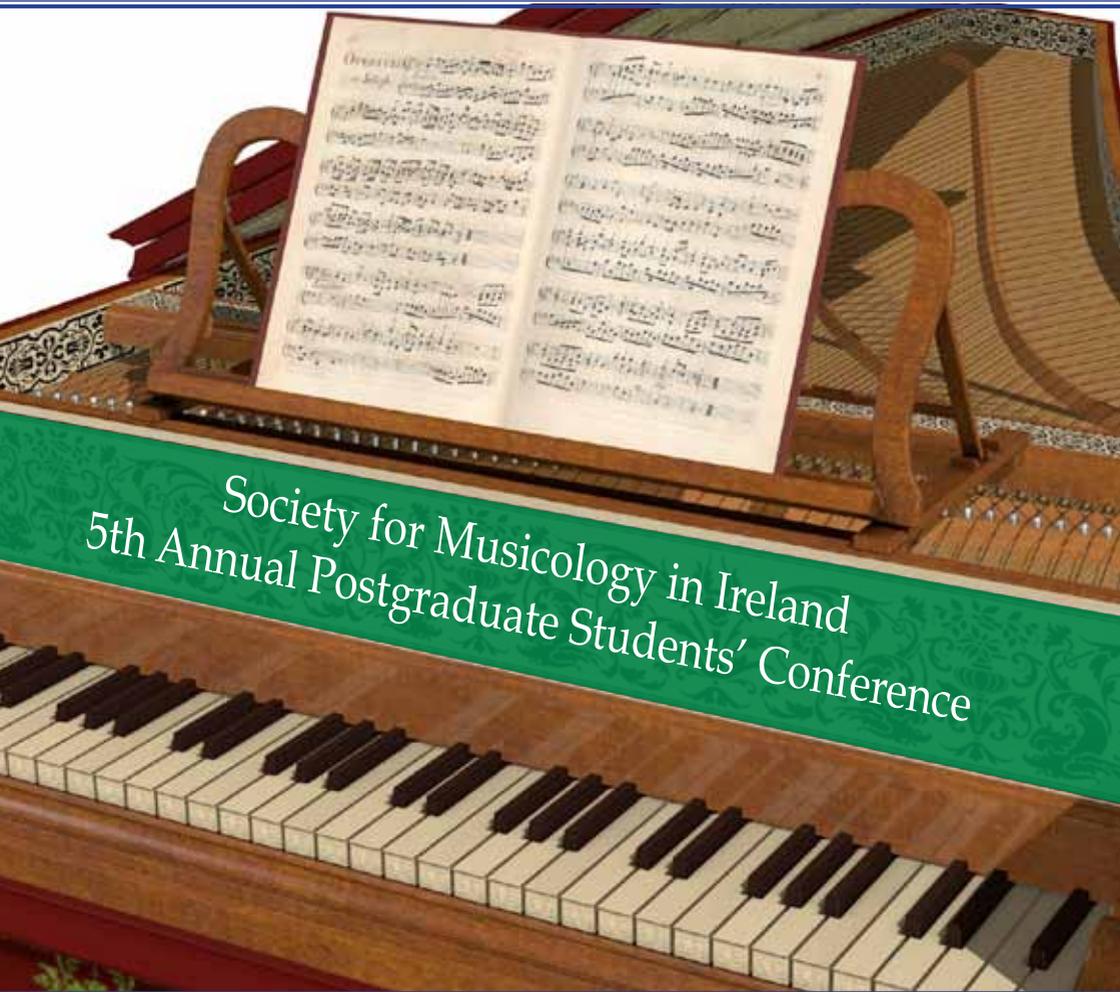


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aontas ceoleolaíochta na héireann



Society for Musicology in Ireland
5th Annual Postgraduate Students' Conference



hosted by
DIT Conservatory of Music and Drama
20 & 21 January 2012

DIT CONSERVATORY OF MUSIC AND DRAMA

I am delighted to welcome you to the DIT Conservatory of Music and Drama in Rathmines for the Fifth Annual Postgraduate Students' Conference of the Society for Musicology in Ireland. It is a most encouraging sign to see so many papers from speakers based in all parts of Ireland, the U.K, Continental Europe and North America. We are particularly delighted to welcome our keynote speaker, Professor Max Paddison, and look forward to his address on Saturday.

The Conservatory has developed an active research profile in the areas of historic musicology, performance practice, pedagogy, source studies and composition in recent years. The diverse nature of the research and performance practice interests of the large staff at the Conservatory offers opportunities for specialist and interdisciplinary research projects. Staff are closely involved with flagship projects such as the Encyclopaedia of Music in Ireland and are active on the Irish working groups of both RISM and RILM.

I hope that you enjoy the wide range of papers being presented over the next few days and I am looking forward to meeting you at both the formal and informal events.

Kerry Houston
Head of Department of Academic Studies
DIT Conservatory of Music and Drama

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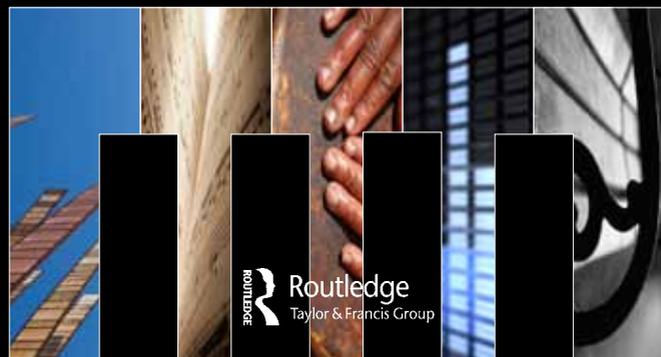
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 Michael Lee
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 Joe Kehoe

Acknowledgements

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 Dr Mick Wilson

Sessions and Locations

Friday

12:30-1:15	Registration (Main Foyer)
1:15-1:30	Conference Opens: Welcome to Delegates (Theatre)
1:30-3:30	Parallel Sessions 1 & 2 Venues: 1.02 & 1.03
3:30-4:00	Coffee & Refreshments
4:00-6:00	Parallel Sessions 3 & 4 Venues: 1.02 & 1.03
6:00	Concert (Theatre) followed by a Wine Reception

Saturday

9:00-11:00	Parallel Sessions 5 & 6 Venues: 1.02 & 1.03
11:00-11:30	Coffee and Refreshments
11:30-1:00	Parallel Sessions 7-9 Venues: 1.02, 1.03 & 1.18
1:00-1:45	Lunch (Canteen)
1:45-3:15	Parallel Sessions 10-12 Venues: 1.02, 1.03 & 1.18
3:15-4:15	Keynote Address by Professor Max Paddison Venue: Theatre
4:15	Closing Remarks

SMI Postgraduate Students' Conference 2012 DIT Conservatory of Music and Drama 20 & 21 January 2012

Friday

12:30-1:15	Registration (Main Foyer)
1:15-1:30	Conference Opens: Welcome to Delegates (Theatre)
1:30-3:30	Sessions 1 & 2

Session 1: Room 1.02
Chair: Patrick McGlynn (National University of Ireland, Maynooth)

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: Room 1.03
Chair: Orla Flanagan (Royal Irish Academy of Music)

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

3:30-4:00	Coffee and Refreshments
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4:00-6:00 Sessions 3 & 4

Session 3: Room 1.02

Chair: David Connolly (DIT Conservatory of Music and Drama)

Eoin Tierney (DIT Conservatory of Music and Drama)

Pipe Organs of Dublin: An Exploration

Ciaran Kennedy (Queen's University Belfast)

Orchestral Music Provision in Belfast, 1924-1950

Padraig Meredith (University College Dublin)

25 Years of Opera Theatre Company: A Retrospective and Case for the Future

Session 4: Room 1.03

Chair: Glen Austin (DIT Conservatory of Music and Drama)

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 in Brazilian Chamber Works

6:00 Concert: 'Five Centuries of Irish Music' (Theatre)
followed by a Wine Reception

Saturday

9:00-11:00 Sessions 5 & 6

Session 5: Room 1.02

Chair: Darina McCarthy (National University of Ireland, Maynooth)

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: Room 1.03

Chair: Martin Tourish (DIT Conservatory of Music and Drama)

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 Sessions 7-9

Session 7: Room 1.02

Chair: Michelle Mulcahy (University of Limerick)

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: Room 1.03

Chair: Shane McMahon (University College Dublin)

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: Room 1.18

Chair: Susan McCormick (Queen's University Belfast)

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 Bermingham (Dundalk Institute of Technology)

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

1:00-1:45 Lunch (Canteen)

1:45-3:15 Sessions 10-12

Session 10: Room 1.02

Chair: Rachel Talbot (DIT Conservatory of Music and Drama)

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: Room 1.03

Chair: Michael Lee (Queen's University Belfast)

Gráinne Blake (University College Cork)

Opera's Rejuvenation: Experimentalism, Innovation, Transformation

John McGrath (University of Liverpool)

Hearing Literature: Musical Translations of Samuel Beckett's Writing

Maia Sigua (Tbilisi State Conservatoire)

The Cave by Steve Reich: A Minimalist's Musical Theatre

Session 12: Room 1.18

Chair: Jennifer McCay (University College Dublin)

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

Abstracts

Session 1

Jessica Shine (University College Cork)
Myth and Music in Gus Van Sant's *Last Days* (2005)

This paper examines the role of myth and music in *Last Days* (2005). The film is a homage to the mythicised final days of Kurt Cobain, though much of the film is fictional and based on the imagined events surrounding Cobain's death. *Last Days* relies heavily on our ability to identify Blake as Cobain. This is achieved through a number of markers; his guitar style is identical and his singing voice is so close to Cobain's that they are almost inseparable. The film mimics, not only Cobain's musical style, but also his fashion style. Several attempts, both obvious and more subtle, are made to mimic the Cobain trend and to integrate the Cobain mythology into the film's diegesis.

I examine how the performance of music in the film reflects a reverence for Cobain that was instilled in popular culture, from MTV to *Rolling Stone*. This is contrasted with the fact that Blake plays music on his own, in isolation, away from the adoring crowds. His music is both cacophonous, mixing noise, reverb and screams, and conversely quiet and melodic, utilising only his voice and an acoustic guitar, something for which Cobain himself was doubly celebrated. Finally, I examine the way in which music is used as a tool for identification with Cobain and how this relates to theoretical concepts surrounding the 'myth of authenticity.'

Fiachra O'Longain (University of Ulster)
The Red in the Sky is Ours: Death Metal's Elevation of the Abominable to the Enlightened

Death metal is a fast, heavily chromatic and highly aggressive form of heavy metal, which creatively peaked in the early 1990s. Drawing on the imagery and language of horror cinema, gothic horror writers such as HP Lovecraft and the ancient world, death metal constitutes a parallel aesthetic code and worldview to the broad prevailing consensus of values in contemporary western culture.

Its exploration and glorification of the grotesque and the violent as vehicles to transcend both the herd-like and ego-centric aspects of our highly commercialised modern culture are an echo of philosopher Friedrich Nietzsche's concept of the "over-man" as a route to humanity becoming stronger by going 'beyond good and evil'. Similarly its focus on its own narrowly defined sense of complexity contributes to a portrayal of barbarism and violence as somehow a means or path to enlightenment – similar to Nietzsche's 'blond beast' – suggesting perhaps that enlightenment is to face the world in its amoral and complex totality; rather than to sanitise, humanise or moralise (as much with regard to worldview as aesthetics).

As a case study for exemplifying these philosophical ideas and a vehicle to explore some of the stylistic and syntactic tropes of the genre this paper will draw attention to the album 'The Red in the Sky is Ours' by Swedish band At The Gates – a work widely considered among death metal listeners and musicians to be one of its most articulate and highly praised examples.

Áine Mangaoang (University of Liverpool)
Michael Jackson, YouTube, and the Digital Panopticon

This paper addresses the relationship between concepts of discipline and control with social networking and video sharing sites. Using specific case studies from the rapidly expanding archive of online videos on YouTube, this research focuses on a viral appropriation of Michael Jackson's 1983 hit "Thriller." The paper weighs the real and potential effects of this form of digital control and social surveillance with the extraordinary musically creative and intertextual impulses this platform offers users across the world. Building from Bentham and Foucault's writing on the panopticon, this work questions if this type of digital activity acts as a vehicle to make us 'docile bodies'. The paper situates the rise of the musical pro-am (professional-amateur) in YouTube, and draws comparisons between mass media, viral video, and popular music, with a view to further our thinking about the diverse utilization of contemporary participatory cultures.

Keith Hennigan (Trinity College Dublin)
Mood-Tagging, and its Potential for Interactivity.

In this presentation I will be looking at the concept of 'mood-tagging' for music. The history of analysing 'mood' in music is rich and varied, but I will be looking specifically at the potential for using mood-tags to develop interactivity. Currently, the greatest exponents of mood-tagging software are commercial media player developers and streaming websites, who use mood-tagging for playlist generation or recommendations for further listening. One stand-out plug-in which has received a lot of attention is Crayonroom's 'Moody', which is designed to run with iTunes. Separately to this, however, the use of popular music in computer games has grown into a huge crossover industry in the last decade. By harnessing the ideas of mood-tagging, user-generated play lists with intelligent playback functions, synchronized to the games being played, could be created, thereby allowing users to soundtrack their own games as they see fit. This in turn could have an effect on popular music, with some artists composing or releasing music specifically to tie-in with this moodtagging game system. Finally, in my own study, I am exploring the potential for use of a 'mood graph' interface, based on the research of psychologist R.J. Thayer. Such an interface could theoretically allow a user to manipulate the playback of a track to match various mood states - affecting an assortment of parameters chosen by the composer. This has the potential to be both a stimulating creative tool, and an enjoyable listening experience.

Session 2

Martyn Shaw (University of Birmingham)
'Vibration' in Flute Performance Practices in Early Nineteenth-Century England

Following a decline in the popularity of vibrato in England towards the end of the eighteenth century, when it was reintroduced in the second decade of the nineteenth century, it was considered by London's audiences to be something new. The flautist Charles Nicholson (1796-1837) was credited with the introduction of 'vibration', and the subsequent developments in flute design, pedagogy and performance may be considered significant contributors to the evolution of vibrato. Whilst nineteenth-century vocal tutors

include some references to vibrato, often referring to it as an ornament added only for special effect, English didactic flute works devote entire chapters to it, outlining four distinct types of 'vibration.' The main research question addressed in this paper is: how does an understanding of the various types of 'vibration' used in early nineteenth-century England contribute to the performance practice of early nineteenth-century flute music? I will first outline issues of terminology, and provide the contextual framework for the use of vibrato in the late-eighteenth and early nineteenth-century. The various types of 'vibration' will be discussed (namely breath, finger, key and 'roll') and their execution considered and demonstrated on an original 'Nicholson's "Improved" Flute' (c.1839). I will examine issues concerning 'vibration' notation before finally considering appropriate contexts for its application. Research methodologies used are reception history, study of contemporary theory, organology, and analysis of the music.

Eamon O'Doherty (DIT Conservatory of Music and Drama)
Measuring Performances: Empirical Musicology in a Pantonal World

My overall research concerns atonal chamber music - specifically Schoenberg's final *Phantasy for Violin and Piano*, Opus 47 involving micro-measurements of beat-level tempi, dynamics, acceleration rates, and articulation. I am attempting to map evolution in performance style by reference to a set of conceptual performance norms derived from the historical discography. Performance norms are intended to be independent of published scores (in this case variants for 1952 and 1973). One might equally choose to investigate alternate hypotheses relating to gender, performer age, school of teaching, or performing partnerships. Recent scholarly studies of recordings - from a performance perspective (eg Repp, Fabian and Cook) have looked at the standard western canon including Bach's Partitas and Chopin's Mazurkas and Preludes. Yet there is virtually no published research extending similar analyses to twentieth-century music. My research ultimately attempts to model how performers shape such music, and consequently succeed (or fail) in communicating fundamental structures. This paper discusses empirical approaches towards researching performance styles. I shall examine some issues around the meaning of style, and the extents to which style can be quantified in the 'gaps' - those aspects of performance that are not notated in the score. I shall also examine how a set of recordings can be used to create a performance norm, and report on several types of comparative style analysis that follow on from this. For the purposes of this paper, I shall be using a representative sample of 6 performances - one each per decade since the first recording.

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*

'Sound is not only perceived by the ears, but it is an audio-physical complex that involves the entire body.' J.J. Nattiez here encapsulates the corporeal relationship we have with sound; a relationship which is further augmented by the spaces which we inhabit. This paper will look at the (meta)physical attributes of the Palazzo Medici where the 1539 *Intermedii* were performed from both architectural and musical theoretical perspectives. It will argue that we cannot reconstruct the organisation of a courtly arena and its cultural practices without assessing the space in which they took place, as spaces physically and socially determine the reception of an event amongst its spectators and performers. In the case of a musical

performance, a reconstruction would be historically inapt and fallacious to its aesthetic form without knowledge of the physical properties of the space it was originally composed for and staged in, including the various materials which adorned that space which made its acoustic and aural design truly unique. As Christopher Alexander articulates, 'the life that happens in a building or town is not merely anchored in the space but made up of the space itself,' space is not simply a physical edifice which we inhabit passively for a period of time, but it is a sensorial nucleus which assigns emotions and behaviour, visually and aurally. I will thus assess the importance of the sound/space relationship of this ceremonial occasion showing that through careful listening, spaces do indeed speak.

Robin Michael Price (Queen's University Belfast)
Risk and Reward in Audience Participation

This presentation focuses on the use of audience participation and interaction in music making and sonic art and examines the spectrum of risk composers place on their pieces when involving the public. Starting with the Fluxus movement in the 60s there has been an increasing use of audience participation mediated by the capabilities of electronics. These have placed the public in a variety of roles from lay instrumentalist in conventionally pre-composed pieces, free improviser in non-scored happenings and that of composer or conductor governing the unfolding of a piece. In all these cases the composer must address the role of risk and the balance between constraining the audience's choices to produce desired outcomes and allowing them the freedom to make mistakes. This paper promotes the view that without the risk of failure the rewards of success in audience interaction are meaningless. This presentation will feature a live musical demonstration which illustrates the concepts discussed.

Session 3

Eoin Tierney (DIT Conservatory of Music and Drama)
Pipe Organs of Dublin: An Exploration

The twentieth century was a time of great upheaval due to wars, both civil and abroad. In Ireland, the Catholic Church exercised strict control over the country especially during the tenure of Archbishop McQuaid. He influenced church (and state) decisions, the morals and teaching of the general population, and even had a say in the design of many of Dublin's newer churches which were built at this time. Many of these new churches became monuments to their clergy rather than to the glory of God. To what extent did Church architecture influence the positioning and design of the pipe organ and vice versa? I will demonstrate the background and trends behind many of these organs, and point out some 'unusual' surprises, such as Belgian and German tracker organs found in the most unlikely churches.

Ciaran Kennedy (Queen's University, Belfast)
Orchestral Music Provision in Belfast, 1924 - 1950

When BBC Northern Ireland was established in 1924, the city of Belfast was provided with its first professional orchestra, consisting of forty musicians. Aside from the concerts

provided by the BBC, the local Philharmonic Society also benefitted from the use of these musicians, who supplemented its core base of local players. The period 1924 – 39 was therefore something of a 'golden era' for orchestral music in Belfast, with the orchestra for the Philharmonic Society performing on a weekly basis and attracting leading soloists and guest conductors.

With the onset of World War II however, the BBC Northern Ireland Orchestra was disbanded, not to be reinstated until 1949. This paper will look at the various attempts to form a Municipal Orchestra throughout the 1940s, examining the arguments for and against funding this type of venture. In 1950, Belfast Corporation, in conjunction with the Council for the Encouragement of the Arts in Northern Ireland (CEMA NI) made the decision to create the City of Belfast Orchestra, a semi-professional body capable of performing large-scale repertoire. I will examine the various factors that made the creation of this orchestra possible, and outline how the circumstances affecting the decision changed between the initial approach that was made in 1942 (and those that followed), and the eventual creation of an orchestra in 1950.

Padraig Meredith (University College Dublin)

25 Years of Opera Theatre Company: A Retrospective and the Case for the Future

This paper presents the foundation of Opera Theatre Company as Ireland's national touring company from its inception with Britten's *The Turn of the Screw* through to present productions. It will present OTC as something of an enigma within Irish opera: a largely state-funded enterprise who's remit is to create productions capable of being represented in any location, from a rural church, to a local arts centre or city theatre. While existing largely on state subvention by The Arts Council, the company is also supported by Culture Ireland (for international productions), as well as the Goethe Institute and the Italian Institute (on specific productions) as well as the Patrons and Friends programmes. The paper will explore the remit of the company which focuses on four platforms of opera, namely popular, period, family and contemporary, through an exploration of the repertoire of the company in terms of range, adaptability, pricing and forces. OTC present works from the early Baroque era to new opera. Furthermore it will present the company's remit as a commissioning agent for new opera by identifying and exploring the nine operas it has commissioned. The final section will outline the recent moves to amalgamate the company with the now defunct Irish National Opera.

Session 4

Richard Duckworth (National University of Ireland, Maynooth)

Microtonal Notation: LilyPond as a Score Editor for Bohlen-Pierce Scales

Composers working with microtonal systems face a unique challenge: the difficult task of notating non-twelve-tone pitches on a standard staff system. A consideration of the scores of Carillo, Haba and Blackwood demonstrate that a turnkey notation solution for all microtonal scales may never be found, but customised individual systems can be of great benefit to the composer and to the performer. The preservation of clarity is paramount, so that the intent of the composer can be easily conveyed to the performer through the medium of the adapted score system. Conversely, a good system will facilitate the transmission of

notated communications from the performer back to the composer for the purposes of editing and revision.

This paper sets out to trace the evolution of the score for a microtonal work, which makes use of the Bohlen-Pierce (B-P) scale, and which uses the LilyPond notation editor to engrave the score. The pitch span of the B-P scale is defined on conventional staves, and these have been reassigned to the B-P pitch values. New customised clefs have been traced by coding bespoke PostScript graphical objects into the LilyPond files, and these microtonal clef glyphs override the traditional bass, treble and alto clefs. With this system, it is intended that performers, after some initial training, will feel sure of the pitch assignments for the new staves, as they resemble conventional staves. It is also hoped that this system could prove useful to those working with the B-P scale.

Patrick McGlynn & Edward Costello (National University of Ireland, Maynooth) **Non-Visual Interfaces for Musical Performance using Multi-Touch**

This paper contends that the development of expressive performance interfaces using multi-touch technology has been hindered by an over-reliance upon visual metaphors. Both theoretical and practical tools are presented in an effort to elucidate the issue. Multi-touch surfaces are attractive to musicians working with computers for a variety of reasons. Alongside their versatility and portability, one of the primary motivations for their use in music production and performance is the extremely rich data which can be generated in response to user movements. Most of this data, however, is inaccessible due to the manner in which multi-touch applications are designed – typically employing basic graphical user interfaces inspired by acoustic instruments and hardware synthesisers. Alongside the resulting waste of potentially-useful data, the original instruments from which these metaphors arise all rely heavily upon tactile feedback which a touch surface simply cannot provide. Therefore, as a means of addressing this problem, this paper promotes a design approach which emphasises the implicit characteristics of the multi-touch surface. Previous work has focused upon the development of a taxonomy of interaction for musical interfaces which provides an alternative to the aforementioned metaphors. This paper expands upon that work in the context of multi-touch surfaces and demonstrates the results with a specialised performance application.

Zoltan Paulinyi (University of Évora, Portugal)

The Violin and the Viola Pomposa in Brazilian Chamber Works.

This lecture-recital presents a repertory collected for research on Brazilian music for the violin / viola pomposa and bassoon, a duo in which the viola pomposa is placed in a modern setting. The objective is to demonstrate original compositional and instrumental techniques developed by Brazilian composers since the early twentieth century. The first half of this lecture recital will centre on Paulinyi's short pieces *Biduo d'ouros*, *Plume* and *Sonorous dreams* for duo with violin (7 minutes) and *Ofertório* for duo with viola pomposa (5 minutes). It also includes Harry Crowl's *Vriesea Platynema* from Atlantic Flora III premiered in 2011 (4 minutes) and finishes with Villa-Lobos's *Duo for violin and bassoon* rewritten by SPES and based on the original version for oboe and bassoon in three movements: Allegro, Lento, Allegro Vivace (20 minutes). Duo SPES, formed by Zoltan Paulinyi and Iracema Simon, invites researchers and composers to join further international events.

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***

Armide, the final collaboration of Philippe Quinault and Jean-Baptiste Lully, enjoyed success and many revivals, led to imitations and parodies and even stimulated learned debate in the century after its first performance in 1686. Uniquely, both artists had also created separate settings of this romance at earlier points in their respective careers, with Quinault's metatheatrical *La Comédie sans comédie* (1655) and Lully's *Ballet des Amours déguisez* (1664) each staging the eponymous enchantress in differing ways. Examining these early works and comparing them with what followed offers a way of reading the interplay of discourses that informed music theatre practices in the decades preceding the opening of *Armide*. This paper will discuss the particular performance contexts of each work, their differing dramaturgical approaches to the literary source material (Tasso's *Gerusalemme liberata*), and the function and nature of the music employed. The additional role of composer Michel Lambert – whose music is present in both works – will also be examined.

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.**

Kane O'Hara's *Midas* enjoyed remarkable success on the London stage in the late eighteenth century and throughout the nineteenth century. Although all of the music in the opera is borrowed, some of the melodies came to prominence precisely because of their appearance in *Midas*. One such melody was borrowed from Charles Burney's music for the pantomime *Queen Mab*. By the turn of the century, its origins were forgotten but it was widely celebrated as "Pray Goody" from *Midas*. 'Pray Goody' appeared numerous times in print, 'as sung by' a notable singer, in arrangements for vocal ensemble and also providing the theme for variations and rondos by a broad range of composers, for both pianoforte and harp. This paper will discuss the insights which later printings of 'Pray Goody' can offer to inform and supplement the 1764 vocal score of *Midas*. The contexts in which the music from *Midas* continued to be sung or played will also be explored. There will be a discussion of how the music from *Midas* was perceived and identified and how this changed over the course of the nineteenth century.

Helen Macfarlane (University of Southampton)**"Cette Enfant de Notre Sol"?: Italian Composers, French Identity and the French Romance**

The nineteenth-century theorist Arthur Pougin described the French Romance as "cette enfant de notre sol", that child of our soil. Many critics were wary of foreign influences upon this quintessentially French nineteenth-century vocal genre. They emphasised the importance of national taste and believed that only native French composers who had grown up with the genre would be able to compose romances. Nineteenth-century accounts, however, demonstrate the important contribution made by Italian composers to the repertoire. These composers, largely unknown today, were ubiquitous in their time, and yet their contribution to the genre has received little scholarly attention to date.

This paper investigates the Italian composers of the French romance and reassesses the 'Frenchness' of the genre. Drawing upon examples of romances such as *Il faut partir* by Vincenzo Fiocchi and *Aux premiers jours de mon printemps* by Adrien Boieldieu, I offer new insights into the aesthetics of the Italian and French composers and shed light upon issues of national identity and cultural transfer in the French romance. I demonstrate not only that the Italian composers introduced different idioms into their works, but also that they stretched the boundaries established by the French theorists and composers in order to meet their own compositional needs. In so doing, I also argue for a careful consideration of the French romance as a phenomenon of great significance in early-nineteenth-century musical culture.

Carole O'Connor (DIT Conservatory of Music and Drama)**What's in a Name?: Alain's Reception through Duruflé and Litaize**

Since his death in defence of France in June 1940, Jehan Alain's remaining family has worked tirelessly to preserve his memory and promote his music. Consequently he has become known as one of the central French composers of the 20th century. In addition, many of his contemporaries have composed works in his memory, which form both immediate responses to and considered reflections of the reality of his tragic loss.

This paper examines two of these works, both of which are based on name themes. Duruflé's *Prélude et Fugue sur le nom d'ALAIN*, op. 7 of 1942 and Litaize's *Diapason – Fantaisie sur le nom de Jehan Alain pour orgue* of 1989/90 offer two different perspectives on the Alain name theme, one based on the French note letter series, and other on the German series. Duruflé's work represents one of those composed in tribute to Jehan Alain during the war years, while Litaize's account pays tribute to Alain's memory on the 50th anniversary of his death.

While these works are separated by a significant period of change in French history, Alain's contemporaries reflect a collective aesthetic which unifies this 'school of colourists'. These compositions may be seen to mark development and culmination of this generation's aesthetic.

Session 6**Mark Bishop (York University, Toronto)****Lines of Flight in John Coltrane's Harmonic Structures**

Gilles Deleuze and Félix Guattari stress a process of 'territorialization' whereby perceptual connections are assembled in a construct of internal organization from which meaning can be discerned, particularly with regard to the musical model. This paper will examine one of the compositional techniques used by John Coltrane and demonstrate how the harmonic structures in question can be considered as examples of what Deleuze and Guattari refer to as 'direct lines of flight' or violations of traditional dominant structures. By placing Coltrane's works in a genre-specific historical context and through an analysis of two of Coltrane's compositions, *Giant Steps* and *Central Park West*, I will demonstrate how an equal division of the octave functions as a direct line of flight. As such this new music resulted in a dismantling of the conventional ways of considering harmonic structure.

Perceptions and affects combine at various levels in an expression of "otherness" and Coltrane effectively challenges the established normative view with these compositions. Deleuze and Guattari argue that art has the ability to create conditions whereby new perceptual connections and 'assemblages' can be realized and Coltrane's utilization of the equal division of the octave technique placed his radically new approach to harmonic structure front and centre within the jazz world.

Damian Evans (DIT Conservatory of Music and Drama)
Using Think-Aloud Data to Analyse Jazz Trio Interaction

This paper attempts to gain a greater understanding into interaction within a jazz ensemble and in particular within a trio context. A 2009 paper by Daniel Bangert, Emery Schubert and Dorottya Fabian, from the University of New South Wales, Australia, explored how musical decisions about a score are made, identifying instances of intuitive and analytical musical decision making. This paper uses a similar method to investigate jazz trio interaction.

The paper makes use of verbal reports and 'think-aloud' data. The think-aloud method is used in the social sciences to investigate cognitive processes and the above study shows its relevance to music studies. The 'think-aloud' data is referred to as *protocols*.

Protocols are collected during a jazz trio performance by asking participants to 'think-aloud' while performing. Immediately after the performance the trio is asked to watch a video recording of the performance while listening to the music and their first 'think-aloud' protocols. This is called 'retrospective think-aloud' protocols. While their ability to record thoughts aloud may have been hampered during the first recording, the retrospective session will allow for further detail prompted by the initial protocols, therefore giving a more accurate description of the thought process that the participants were involved in.

Following the experiment, three separate tracks of 'think-aloud' protocols (one from each participant), three tracks of retrospective 'think-aloud' protocols, (one from each participant), the video and music recording are analysed for evidence of interaction that may not have been clear from other forms of investigation.

Dara O'Brien (University College Cork)
From Surrender to Transportation: The Philosophy and Ideology of Raga Improvisation in Hindustani Music

This paper centres on an explication of the narratives of Hindustani musicians in relation to the philosophy and ideology of musical practice. The ethos of surrender, the evocation of presence, heightened states of consciousness and metaphysical experiences are some of the themes these voices present.

The concepts espoused belong to a culture steeped in mythology, religiosity and etiquette. The teacher (or *guru*) is sanctified, practice is viewed as a form of devotion and the tradition's mythology tells us that supernatural events can manifest if a raga is rendered correctly. The concept of raga as an entity that is 'evoked' rather than 'performed', is central to the ethos of the idiom and presents a compelling perspective on the agency of the improvisational process.

One of the most intriguing aspects of my research is the wide plurality of expression in the narratives of Hindustani musicians. Despite this plurality, there is a thread of inner consistency, which I am attempting to weave into a coherent form. I argue that the bulk of this polyphony of voices is theoretically unified through the doctrine of Indian *Vedantic* philosophy, and is itself a philosophy of music.

My research is firmly located within the culture of Hindustani Music but is born out of my journey of enculturation through a twelve-year study of North Indian classical sitar and through various field trips to Delhi, Varanasi and Kolkata. My own musical experiences have guided my research path through a growing realisation of the powerful meaning intrinsic to intimate subjective reality.

Michelle Mulcahy (University of Limerick)
The Karen Harp: The Musical Flow of Place and Sound.

This paper will explore the migratory movements of the Karen people and their music from Eastern Burma to Ireland and the transference of their cultural traditions, in particular the Karen Harp. The paper will cover various angles from a description of the harp and its music, its utilization in refugee camps and how it made its symbolic journey to Ireland.

For centuries the harp has been an instrument held in a most prestigious regard throughout many civilizations of the world. The instrument itself takes on a symbolic role within many global cultural practices from artistic, liturgical, aesthetical, mythical roles to one of political iconic status. It is an instrument of ancient lineage and a poignant symbol of tradition within the dimensions of cultural, musical and aesthetical associations. Within Burma the arched shape harp or saung-gauk is one of the oldest harping traditions in South East Asia. Similar to this harping tradition is that of the Karen musical tradition of the T'Na or Na Dai. Burma is a country of vast ethnic diversity consisting of approximately 15 different ethnic groups. The largest ethnic minority group living in the mountain ranges of eastern Burma and north-western Thailand at present is the Karen, an ethnic minority who have been forced to flee their homeland at the hands of the current military junta. There are over 7 million Karen in Burma, and over 400,000 have migrated to the refugee camps along the Thai-Burmese border. Having spent some time on field research at the refugee camps I realized that what signifies a glimmer of hope for the Karen community in this zone is the survival of their own musical tradition within these refugee camps, a musical tradition of which the harp is considered an iconic symbol. In 2007 as part of the UNHCR resettlement programme a number of Karen refugees came to Ireland where they have resettled in Castlebar Co. Mayo. The relocating and resettling of the community in Ireland has led to a dual-transference of Irish and Karen cultural/musical traditions.

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.

With the subject of Irish traditional music nearing the second decade since its introduction to the higher education environment, the lack of research into the transmission of style has

been described by one report as 'a challenge for all to address.' Perhaps at the root of this problem, is the non existence of any one comprehensive archive of stylistic data. This study is concerned with the process of building such an archive and measuring how it can be used as an educational resource.

While authors of the 1960s, 1970s and 1980s such as Breandán Breathnach, Tomás Ó Canainn, Seán Ó Riada, and Lawrence McCullough are generally credited as having produced the first significant body of literature relevant to the study of style, some of their concepts can be traced to earlier sources and are often seen as conflicting. These factors prompt the need for the development of a methodology in order to consolidate existing work in a way which is both systematic and coherent.

Through the codification of stylistic language and the development of a formalised means of transmission, this research aims to map levels of knowledge transfer from tacit and implicit knowledge to conscious knowledge among a sample of musicians deemed representative of the standard found within the university and professional environment. It is hoped that the results from this study will highlight the possibility, potential and challenges in formulating a path towards a formalised model for the transmission of style in Irish traditional dance music.

Tommy Fegan (Dundalk Institute of Technology) Irish Travellers and Irish Traditional Music

This paper aims to document and analyse the Irish traditional music played by members of the Irish Travelling community. It will focus on uilleann pipe playing in particular and will seek to clearly delineate a method of playing that contributes to an Irish Traveller style of Irish traditional music. Issues of identity and Traveller lifestyle will be appraised.

This paper argues for the existence of a distinctive and largely invisible Irish Traveller style of traditional music. Theories of 'style' in Irish traditional music tend to be dominated by a geographical discourse. The music is understood primarily in terms of regions, and sometimes on a micro level, and as a form of individualistic expression.

The history and traditions of the Irish Traveller style tend to unsettle these hegemonic ethnomusicological discourses and this study can serve to both inform and re-animate debate in this area. The unique lifestyles and performance contexts of Irish Travellers demanded a different approach to performance.

The paper provides a biographical/historical account of the leading Traveller musician families and appraises the concept of a Traveller Style.

Seán McElwain (Dundalk Institute of Technology) The Hidden Monaghan: The Northern Standard Articles of Eamonn Murray - 'The Mountain Lark' (1933-1942)

Throughout the 1930s and 1940s, Eamonn Murray, who would later be central to the foundation of Comhaltas Ceoltóirí Éireann and serve as its first President, contributed a weekly column for the *Northern Standard* newspaper. Writing as 'The Mountain Lark' he

depicts for the reader the 'hidden Monaghan,' nestling in the bogs and mountain pastures of Sliabh Beagh, a land full of music, songs, old tales, characters, and links to a way of life that was quickly slipping into the past. These columns act, not merely as an important repository of local songs and lore, but also as a social history for the immediate area in which he wrote. In microcosm, they show the influences, and challenges facing the post-colonial society of Ireland, and reflect its desire to achieve an independent and distinctive life. Skillfully combining the various cultural strands which were central to his life's work, they also illustrate the gradual decay of music and song in the Sliabh Beagh region - "Old tales are no longer told, old tunes but seldom played, and the old songs are dying. These have no place in our daily lives, are not sufficiently cosmopolitan for our liking."

This paper will focus on these articles to argue for the existence of a region of musical interest located in the Sliabh Beagh region of North Monaghan/East Fermanagh. It will also examine the factors which contributed to its decline and trace the genesis of Murray's involvement in the traditional music revivalist organisation Comhaltas Ceoltóirí Éireann.

Session 8

Jonathan Lewis (Royal Holloway, University of London) Beyond Appearances/Towards Essences: Problems of Musical Meaning.

The great impasse of continental aesthetics, if not the whole of modernism, was to overcome mere appearances in an attempt to uncover the relationship between meaning and essence. By asking why so many problems exist when we explore musical meaning, this paper will aim to shed light on the issue by focussing on the contrasting approaches to music that exist within modern philosophy. Taking a 1963 speech by Theodor W. Adorno as my starting point, where he argued that the works of Richard Wagner had 'changed in themselves' since his *Essay on Wagner* (1938), the study will illustrate how Adorno's comments align themselves to a specifically continental way of approaching aesthetics based on the ideas of Hegel, Heidegger and Gadamer. This paper shows that Adorno's interpretation of Wagner is in tension with analytical approaches to music. It also illustrates how Adorno transcends music's mere appearance in an attempt to explore the relationship between meaning and Kant's idea of the 'thing-in-itself.' I will not be attempting to overcome the issues that surround musical meaning. Indeed, the significance of this paper is that it shows that any attempt to surpass these problems would be nothing short of an attempt to overcome some of the fundamental problems of musicology, music analysis and, indeed, modern philosophy.

Anja Bunzel (Freie Universität, Berlin) Is Historic Musicology an Independent Musicological Discipline?: Thoughts on Interdependencies between Historic Musicology and Sociocultural Political Phenomena

Musicologists for a long time have been thinking about different concepts of historiography. Mark Evan Bonds (2003: xvii) thinks that "the best way to convey the history of Western music is to focus squarely on the music" explaining music by means of a selected repertoire of outstanding works, important events and influential composers. A different approach is advised by José A. Bowen (2001: 436ff.) who raises attention to the study of performance history. Donald Jay Grout (1972: 17) advocates the examination of society and political

conditions under which music was taking place as, according to his point of view, this is the only way to understand both music and society. He published his first *History of Western Music* in 1960 and found two fellow researchers supporting his attempt. Grout, Claude V. Palisca and J. Peter Burkholder published the 7th edition of *A History of Western Music* in 2007. We are now looking at a 47-year long career of a musico-historical book which has survived the Cold War and might have changed over the years. What are the characteristic changes and how could they be explained? Will there be editorial changes only or – as I suggest – could changes be pointed out with regard to political statements and propagandistic messages? How far is historical musicology depending on its own cultural and political circumstances. A comparative content analysis of five out of the seven volumes of Grout's *History of Western Music* will be used in order to answer those questions.

Jenny Judge (St John's College, University of Cambridge)
Beyond the Explanatory Gap: Towards a More Holistic Science of Music

Philosophy of mind asks many of the same questions as the cognitive sciences of music – how can humans be creative, exhibit intentionality, interact with each other and so on – but with a different emphasis. In particular, philosophy of mind, or at least phenomenology, focuses on the conscious components of cognition – what it is like to do X, rather than merely asking what the unconscious mechanisms might be that enable a human to do X. In contrast, much experimental psychology of music does not concern itself with consciousness or phenomenality, rather positing models of cognition that do not incorporate the phenomenal aspect of experience. In this paper, I will argue that there is a tension between philosophical approaches to cognition and empirical psychological approaches. I will assert that some experimental paradigms commonly used in the empirical psychology of music fail to account for phenomenological data and cannot, therefore, lead to a full theory of cognition. Following the lead of Levine (Levine: 1983) and others, I will argue that the empirical psychology of music falls into an 'explanatory gap'. I will argue that dissolving this gap is, in theory, possible, outlining some of the conceptual work that needs to be done in order to move towards a more truly phenomenological cognitive science of music.

Session 9

Mary Nugent (DIT Conservatory of Music and Drama)
Between Worlds? Multi-Musical Practices Among Young Musicians

This paper explores some preliminary findings from a study which focuses on the learning and performance practices of seven young musicians (16-20yrs) who play both classical and Irish traditional music. While in the 1990s musicians engaged simultaneously in two such distinct music systems might have been described as bi-cultural, in more recent years many musicologists have queried the use of such terms in an ever changing and less bounded global musical landscape, hence the term multi-musical in discussing this research. A collective case study approach, using a purposive sampling strategy is adopted in an attempt to gain insight and depth of understanding of this phenomenon, multi-musicality. The participants were chosen from varied formal and informal learning contexts, and represent a range of instruments e.g: a trad/classical saxophonist/uilleann piper, a violinist/fiddler, a cellist/uilleann pipes/whistle player. Some of these musicians

also play other musics informally. Data in the form of videotaped lessons, observations of a range of music making activities and interviews with the participants, their parents and teachers were collected. Initial findings challenge certain traditional notions associated with these musics, including literate /aural learning approaches, the role of listening and analysis. Insightful also are the personal meanings and beliefs around music and music learning in these two different musical genres that these musicians embrace as a result of their multi-musicking.

Leslie-Gail Ellis (DIT Conservatory of Music and Drama)
Developing Musical Autonomy: A Multi-Layered Approach to Violin Learning and Teaching

This study sets out to explore issues around the young musician's preparation for performance in relation to the development of greater awareness and understanding of their participatory role in the learning environment during the final term before performance assessments. Students in their early years of studying a musical instrument are often not aware of the many aspects in performance preparation. One to one musical instruction can encourage the relationship between Pupil and Teacher to be more one-dimensional in nature positioning the teacher as an active instructor and pupil as passive receiver. This qualitative study attempts to address this imbalance. Positioning the teacher as facilitator, 10 young violinists between the ages of 10-14 years experience a self-directed and multi-layered approach to learning with audio/visual documentation of performance progress, peer learning and feedback, group discussion and increased performance opportunities acting as tools for reflection and understanding not normally experienced in weekly lessons. These pupils are offered the opportunity to investigate their active participation whilst exploring personal performance aims through the roles of Pupil, Listener, Observer, Analyst, Designer, Activist, Advisor, Performer. These 'musical chairs' provide a framework for critical reflection and encourage the emergence or development of new lenses through which to view learning. It is hoped that the outcomes experienced will include an expanded awareness that empowers ownership and autonomy, growth in self-confidence and belief, ultimately resulting in a recognition and celebration of achievement.

Luke Bermingham (Dundalk Institute of Technology)
Towards a Classified and Annotated Catalogue of Music for Teaching and Learning Salsa Dance

The primary focus of this paper is the issue of musicality in salsa dance. The aims of this research project are: to examine the learning approaches and music preferences of salsa dance teachers in Ireland; to investigate current learning needs and music preferences from the learner's point of view; and to create a model for a classified and annotated catalogue of music to support the teaching and learning of salsa dance, particularly in relation to effective musicality in dance interpretation. This dissertation provides an overview of the origins and history of salsa dance. It then surveys the music tracks utilised and preferred by teachers and learners, paying particular attention to: musical content analysis; learning issues such as rhythm sense, skills in leading/following and tempo; and individual interpretation of salsa music through dance. Based on this survey, and on the suggestions of other writers, a select catalogue of classified dance tracks is developed for specific teaching purposes, with information concerning track titles, performers, sources, and tempo. Three recordings are

analysed in detail with reference to specific issues affecting learning and interpretation. These issues include: clarity of beat; tempo or rhythm changes within tracks; use of, and focus on, specific percussion instruments; and clearly-defined differences between song sections within a track. Primary research for this project was conducted at Ireland's largest salsa congress in 2010, using a questionnaire directed at experienced salsa dance teachers and learners. The musical data and conclusions are informed by reference to appropriate books, journals, online resources and recordings.

Session 10

Darina McCarthy (National University of Ireland, Maynooth) **Heinrich Beyer's Position in the Rhythm Wars**

During the second half of the nineteenth century and beyond, the vexed question of plainchant rhythm created a hotbed of scholarly wrangling. Equalists and mensuralists throughout Europe battled it out over different versions of source material. The Benedictine monks of Solesmes were at the forefront of restoration of the earliest chant manuscripts; opposing factions favoured revision of later versions. At the heart of the rhythm problem was the lack of systematic indications in any of the primary sources. In the early twentieth century, publication of new Vatican-approved chant editions based on Solesmes' work gave rise to further scholarly bloodshed, and arguments spilled over into the public arena through pamphlets and journal articles. Heinrich Beyer (1862–1923), first Professor of Chant and Organ at Maynooth College, objected to the Vatican editions and his rebuttals are already documented through his skirmishes with T. A. Burge in the *Irish Ecclesiastical Record*. This paper gives a brief insight into a more comprehensive exposition of his views on chant rhythm as revealed in a fascinating archive of private letters. The paper will also introduce new evidence of Beyer's significant behind-the-scenes influence on a seminal plainchant publication by Benedictines in England.

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**

Despite studying with Bach for a relatively short period of time at the end of Bach's life, Johann Christian Kittel's reputation was and continues to be, to an extent, built on his relationship with Bach. Kittel is the only member of the *Bachschule* to live into the nineteenth century, and so, unlike Bach's other distinguished pupils, had the opportunity to influence musicians of the new generation, and to impart and impress Bach's style upon organists of a different era. In the early 1800s Kittel wrote a textbook for the organ *Der angehende praktische Organist* in which he states that his teaching methods have been 'framed entirely according to Bachian principles'.¹ This paper will attempt to examine and measure the truth of this claim, with particular focus of the use of the chorale in teaching (it would appear, for example, that all extant *Choralbücher* with multiple bass lines have a direct link to Bach). This paper will also look at the holdings of Kittel's estate (much of which at the time was unpublished material by Bach) and Kittel's role in the dissemination of Bach's music.

Orla Flanagan (Royal Irish Academy of Music) **Mixed Messages: Forms of Expression in Mendelssohn's *Sechs Sprüche zum Kirchenjahr*, Op. 79**

Although the towering presence of Mendelssohn's oratorios *Elijah* and *St Paul* has dominated the scholarship on Mendelssohn's choral music, a recent resurgence in Mendelssohn studies and, in particular, the publication of R. Larry Todd's monumental biography *Felix Mendelssohn: A Life in Music* in 2003, have generated new interest in some of the smaller choral works. During Mendelssohn's short tenure as Royal Composer of Church Music at Berlin Cathedral from 1843–1844, he composed music for just four services: Christmas Day, New Year's Day, Passion Sunday and Good Friday. For each service he produced an introit psalm setting and a verse to be sung before the Alleluia. The verses were later published as *Sechs Sprüche zum Kirchenjahr*, Op. 79.

This paper will consider the *Sechs Sprüche zum Kirchenjahr*, Op. 79, and the extent to which Mendelssohn's compositional style was limited by the demands of the liturgy. In line with the 'old style' espoused by the Prussian liturgical revival of 1843, textual clarity is paramount in the six pieces; as a result, they display certain stylistic elements reminiscent of Palestrina and other exemplars of the polychoral music of the Sistine Chapel. While this textual directness necessitated a certain musical restriction, this paper argues that Mendelssohn succeeded in finding alternative means of forging his individual style through a characteristically Romantic language of rich chromaticism and tonal instability.

Session 11

Gráinne Blake (University College Cork) **Getting Specific With Opera: Exploring the Practice of Site-Specific Performance. Greying Audiences + Lack of New Interest = Dying Art Form.**

This is an equation that has provoked a state of panic inside the houses of opera companies worldwide. Unable to liberate itself from its past, opera is still seen as an art form that is reserved for a more traditional demographic: middle-aged, wealthy, educated. As a result of this, the typical audience of each opera company appears to be diminishing rather than growing or remaining static. With this factor becoming increasingly problematic, opera companies are trying to find new ways to attract younger audiences to opera.

This paper investigates the idea of site-specific opera, a new trend that has emerged in an attempt to attract new audience members. By looking at different case studies, the pros and cons of taking opera away from its purpose built building will be assessed. It will then be questioned if opera is being enhanced as an artistic body as well as a lucrative entity in such cases, or if this fight for new audience members is causing opera to 'loose itself' in the twenty-first century.

John McGrath (University of Liverpool) **Hearing Literature: Musical Translations of Samuel Beckett's Writing.**

Samuel Beckett's writing has attracted the attention of numerous contemporary composers. New music based on his novels, plays and poems has ranged from direct settings of

his text to abstract instrumental pieces; from opera to solo prepared piano. In order to investigate why composers have been drawn to the writer's work, this paper will focus on the Beckett-inspired music of experimental composer Morton Feldman and the structured improvisations of jazz guitarist Scott Fields. The importance of Beckett's work in modern music will be positioned alongside Beckett's own musical aesthetic in order to address the larger issues inherent in the field of word and music studies. Repetition—one of the key factors in musicians' connection with Beckett—will be explored theoretically in order to question what happens when repetition in words is translated into music?

Maia Sigua (Tbilisi State Conservatoire)

***The Cave* by Steve Reich: A Minimalist's Musical Theatre**

In the second half of the 20th century, music was affected by a variety of new technical possibilities, which created tremendous possibilities for experimentation. In differing genres of instrumental music, this was reflected in a new and innovative understanding of the sound phenomenon. In musical theatre too, completely new possibilities appeared, which brought works onto the operatic stage that were originally not intended to be performed in this way.

In this paper I will examine *The Cave*, a work by Steve Reich who is one of the founders of repetitive minimalism in music. In one interview the composer defined *The Cave* as the new kind of musical theatre: documentary musical video-theatre. In another, he called *The Cave* a video-opera. *The Cave* has been established in world musical culture and musicology with this precise description but I think this is not entirely correct. I will discuss some aspects of this work including:

- *The Cave* - in the context of opera - as a phenomenon which has a number of genre and semantic traits, developed over several centuries.
- Unity of music and drama, which is traditionally opera's most important paradigm.
- Construction of dramaturgical and compositional structures.
- Verbal, musical and visual texts (both live and recorded), and their interaction.
- *The Cave* as a sample of performance art.
- *The Cave* in the context of postmodern art.
- Prerequisites for establishing new original genres and future perspectives.

Session 12

Sarah Burn (Dundalk Institute of Technology)

Secret or Sacred? Decoding the Subtext in A.J. Potter's *Sinfonia "de Profundis"*

This paper identifies and assesses the distinctive thematic and structural elements in A.J. Potter's *Sinfonia "de Profundis"*, situates them within their autobiographical context and argues that in this work the composer achieved his fullest personal expression in music through the exploitation of religious references within his thematic material. A critical investigation of the thematic and structural elements in a number of his other works will reveal their autobiographical resonances and illustrate his processing of personal experiences into music.

Angela Horgan-Goff (Waterford Institute of Technology)

James Wilson's *The Táin* : A Musical Narration of a Mythological Tale

A significant repertoire of mythologically-based works has been produced by Irish composers. These works are presented in many different guises; however the interest lies in the variety of methods and techniques employed by the composers in order to bring the mythological tales to life.

An Táin Bó Cuailgne (The Brown Bull of Cooley) returned to prominence in Ireland following Thomas Kinsella's successful translation in 1969. This mythological tale tells of the war waged against the people of Ulster by Queen Maeve of Connaught in order to steal the Brown Bull of Cooley. The focus of this paper is James Wilson's monodrama *The Táin* (1971) for solo soprano, piano and percussion which was the first composition to be inspired by the saga. This work is particularly interesting due to the fact that all of the roles are played by one performer and therefore the effective portrayal of the mythological tale lies firmly in her hands. The significance of the solo vocal line lies in the skilful manipulation of timbre in order to depict the different characters of the mythological tale. Wilson described *The Táin* as a "one woman opera" and it could be argued that the use of a solo voice in such a challenging context personalises the expression of the words and allows for a very intimate delivery of the mythological tale. This paper explores the various methods employed by Wilson in order to facilitate one voice musically narrating the mythological tale.

Kevin Barry (Trinity College Dublin)

Mahler's Ninth Symphony: a Neo-Riemannian Approach

Mahler's last completed Symphony is something of an enigma to the music analyst, who must deal with the contrasting problems of its potential musical meaning, and its unusual formal structure. Was this symphony the farewell gesture of a dying man? And if so, to what extent does this influence the music?

Most of the analytical literature is focused on the outer movements of this work: on the first movement, to address the problem of classification as a Sonata form and to discuss the meaning of its motives; and on the finale, to address the issue of closure and Mahler's supposed 'farewell.' The key centres of these two movements are separated by a semitone—an unusual relationship, which Christopher Orlo Lewis attempts to account for in his book on the symphony.

This paper builds on Lewis's work by incorporating developments in music theory since his book was written, in particular those inspired by a revival of the work of Hugo Riemann. This approach shows that Mahler made conscious use of so-called 'hexatonic' systems, associated transformations, and, in particular, 'hexatonic poles.' This is revealed both in the surface of the music, and in its underlying tonal scheme. The problem of form in the first movement, and of key relations across the entire work are considered within this framework.

Keynote Address

Professor Max Paddison (Professor of Music Aesthetics at Durham University)
 'Time, Space, and the Relativity of Musical Meaning'

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