was appointed Research Assistant/Administrator of the inaugural PERFORM\_LIVE Conference Festival, 2022. Sandra has presented academic papers at conferences in Ireland (SMI Postgraduate Conference) and abroad (Musicology in Progress International Conference, Università di Pavia, Cremona, 2023; and forthcoming 'Music, Body, and Embodiment: New Approaches in Musicology' Virtual Conference, Centro Studi Opera Omnia Luigi Boccherini, Lucca, December 2023). Her presentation at the Cremona conference was chosen for publication in a book of select conference papers, to be released in late 2023. Sandra has performed extensively in opera and concert in Ireland, UK, USA, Italy, Germany, Latvia and Poland, interpreting principal roles in over 40 operas.

**Francesco Venturi** (Kingston University of London)

Francesco Venturi is an Italian musician, composer, and voice artist whose work explores the transformative power of vocalicity. Since 1999, he has been performing across Europe as a soloist and with various ensembles and his work showcased at institutions like Hangar Bicocca, Milan and Palais de Tokyo, Paris. He received awards and major commissions across cinema, theatre, dance, and visual arts. A dedicated researcher, Venturi has lectured on voice theories at the Milan Conservatory,

edited *Creak: Theories and Practices of Pulse Phonation* (in press), and published scholarly research. In 2018, he co-founded the music venue Spettro, Brescia. Currently, he is a PhD candidate at Kingston University.

## Session 5a Contemporary Music Performance

### **Laura Farré Rozada** (Royal Birmingham Conservatoire)

Laura Farré Rozada is a pianist and mathematician, deemed a 'Rising Star' by BBC Music Magazine, and a Midlands4Cities-funded PhD candidate at Royal Birmingham Conservatoire. She released two award-winning albums and has performed across Europe, North America, South America, and Asia. Laura has collaborated with many living composers, given over 50 premieres of their works. As a researcher, Laura specialised in music and mathematics, musical memory, performance psychology and the post-tonal repertoire. She has been a guest lecturer at the USA (Boston University, Colorado College, University of Colorado), Canada (University of Toronto), Chile (Fundación Teatro del Lago) and Spain (Polytechnic University of Catalonia...). Her articles were published by Platea Magazine, Sul Ponticello and Societat Catalana de Matemàtiques. Laura is also the director, scriptwriter and presenter of the radio shows *La cinta de Möbius* (Catalan National Radio) and *Musimáticas* (Spanish National Radio).

### **Jimmy Goeijenbier** (TU Dublin)

Jimmy Goeijenbier is a pianist, teacher, and artistic researcher who has performed as soloist in Ireland, The Netherlands, Romania, and the United States. His interest in contemporary music has led him to collaborate with composers, performing new works for solo piano and exploring interpretations of existing pieces. Funded by the Irish Research Council, he is currently undertaking a DMus project at TU Dublin Conservatoire, focusing on the artistic processes involved in preparing contemporary Irish piano works for performance and examining individual composer's perspectives on issues such as style and interpretation. This interest in research has taken him to several conferences, including the Artistic Research Days (Dublin, 2022), European Platform for Artistic Research in Music (Copenhagen, 2023), and Conservatoire Research Symposium (Dublin, 2023).

### **Laura Sheils** (Dublin City University)

Laura is a PhD researcher, choral composer, and music educator based in Dublin. She completed her undergraduate studies in Music and Religious Education at Mater Dei Institute of Education (Dublin City University), followed by an Advanced Diploma in Choral Conducting at the Kodály Institute of the Liszt Academy of Music in Hungary, and an MA in Choral Studies from DCU.

Supervised by Dr Róisín Blunnie, Laura's doctoral research at Dublin City University concerns an analysis of the choral works of Irish contemporary composers Rhona Clarke and Eoghan Desmond, seeking to identify the compositional 'fingerprints' and innovative techniques that contribute to defining their stylistic identities. 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.

## Session 5b Master's Presentations 2

### **Dylan Kelly** (MTU Cork School of Music)

Dylan Kelly is currently completing an MA by research in MTU Cork School of Music under the supervision of Róisín Maher. His project looks at the impact of the Darmstädter Ferienkurse on Irish art music in the second half of the twentieth century. He graduated with first-class honours from his BMus in Cork School of Music in 2023 and received a Faculty of Business and Humanities scholarship for his MA. He has extensive experience performing in a variety of styles, and focused on classical

piano for his degree, giving a number of public recitals and competing in the Irish Freemasons Young Musician of the Year Competition 2023. He also plays popular music in a band which has completed multiple tours of the UK and Ireland. Alongside his studies, he continues to teach a few days a week, giving piano lessons and teaching beginner musicianship classes.

### **Áine Cassidy** (TU Dublin)

Áine Cassidy is a soprano from County Down. A graduate of the MMus degree at the TU Dublin Conservatoire with first-class honours, Áine is at the beginning of a promising career on both the operatic and concert platform. She is continuing her vocal studies at the conservatoire with Orla Boylan and Mairead Hurley, where this year she will perform the titular role in Puccini's 'Suor Angelica'. Áine has performed as a chorus member with Irish National Opera, Blackwater Valley Opera Festival, and Sestina Early Music Ensemble, and given solo recitals in St Ann's Church, Dawson Street, and Newry Cathedral.

Although her undergraduate is in Biological Sciences, Áine quickly became adept in musicological studies, and her Master's dissertation on 'French Operatic Pageboys as Lesbian Representation' achieved the highest possible mark of 90%, as well as being the TU Dublin Conservatoire's nominee for the SMI's Alison Dunlop Graduate Prize.

### **Lanyi Yan** (Royal Irish Academy of Music)

Lanyi Yan is a soprano from China in the second year of her MA in Music. She graduated from Tianjin University in 2020 with a Bachelor's degree in Pharmacy. She served in the Peiyang Chorus for 6 years as the head of the choir and the female voice minister. She has performed in international competitions and has won more than 15 international gold awards and overall champions. She had four recitals during the past two years in China and has been cast in three full-staged operas produced by RIAM during the year. She has been encouraged and affirmed by famous artists in terms of potential and expressive force in music.

### **Joan O'Malley** (TU Dublin)

Joan O'Malley graduated with Distinction from the MA in Voice Pedagogy at Voice Study Centre UK/University of Wales Trinity St. David in July 2023, and has just enrolled as a PhD candidate at the TU Dublin Conservatoire under the supervisorship of Dr Rachel Talbot and Dr Helen Lawlor. She is a first-class honours graduate of the BMus in Vocal Performance at the former DIT Conservatory of Music and Drama, where she received the McNamara Gold Medal for Excellence in Performance. Her opera roles to date include Susanna (Mozart/*Le Nozze di Figaro*), Nedda (Leoncavallo/*I Pagliacci*) and Susanna (Wolf-Ferrari/*Il Segreto di Susanna*). She has also performed widely as a soprano soloist in oratorio, in venues including St. Stephen's Cathedral, Vienna (Mozart/Coronation Mass) and Westminster Cathedral, London (Mozart/Spatzenmesse). A committed singing teacher since 2008, her research interests include voice classification and vocal onset pedagogy.

## **Session 5c** Performance Studies 2: Romanticism

### **Ilduara Vicente Franqueira** (Universidade de Santiago de Compostela)

Ilduara graduated in Art History from the University of Santiago de Compostela and in violin (Level 3 Certificate in Graded Examination in Music Performance — Grade 8) by The Associated Board of the Royal Schools of Music and Master in Artistic and Architectural Heritage, Museums and Art Market by the USC and ULPGC.

She is currently working on her doctoral dissertation about the figure of the musician Juan Montes Capón under the direction of Montserrat Capelán and Carlos Villanueva. For this purpose, she has a predoctoral contract funded by the Spanish Ministry of Science and Innovation. She is part of the *Organistrum* Group (GI-2025) of the University of Santiago de Compostela and a member of

the working team of the R&D Project '*Galicia-America: música civil, ideología e identidades culturales a través del Atlántico (1800–1950)*'. As a performer, she collaborates with the renowned folk music group Milladoiro.

### **Stephen Kelly** (TU Dublin)

Stephen Kelly is sub-Principal Percussion and Timpani with the RTÉ Concert Orchestra, a post he has held since 2010. He has been a Lecturer in Percussion at the MTU Cork School of Music since 2004. He holds a BMus degree from the Royal College of Music, an MMus degree from TU Dublin and is currently a PhD candidate at the TU Dublin Conservatoire, where he is researching Gustav Mahler's writing for timpani in his compositions. Stephen's MMus thesis was on the development of percussion in Irish Traditional Music, and he has given lectures, radio interviews and lecture recitals on all aspects of percussion in genres from classical to jazz. As a performer he has played with the RTÉ National Symphony Orchestra of Ireland, the Ulster Orchestra, Philharmonia Orchestra, City of London Sinfonia, Irish Chamber Orchestra, Crash Ensemble, and many jazz ensembles. Apart from Gustav Mahler, Stephen's research interests include current performing trends in orchestral music for timpani and percussion, the development of Big Band jazz drumming, and the influence of Latin American percussion in popular music.

### **Pavle Krstic** (Mozarteum University, Salzburg)

Pavle Krstic is a Senior Lecturer at the Department of Musicology at the Mozarteum University in Salzburg since the winter semester of 2022, where he has completed his Bachelor's, Master's and Postgraduate programs in Piano Performance with Professor Pavel Gililov and where he is currently pursuing a PhD in Musicology with Professor Barbara Dobretsberger. During his studies, he was the recipient of multiple scholarships from the Mozarteum University, the prize for an excellent Master's thesis, as well as the 'Würdigungspreis 2021', awarded by the Austrian Ministry of Education to the fifty best graduates in the country. As a pianist, he performed in many countries as a soloist, chamber musician and with orchestras and he won numerous prizes at international piano competitions.

## **Session 6a** Lecture Recitals: 19th- and 20th-Century Art Music

### **Wenchun Fan** (University of Leeds)

Wenchun Fan, a current PhD student at the University of Leeds under the supervision of Dr Clive McClelland and Dr Steve Muir. Hailing from China, Wenchun began her violin journey at the age of five. In 2013, she entered the Central Conservatory of Music in Beijing for her undergraduate study, where she studied with Jia Zhang, Liwei Tan and Wei Xue. In 2017, she was awarded a full entrance scholarship and the George Henry Peters Scholarship for her postgraduate study at the Royal Northern College of Music, where she studied with the respected and distinguished violinist Leland Chen. Wenchun Fan was also selected for the Youth Artists Project and was generously sponsored by the China Scholarship Council and the Thoms Jellis Bequest during her stay at the RNCM. As a soloist and chamber musician, Wenchun frequently gives concerts both in China and UK.

### **David Bennis** (University of Limerick)

David studied guitar under Mr. John Hockedy (José Tomás) at the Municipal School of Music, with later studies under the supervision of Dr. John Feeley, Professor Mícheál Ó Súilleabháin, Professor Helen Phelan, and Dr. Ferenc Szucs at the IWAMD. There he was also a part of the masterclasses of Professor Bruno Giuranna (Violin, Viola), Professor Michael Wolf (Double Bass), Professor Mariana Sirbu (Violin), and Dr. Ferenc Szucs (Cello), completing supplementary studies in Ethnomusicology and Performance Theory. David also participated in masterclasses in Germany with Bruce Holzman and Ulrich Strache, as well as at international competitions and symposia in Belgium (Printemps de la Guitare), France (Aix en Provence, Radio France), Germany (Iserlohn), and in the United States

(NYGS- Mannes College, Stotsenberg, GFA). He continues to pursue research interests in world musics and transcription centred on the music of Spain.

## **Session 6b** Ethnomusicology & Eco-ethnomusicology

### **Luca Gambirasio** (University College Cork)

Luca Gambirasio is a PhD student at University College Cork. Luca holds a BA in Jazz performance and an MA in Ethnomusicology, and his current research focuses on how musicking and listening to environmental sound help to foster environmental awareness in Central Italy. Luca is also an active performer and composer, and co-organised events with local conservation organisations in Italy aimed at restoring connection with places and their non-human inhabitants.

### **Subhashini Goda** (University College Dublin)

Subhashini Goda (she/her) is a multidisciplinary movement artist and academic from Chennai (India) pursuing an IRC-funded interdisciplinary dance PhD at UCD's School of Music, Ireland in Dance Anthropology. With an Erasmus Mundus (Choreomundus) Master's in Dance Knowledge, Practice, and Heritage, she has taught and performed her dance form in different capacities in India and internationally in Hungary, France, Trinidad, and now in Ireland. Academically, her research is situated at the intersections of dance, diaspora, migration, and identity, while her creative work is often in collaboration with other mediums, aiming to transgress boundaries of what is considered classical, and contemplating nostalgia and rituals. She has showcased at the Clonmel Junction Arts Festival, the Cashel Arts Festival and the Festival of Irish Choreography this year, and presented her research at the 2023 Modes of Capture dance symposium UL, the ICTM 2022 annual conference, and at the Performance Studies International Conference 2023.

# CAMPUS INFO.

Maynooth University is located 25 km from the centre of Dublin in North Kildare. The campus (divided into North and South by the Kilcock Road) is closely integrated with the historic town of Maynooth, Co. Kildare, which is easily accessible by road, rail and air. A campus map is provided on the following page.

## Conference Location

The conference will take place in the Department of Music, which is situated in Logic House on the South Campus (building no. 5 on the campus map). Lunch will be served in Pugin Hall (building no. 16).

## Accommodation Location

For those staying in the on-campus accommodation, the reception is located near the main entrance of the south campus (see building no. 23 — MCCA). It can also be found on Google Maps using the following Eircode: [W23 DD4R](#).

## Travelling to Maynooth

Detailed information on the various travelling options available can be found on the Maynooth University [website](#). See below for a brief overview of the options that might be most suitable for delegates and other attendees.

### Travelling Directly from Dublin Airport

Maynooth lies just 33km south-west of Dublin Airport, around 40 minutes travel time by car. A direct bus service from the airport to Maynooth is operated by [Airport Hopper](#).

### Travelling by Bus or Rail

The South Campus is about a five-minute walk from Maynooth train station which goes to Dublin City centre. Trains run regularly and take around 45 minutes to travel from Connolly Station. See the [Irish Rail](#) website for more information.

Several bus and coach services run to Maynooth. A detailed overview can be found on the university [website](#). Dublin Bus routes C3, C4 and 115 run regularly from Dublin city centre. More information (including journey planning) can be found on the Transport for Ireland [website](#).

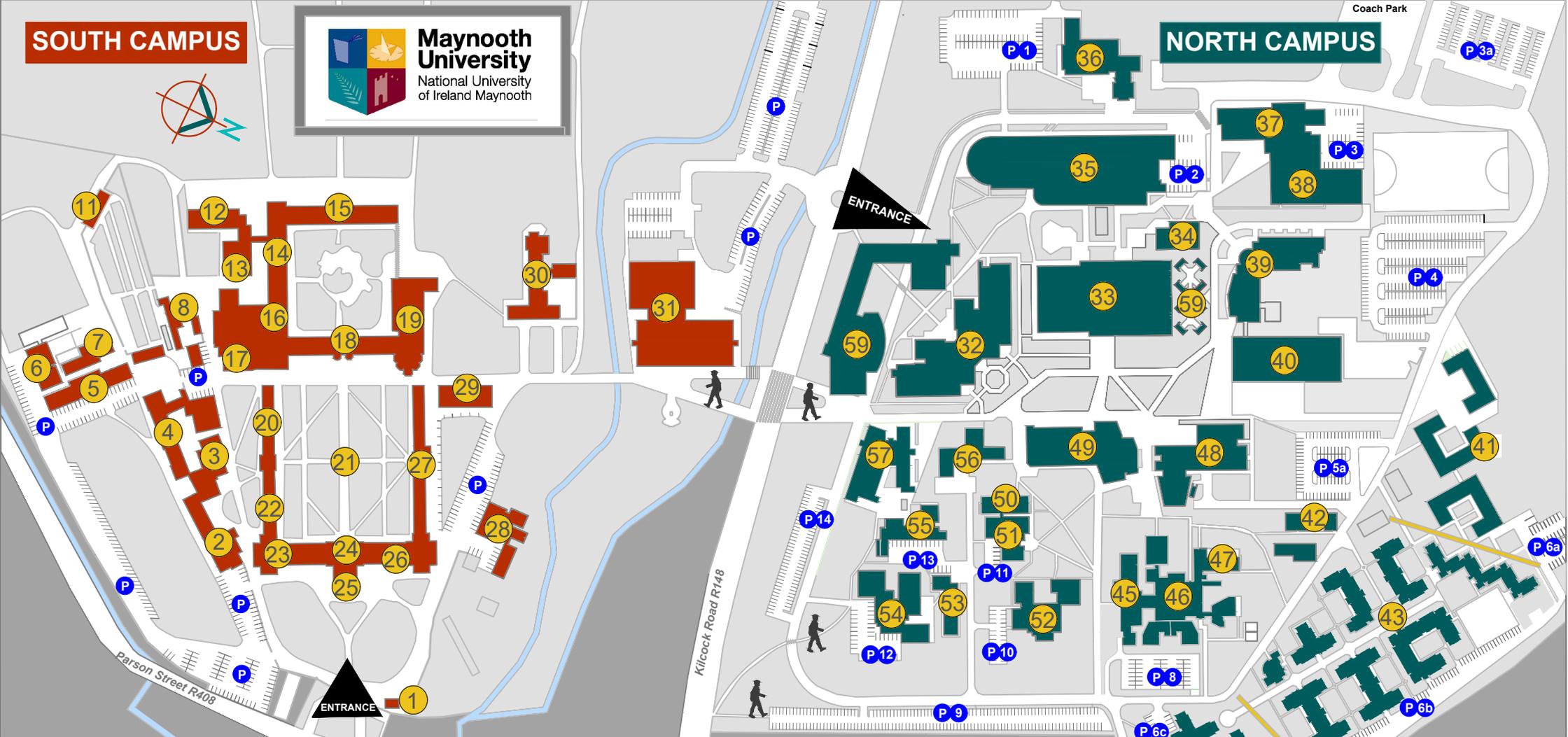
### Travelling by Car

Details on travelling by car (as well as parking) can be found [here](#). Delegates are advised to park in the spaces outside Logic House and those alongside the green in front of the building. Signs will state that these are Designated Permit Parking zones, but this is not enforced outside of term time. More information can be found [here](#).

# SOUTH CAMPUS



# NORTH CAMPUS



- |  |   |                           |                          |    |
|--|---|---------------------------|--------------------------|----|
| Apple Store                                  | 8 Gate Lodge  | 1 Music Performance Suite | 6 School of Education    | 57 |
| Arts Building                                | 33 Humanity House   | 22 Music Technology Lab   | 6 Science Building       | 32 |
| Arts Annex                                   | 34 Iontas   | 48 New House              | 27 Sports Complex        | 38 |
| Aula Maxima                                  | 29 John Hume Building   | 49 Phoenix Restaurant     | 37 St. Catherine's House | 56 |
| Auxilia                                      | 52 John Paul II Library   | 31 Power House            | 17 St. Joseph's Square   | 21 |
| Bioscience & Electronic Engineering Building | 39 Junior Infirmary   | 11 Product Design Studios | 42 St. Mary's House      | 15 |
| Callan Building                              | 35 Loftus Halls   | 55 Pugin Hall             | 16 St. Patrick's House   | 18 |
| College Chapel                               | 19 Logic Annex  | 12 Renehan Hall           | 16 Stoyte House          | 25 |
| Columba Centre                               | 30 Logic House  | 7 Rhetoric Annex          | 3 Student Services       | 51 |
| Courtyard Apartments                         | 41 Long Corridor  | 5 Rhetoric House          | 4 Student Union Centre   | 36 |
| Crèche                                       | 47 Lyreen House   | 2 River Apartments        | 43 The Bursar's Office   | 45 |
| Dunboyne House                               | 20 MAP Lodge (Access office)  | 28 Riverstown Lodge       | 2 The Pods               | 59 |
| Education House                              | 54 <small>MCCA - Maynooth Campus Conference &amp; Accommodation</small> | 50 Rowan House            | 53 T.S.I Building        | 58 |
| Eolas  | 40 Museum   | 23 Russell Library        | 14 Trocaire              | 26 |
|  |   | 13 Rye Hall & Apartments  | 46 Village Apartments    | 44 |

Car parking on campus offers a mix of spaces for students, staff and visitors. Please check [www.maynoothuniversity.ie/location](http://www.maynoothuniversity.ie/location) for details about restrictions.



OLLSCOIL NA  
GAILLIMHE  
UNIVERSITY  
OF GALWAY

**21st Annual Plenary Conference of the Society for Musicology in Ireland  
University of Galway  
28–30 June 2024**

**Call for Papers**

Deadline: Monday 26 February 2024

Email: [smigalway2024@gmail.com](mailto:smigalway2024@gmail.com)

The 21st Annual Plenary Conference of the Society for Musicology in Ireland/Aontas Ceoleolaíochta na hÉireann will be hosted by the Discipline of Music, School of English, Media and Creative Arts, University of Galway/Ollscoil na Gaillimhe, on 28–30 June 2024.

We are delighted to announce that Professor Barbara Kelly (University of Leeds) will deliver the keynote lecture.

Proposals from all areas of musicology and related music studies are invited for the following:

- Individual papers
- Themed panel sessions (comprising 3 individual papers)
- Round-table sessions (up to 6 people, each presenting a position paper, followed by a discussion)
- Lecture recitals

Individual papers and papers in themed panel sessions will be 20 minutes in length, followed by 10 minutes of discussion. Round-table sessions should not exceed 90 minutes, including time for discussion. Lecture recitals should be 30 minutes in length, including time for discussion.

Abstracts for all individual papers should not exceed 300 words. In the case of themed panel sessions and round-table sessions, there should be an abstract for the whole session (maximum 300 words) plus an abstract for each individual speaker (maximum 300 words each), and should be submitted as a single document.

Abstracts should include:

- Title for the paper and/or session
- Name, contact details and affiliation of the speaker(s) (and, in the case of themed panel sessions and round-table sessions, the panel convener)
- Brief biography of the speaker(s) (maximum 100 words per speaker)
- Indication of equipment that is required.

These should be sent, as a Word file, to the conference email address [smigalway2024@gmail.com](mailto:smigalway2024@gmail.com). Further updates will be posted on the [conference page](#) on the SMI website.



## PHOTO CREDITS

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