



SMI/ICTM-IE Annual Postgraduate Conference

Maynooth University, 19 and 20 January 2018

Provisional Programme

Friday 19 January 2018

8h30 – 9h00: Registration (Music Department, Logic House, South Campus)

9h00 – 9h15: Introductory address (Bewerunge Room, Music Department, Logic House)

9h15 – 10h45

Session 1 (Bewerunge Room) 11th CHMHE Undergraduate Musicology Competition Session	Session 2 (O’Callaghan Room) Popular Music(s) 1	Session 3 (New Music Room) 18th Century Music
James McGlynn (University College Cork) Scoring Realities: Sonically Conveying Narrative, Temporality and Characterisation in HBO’s <i>Westworld</i> (2016)	Stephanie Caffrey (Dundalk Institute of Technology) Creating a Signature Sound: Blending Celtic Roots and Aesthetics with Popular Music Production in Albums Recorded by the Corrs	Ciara Conway (Queen’s University, Belfast) John O’Keeffe and the South Seas: <i>Omai; or, a Trip round the World</i> (1783)

<p>Ellie McGinley (Dundalk Institute of Technology)</p> <p>From the Periphery to the Forefront: An Investigation of the Processes of Revival in the Donegal Fiddle Tradition</p>	<p>David Sleator (BIMM Dublin)</p> <p>The Music of Die Antwoord as a Manifestation of Fractured and Subverted Local Identities Responding to Increasing Globalization</p>	<p>Federico Funari (University of Sheffield)</p> <p>New Sources for Giovanni Battista Serini's Biography</p>
<p>Marie Edmonds (Mary Immaculate College)</p> <p>The Significance of Traditional Music to the Ewe Community of South-Eastern Ghana</p>	<p>Mark Cronin (Institute of Education, University College London)</p> <p>The Learning Lives of Professionals in the Popular Music World with No Formal Training</p>	<p>Bridget Knowles (CIT Cork School of Music)</p> <p>The Tessitura of the Contralto Voice in Handel's Operas: A Quantitative Analysis and the Implications for Modern Performance Practice</p>

10h45 – 11h15: Tea and coffee break (Music Department, Logic House)

11h15 – 13h15

<p>Session 4 (Bewerunge Room)</p> <p>The 19th Century</p>	<p>Session 5 (O’Callaghan Room)</p> <p>Popular Music(s) 2</p>	<p>Session 6 (New Music Room)</p> <p>Reception, Representation and Narrative</p>
<p>Luodmila Podlesnykh (DIT Conservatory of Music and Drama)</p> <p>The Impact of John Field on Alexander Dubuque’s Technique of Piano Playing</p>	<p>Fardo Ine Eringa (University of Groningen)</p> <p>Performing Michael Jackson to Make the World a Better Place: The Ardent Dedication of Michael Jackson Pilgrims and the Divine Mission of the Major Love Prayer</p>	<p>John Millar (University College Dublin)</p> <p>Country at the Fringes</p>
<p>Xin Yi Joyce Lee (Maynooth University)</p> <p>Early Schubert: Tracing the Stylistic Hallmarks of the Late Sonatas</p>	<p>Emma Stapleton (Goldsmith’s College, University of London)</p> <p>Nick Cave's Dark Romanticism: An Analysis of Gothic Style and Freudian Themes</p>	<p>Felix Morgenstern (Irish World Academy of Music and Dance, University of Limerick)</p> <p>‘The Freer, Wilder, and <i>Unpoliciter</i> the Folk, the More Lyrical its Songs have to be!’ – Herder’s Romanticising of the Celtic European Fringe: A</p>

<p>Faez I. Abdalla Abarca (University of Arizona)</p> <p>Chromatic Evolution: V-of-iii as a Dominant Substitute in Felix Mendelssohn's <i>Songs without Words</i></p>	<p>Michael Lydon (National University of Ireland, Galway)</p> <p>Noisy Island?: Irish Popular Music in the Digital Age and the Demystification of Noise</p>	<p>Recurring Narrative of German-Irish Musical Affinities?</p> <p>Malachy Egan (National University of Ireland, Galway)</p> <p>Quantifying Success: Seán Ó Riada, Ceoltóirí Chualann and the Challenge of Reception History</p>
<p>Nicolás Puyané (Maynooth University)</p> <p>Parallel Lines: Liszt's ossia to 'Im Rhein, im schonen Strome'</p>	<p>Snezhina Gulubova (Royal Holloway University of London)</p> <p>From Revolution to Evolution: Havana's New Music Scene</p>	<p>Maria Byrne (Maynooth University)</p> <p>The Irish Constabulary Band: A Musical Authority in Nineteenth-Century Ireland (1861-1872)</p>

13h15 – 14h30: Lunch (Pugin Hall, St. Patrick's College, South Campus)

14h30 – 15h00: Digital Research and Resources Special Information Session (Bewerunge Room)

Guest Speakers: Dr Lynnsey Weissenberger (Marie Skłodowska-Curie Fellow, ITMA) and Treasa Harkin (Governance & Images Officer, ITMA)

Title: The Irish Traditional Music Archive: LITMUS Project and Research Resources

15h00 – 16h30

Session 7 (Bewerunge Room)	Session 8 (O’Callaghan Room)	Session 9 (New Music Room)
<p>English Language Vocal Music</p> <p>Cathal Twomey (Maynooth University)</p> <p>‘Suit your Words to your Music Well’: A Schematic Approach to English Baroque Word-Setting</p>	<p>20th Century Music: Analytical Perspectives</p> <p>Claire Wilson (Ulster University)</p> <p>A Diffusion of Regularity: Metric Ambiguity in André Caplet’s Mélodie</p>	<p>Cross-Cultural Perspectives in Irish Music</p> <p>Rosemary Heredos (Irish World Academy of Music and Dance, University of Limerick)</p> <p>Vox Virginis: Marian Imagery of the Crucifixion in the Vocal Music of Roman Catholic, Greek Orthodox, and Irish Sean-Nós Traditions</p>

<p>Owen Gilhooly (Royal Irish Academy of Music)</p> <p>The Vocal Music of Thomas Roseingrave</p>	<p>Georgina Hughes (University College Dublin)</p> <p>The Changing Status of Percussion in the Twentieth Century</p>	<p>Eleanor Jones McAuley (Trinity College, Dublin)</p> <p>‘Will sure the Pretend’r and Popery bring in’: Italian Music, Anti-Catholicism, and the Church in Eighteenth-Century Ireland</p>
<p>Sarah Ledwidge (Trinity College Dublin)</p> <p>'Little Eyases': The Adolescent Male Voice on the Shakespearean Stage</p>	<p>Varazdat Khachatryan (DIT Conservatory of Music and Drama)</p> <p>Structural Development of Rachmaninoff’s Piano Concertos No. 1, 2, 3</p>	<p>Eamonn Galldubh (Dundalk Institute of Technology)</p> <p>'Jigg to the Irish Cry' - Exploring Thumoth’s Irish Airs (1746-1748)</p>

16h30 – 17h00: Tea and coffee break (Music Department, Logic House)

17h00 – 18h30

Session 10 (O’Callaghan Room)	Session 11 (New Music Room)
Music and Gender	Theory in Context
Joanne Cusack (Maynooth University)	Nadine Scharfetter (University of Music and Performing Arts, Graz)
<i>A Woman's Heart: Challenging Gender Roles in Irish Traditional Music, and the Diversification of the (Masculine) Button Accordion</i>	Dieter Schnebel’s Experimental Music and its Pedagogical Approach
Kirstie Alison Muldoon (Maynooth University)	Laura Vattano (University of Edinburgh)
The Role of Women in Irish Music Institutions: Dublin 1879 – 1924	The Conceptualisation of Musical Experience in Luigi Russolo’s <i>The Art of Noises</i>
Francesca Stevens (University of Groningen)	Nicholas Cooper (University College Dublin)
The Women of Doom: An Ethnographic Study of Women’s Experience in Doom Metal	Hanslick, Kant and Wittgenstein: Re-Evaluating Formalism

18h30 – 19h00: Reception and presentation of the Alison Dunlop Graduate Prize

19h15: Conference dinner (menu, location, cost and booking details will be distributed shortly)

Programme: Saturday 20 January

9h00-9h30: Registration (Music Department, Logic House, South Campus)

9h30 – 11h30

Session 12 (New Music Room) Political and Theoretical Discourses in Music	Session 13 (Bewerunge Room) Performance and Composition as Research	Session 14 (O’Callaghan Room) Jazz
Michael Whitten (Queen’s University, Belfast) Respect, Esteem, and Distinction: The Recognitive Foundations of Musical Disagreement	Alex Petcu-Colan (Royal Irish Academy of Music) Beyond the Standard Tuning of Bell Plates	Scott Flanigan (DIT Conservatory of Music and Drama) ‘I’ll Be Seeing You’: Rhythmic Exploration and Harmonic Freedom in the Vocabulary of Aaron Pa
Alan Taylor (Trinity Laban Conservatoire of Music and Dance) A Psychological Theory of Narrative and Drama in Music	Alan Barclay (Queen’s University, Belfast) Cantillation in The Long Nights Dawn	Darach O Laoire (DIT Conservatory of Music and Drama) Django Reinhardt, Charlie Christian, and the Octatonic Scale

<p>Emma-Jayne Reekie (Institute of Popular Music Studies, University of Liverpool)</p>	<p>Clair Butler (University College Cork)</p>	<p>Jimmy Brennan (DIT Conservatory of Music and Drama)</p>
<p>‘The Times They Are A-Changin’’: Politicians, Musicians, and the Political Award</p>	<p>Western Choral Arrangements for Javanese Gamelan</p>	<p>A Demonstration of George Van Eps’ Influence on Solo Jazz Guitar Performance Practice through the Comparative Analysis of a Jazz Standard</p>
<p>Riccardo La Spina (Universidad de La Rioja)</p> <p>Opera and Coffee: Contemporaneous Perspectives on Madrid’s Café Concerts under Fernando VII</p>		<p>Kevin Higgins (Independent Scholar)</p> <p>Unfinished Phrases and Double Meaning in Ahmad Jamal's ‘At the Pershing: But Not For Me’</p>

11h30 – 12h00: Tea and coffee break (Music Department, Logic House)

12h00 – 13h30

SMI Careers Forum (Bewerunge Room)

Chair: Bláithín Duggan (Trinity College Dublin)

Guest Speakers: Orlaith Tunney (Careers Advisory Service, Trinity College Dublin), Dr Patricia Flynn (Dublin City University), Kevin O’Brien (Music Generation), Dr John O’Flynn (Dublin City University), Anaïs Verhulst (Resonant Centre for Musical Heritage, Belgium)

Title: Post-PhD: Career Opportunities In and Beyond the Academy

13h30 – 14h45: Lunch (Pugin Hall, St. Patrick’s College, South Campus)

14h45 – 16h15

Session 15 (New Music Room) Music, Technology and the Digital Age	Session 16 (Bewerunge Room) Developments in Irish Art Music	Session 17 (O’Callaghan Room) Innovation and Tradition
Eamon O’Doherty (DIT Conservatory of Music and Drama) Saxify: Detecting Fraudulent Music Recordings	Maxime Le Mée (Dublin City University) Voice of the Poet, Voice of the People: Irony and Romanticizing in Moore’s Irish Melodies	Kaylie Streit (University College Cork) Creativity with Tradition: A Case Study of Two Cellists and Innovation in Irish Traditional Music
Gonzalo Parrilla Gallego (Complutense University of Madrid) The Music and Animation Path through <i>The Legend of Zelda</i> Saga	Áine Mulvey (Dublin City University) Alfred Perceval Graves and his Contribution to Irish Song Literature	Mark Redmond (DIT Conservatory of Music and Drama) The Uilleann Pipes: Beyond Traditional Practice

Martin Clancy (Trinity College Dublin)	David Scott (DIT Conservatory of Music and Drama)	Brendan Lamb (University of Tasmania)
You Can Call Me Hal (Music and Machine Learning)	Rediscovering <i>Muirgheis</i> : The First Grand Opera in Irish	Instrumental Change: The Introduction of String Instruments to Irish Music During the Irish Folk Music Revival (1960s and 1970s)

16h15 – 16h45: Tea and coffee break

16h45 – 18h00: Keynote Address (Bewerunge Room)

Chair: Dr Lorraine Byrne Bodley

Guest Speaker: Professor Amanda Bayley

Title: Creative and Interactive Processes in Cross-Cultural Collaborations

18h00 – 18.30: Wine reception

19h00: Music session at Brady's Pub (food served until 9pm)