**Melbourne Conservatorium of Music Research Seminar, Semester 1, 2019**

**VENUES:**

**Performance & Joint:** Building 880 - Conservatorium, Sturt St Southbank, **Room 709  
Musicology & Ethnomusicology:** Building 880 - Conservatorium, Sturt St Southbank**, Room 721.**

**TIME: Thursday 11.00am–1.00pm**

**7 MARCH (WEEK 1)***JOINT SESSION*1. Introduction, Welcomes and talk from Librarians

*MUSICOLOGY & ETHNOMUSICOLOGY*

2. Mid-year Dissertation papers:   
**Edward Lloyd**, “Understanding rockism in early 1970s rock criticism” **Krishan Meepe**, “From Resistance to Incorporation: Is Kendrick Lamar Failing the Post-Hip-Hop Generation?

*PERFORMANCE*

2. **Kourtney Austin** (College of Music/Texas Centre for Performing Arts Health, University of North Texas), “Vocology and Performing Arts Health”

**14 MARCH (WEEK 2)**

*MUSICOLOGY & ETHNOMUSICOLOGY*1. **Madeline Roycroft** and **Hannah Spracklan-Holl,** Norman Macgeorge post-trip reports

2. **Jan Stockigt, Fred Kiernan,** and **Hannah Spracklan-Holl, “**Breaking news from Prague conference”

*PERFORMANCE*1. **Joshua Hooke** (PhD Confirmation), “The Expressive Potential of the Interpretive Edition”

2. **Daniel Herscovitch** (Sydney Conservatorium), “The Art of the Fugue”.

**21 MARCH (WEEK 3)**

*MUSICOLOGY & ETHNOMUSICOLOGY*1. **Ben Loveridge** (MMus presentation), “Networked music performance in virtual reality”

2. Session discussing any issues/problems anyone has with their research. Come prepared to discuss!

*PERFORMANCE*1. **John Ferguson** (PhD Confirmation), “From the Yellow River to the Yarra River. An examination of the music of CHU”

2. **Victoria Lambourn** (PhD Confirmation), “An endoscopic evaluation of selected singing pedagogy ideas: Do they elicit the intended physiological response?”

**28 MARCH (WEEK 4)**

*MUSICOLOGY & ETHNOMUSICOLOGY*1. **Discussion of Readings:** Martin Stokes (links to Readings on the LMS)

*PERFORMANCE*1. **Ben Austin** (PhD Completion), “The Significance and Applications of Techniques found in Solo Piano Transcriptions of Debussy, Ravel, and Stravinsky’s Orchestral Works”

*JOINT*  
2. **David Tieri** (PhD Completion), “Connections with Bach in the Piano Music of Schoenberg”

**4 APRIL (WEEK 5)**

*MUSICOLOGY & ETHNOMUSICOLOGY*1. **Prof. Statis Gaunlett**, “Ethnic gramophone recordings in Australia and the beginnings of corporate multiculturalism. A postgraduate research topic looking for takers.”

2. **Alex Hedt**, “Facing the Music: Deaf Culture and Music in Australia”

*PERFORMANCE*1. **Motona Onishi**, “The Influence of French Impressionism on Karol Szymanowsk

2. **Yi-Ling Ng**, “What does an ill wind signify? (programmatic treatment of the oboe in game music)”

**11 APRIL (WEEK 6)**

*JOINT*1. **Winnie Huang (**Orpheus Institute, Ghent), “Stockhausen’s INORI”

2. **Richard Boothby** (Royal College of Music), “Gainsborough, Abel and the ‘Viol da Gam’”

**18 APRIL (WEEK 7)**

*MUSICOLOGY & ETHNOMUSICOLOGY*1. **Thalia Samantha Laughlin**, “Louise Hanson-Dyer and Yvonne Rokseth”

2. **Stacey Lowe**,“Repetition and Indeterminacy: an examination of the van Veen recordings of Canto Ostinato”

*PERFORMANCE*1. **Jane Ferdinands**, “Death and Resurrection: Leos Janacek’s Piano Sonata 1.X.1905 (‘From the Street’)”

2. **James Littlewood**, “Songs of Influence and Experience: Interpreting Tommy Pederson’s Sound World”

**2 May (WEEK 8)**

*MUSICOLOGY & ETHNOMUSICOLOGY*1. **Stephen Morey** (Latrobe Uni.), “Aboriginal Songs in Victoria: Contexts and Recordings”

2. **Reuben Brown**, “Repatriating song: a comparative perspective on the role of archival recordings in maintaining and revitalising public ceremony in the Pilbara and western Arnhem Land”

*PERFORMANCE*1. **Josephine Vains**, “RIP Beethoven: Exploring the Op. 69 Sonata for Piano and Cello”

2. **Domenico La Ferlita**, “Effective Piano Pedagogy Online: Methodology of Nahre Sol”

**9 May (WEEK 9)**

*MUSICOLOGY & ETHNOMUSICOLOGY*1. **Nicholas Young** (PhD Completion), “Edition as Work: Busoni, Cortot and Schenker”

2. **Roundtable discussion:** How do you write about the sounds of music, the experience of listening to music? [metaphor, narrative, affect…]*PERFORMANCE*1. **Jacinta Dennett** (PhD Completion), “Illuminating Significative Utterance in Performance: Helen Gifford’s Fable (1967) for Harp” [2 hours]

**16 May (WEEK 10)**

*MUSICOLOGY & ETHNOMUSICOLOGY*1. **Amanda Krause**, “Music and well-being in older age”

*PERFORMANCE*1. **Stephanie Shon** (MMus Presentation), “An examination and contextualisation of Larry Sitsky's compositional shifts through the lens of his four flute sonatas”

*JOINT*2. **Linda Barcan** (PhD Completion), “Performance as Pedagogy: The Salon of Pauline Viardot”

**23 MAY (WEEK 11)***JOINT*  
1. **Jonathan Paget, “**The Changing Face of American Guitar Playing, 1825-1925, through the Prism of the Method Books”  
2. **Duncan Gardiner** (Queensland Conservatorium), “The Guitar in Queensland (1850–1930)”

**30 May (WEEK 12)**

*MUSICOLOGY & ETHNOMUSICOLOGY*1. **Jillian Graham** (Redmond Barry Fellow), “Writing a biography of Margaret Sutherland”

2. **Jo Selleck** “Georgette Peterson: Australian Bush Songs as Multimodal Discourse”*PERFORMANCE*1. **Kit Millais**. “Straight Mutes an aural comparison”

2. **Heather Fletcher** (PhD Completion), “Content, Delivery, and Perception: Investigating the Voice Teacher’s Approach in Australia”