

Fifth Annual Postgraduate Students' Conference 2012

**Conservatory of Music and Drama
Dublin Institute of Technology**

Friday 20th January 2012

Programme

12.30-1.15

Registration Commences

1.15-1.30

Conference Opens: Welcome to Delegates

1.30-3.30

Parallel Sessions 1 and 2

Session 1

Jessica Shine (University College Cork)

- Myth and Music in Gus Van Sant's *Last Days* (2005)

Fiachra O'Longain (University of Ulster)

- The Aesthetics of Death Metal and Black Metal: An Exploration of their Sound, Imagery and Conceptual Content

Áine Mangaoang (University of Liverpool)

- Michael Jackson, YouTube, and the Digital Panopticon

Keith Hennigan (Trinity College Dublin)

- Mood-tagging, and its potential for interactivity

Session 2

Martyn Shaw (University of Birmingham)

- ‘Vibration’ in flute performance practices in early nineteenth-century England

Eamon O Doherty (DIT Conservatory of Music and Drama)

- Measuring performances: empirical musicology in a pantonal world

Jennifer Halton (National University of Ireland, Maynooth)

- Spaces Speak: Assessing the Importance of Acoustics, Aural Architecture and Materiality for the performance of the 1539 *Intermedii*

Robin Michael Price (Queen’s University Belfast)

- Risk and reward in audience participation
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3.30-4.00

Coffee and refreshments

4.00-6.00

Parallel Sessions 3 and 4

Session 3

Padraig Meredith (University College Dublin)

- 25 Years of Opera Theatre Company; a retrospective & case for the future

Ciaran Kennedy (Queen’s University Belfast)

- Orchestral Music Provision in Belfast, 1924 – 1950

Eoin Tierney (DIT Conservatory of Music and Drama)

- Pipe Organs of Dublin – An Exploration

Emma Williams (University College Dublin)

- Band Contests: An insight into brass bands in Ireland

Session 4

Richard Duckworth (National University of Ireland, Maynooth)

- Microtonal Notation: LilyPond as a score editor for Bohlen-Pierce Scales

Patrick McGlynn & Edward Costello (National University of Ireland, Maynooth)

- Non-visual Interfaces for Musical Performance using Multi-touch

Zoltan Paulinyi (University of Évora, Portugal)

- Lecture Recital (60 mins): The violin and the viola pomposa on Brazilian chamber works

6.00-7.00

Concert

7.00

Wine Reception

Saturday 21st January 2012

9.00-11.00

Parallel Sessions 5 and 6

Session 5

Michael Lee (Queen's University Belfast)

- Quinault, Lully and 'Armide' before *Armide*: stages of enchantment in *La Comédie sans comédie* and *Les Amours déguisez*

Rachel Talbot (DIT Conservatory of Music and Drama)

- 'O, "Pray Goody," is, without exception, the most beautiful thing I ever heard!': the biography of a tune

Helen Macfarlane (University of Southampton)

- "Cette enfant de notre sol"?: Italian composers, French identity and the French Romance

Carole O'Connor (DIT Conservatory of Music and Drama)

- What's in a name?: Alain's reception through Duruflé and Litaize

Session 6

Mark Bishop (York University Toronto)

- Lines of Flight in John Coltrane's Harmonic Structures

Damian Evans (DIT Conservatory of Music and Drama)

- Using Think-Aloud Data to Analyse Jazz Trio Interaction

Dara O'Brien (University College Cork)

- From Surrender to Transportation: The Philosophy and Ideology of Raga Improvisation in Hindustani Music

Michelle Mulcahy (University of Limerick)

- The Karen Harp: The Musical Flow of Place and Sound

11.00-11.30

Coffee and refreshments

11.30-1.00

Parallel Sessions 7-9

Session 7

Martin Tourish (DIT Conservatory of Music and Drama)

- The Musical Catalyst Method: towards a formal model for the transmission of style in Irish traditional dance music

Tommy Fegan (Dundalk Institute of Technology)

- Irish Travellers and Irish traditional music

Seán McElwain (Dundalk Institute of Technology)

- The Hidden Monaghan: *The Northern Standard* articles of Eamonn Murray – ‘*The Mountain Lark*’ (1933-1942)

Session 8

Jonathan Lewis (Royal Holloway, University of London)

- Beyond appearances/towards essences: problems of musical meaning

Anja Bunzel (Freie Universität, Berlin)

- Is historic musicology an independent musicological discipline? – Thoughts on interdependencies between historic musicology and sociocultural political phenomena

Jenny Judge (St. John's College, University of Cambridge)

- Beyond the explanatory gap: towards a more holistic science of music

Session 9

Mary Nugent (DIT Conservatory of Music and Drama)

- Between Worlds? Multi-musical practices among young musicians

Leslie-Gail Ellis (DIT Conservatory of Music and Drama)

- Developing Musical Autonomy: A Multi-Layered Approach to Violin Learning and Teaching

Luke Birmingham (Dundalk Institute of Technology)

- Towards a Classified and Annotated Catalogue of Music for Teaching and Learning Salsa Dance
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1.00-1.45

Lunch

1.45-3.15

Parallel Session 10-12

Sessions 10

Darina McCarthy (National University of Ireland, Maynooth)

- Heinrich Bewerunge's Position in the Rhythm Wars

Susan McCormick (Queen's University Belfast)

- Johann Christian Kittel's Role in Preserving the Chorale Tradition and Imparting Bach's Legacy onto the Next Generation

Orla Flanagan (Royal Irish Academy of Music)

- Mixed Messages: Forms of Expression in Mendelssohn's *Sechs Sprüche zum Kirchenjahr*, Op. 79

Session 11

Gráinne Blake (University College Cork)

- Opera's Rejuvenation: Experimentalism, Innovation, Transformation

Maia Sigua (Tbilisi State Conservatoire)

- The Cave by Steve Reich – a Minimalist's Musical Theatre

John McGrath (University of Liverpool)

- Hearing Literature: Musical Translations of Samuel Beckett's Writing

Session 12

Sarah Burn (Dundalk Institute of Technology)

- Secret or sacred? Decoding the subtext in A.J. Potter's *Sinfonia "de Profundis"*

Angela Horgan-Goff (Waterford Institute of Technology)

- *The Táin* by James Wilson: A Musical Narration of a Mythological Tale

Kevin Barry (Trinity College Dublin)

- Mahler's Ninth Symphony: a Neo-Riemannian Approach

3.15-4.15

Keynote Address – Professor Max Paddison (Professor of Music Aesthetics at Durham University)

4.15

Closing Remarks