

## ABSTRACTS (grouped by session)

### Session 1: Melodic Identity and Tune Resemblance

**Karen E. McAulay (Royal Conservatoire of Scotland, Glasgow)**

#### **‘All the right notes, but not necessarily in the right order’\*: Musical Resemblances over the Border**

The appealing Northumbrian pipe-tune, “I saw my love come passing by me”, appears in at least three nineteenth century sources, and again in Cock’s Tutor for the Northumbrian Half-Long Bagpipes. The latest two of these are shorter, whilst the first two elaborate the tune with variations. Nonetheless, the resemblances are clear; their kinship is indisputable.

However, there are two much earlier appearances of similar tunes in publications north of the border. A century older, each has a different title, and although the shapes of these tunes are undeniably similar, they are certainly neither identical forerunners to one another, nor to “I saw my love”. Indeed, one source was linked in 1925 to a totally different tune. Notwithstanding this earlier identification, I dispute the similarity, and propose that there is some kind of link between “I saw my love” and her earlier Scottish cousins.

Whilst the Tune Archive enabled me to trace the iterations of the Border tunes, it failed to flag up these Scottish tunes as potential relatives, partly because their rhythmic notation means the Theme Code index failed to pick up the same strong beats.

I propose to demonstrate the methodology I have adopted to attempt to prove my hypothesis. If I’m right, it suggests that before I saw my love come passing by me, she had enjoyed a bit of a shadowy Celtic past.

\*Quotation from Morecambe and Wise’s sketch with André Previn

**Vic Gammon (Independent researcher)**

#### **Crowing Cocks and Melodic Ghosts**

A central problem of the notion of tune relatedness or ‘tune families’ is the decision as to when two or more tunes are actually related. This is a problem of classification. Sometimes it is very easy, a common tune to ‘All Jolly Fellows that follow the Plough’ we also know by the name ‘Vilikins and his Dinah’. Most people can hear these as ‘the same tune’ and we can look at the statistical incidence of notes in transcriptions. Things get much more difficult when relationships are less easy detectable, as with the recently asserted and oft-repeated idea that a common melody to ‘Poor Wayfaring Stranger’ is related to one of the numerically small group of tunes to ‘The Dowie Dens of Yarrow’.

In this presentation I will explore some of these difficulties through a comparison of some tunes associated with ‘The Grey Cock’ or ‘The Lovers Ghost’ (Roud 179, Child 248) encompassing tunes collected or notated in Ireland, England, Scotland and North America. Building on and questioning the work of Bronson, I will suggest that incomplete data sets, problems of grouping, classification and perception undermine our ability always to be definitive about these matters whether we use our own intuition and experience or apply the use of computers (both of which I am in favour of). There will remain problems of uncertainty where no definitive answer is possible - which in no way negates the effort to find connection as these can produce valuable insights.

## **Session 2: Traditional Tunes and Popular Airs in the Late 17<sup>th</sup> and Early 18<sup>th</sup> Centuries**

**Stephan Schönlaue (Universität der Künste, Berlin, Hochschule für Musik 'Carl Maria von Weber' Dresden, and Humboldt University of Berlin)**

### **'JOY to great Caesar': Origins and Influence of Popular Songs on Farinel's Ground in late Seventeenth-Century England**

One of the most popular ground-bass patterns of the seventeenth century was the folia, generally called Farinel's Ground in England. The popularity of this ground in the 1680s – and some of the divisions associated with it – gave rise to a number of vocal versions, all of which can be considered popular songs or ballads with topical political texts, representing an especially interesting case of adaptation and arrangement.

This paper will discuss six different songs based on Farinel's Ground, spanning the two decades from 1682 to 1702. While the origins of the first of these, Thomas D'Urfey's 'The King's Health' or 'JOY to great Caesar', can be traced to the violin and recorder divisions on Farinel's Ground published at more-or-less the same time as D'Urfey's song, the song itself seems to have spawned a number of offshoots, including later instrumental versions referencing its textual incipit, though it did not quite reach the chronological and geographical spread of instrumental folia grounds. These songs reflect issues common to English broadside ballads of the seventeenth century, such as changes in the political environment and the at times almost decorative function of musical notation on broadsides.

**Matthew Spring (Bath Spa University)**

### **The Balcarres MS and the Transmission of 'old Scottish melodies'**

Scotland after the Union produced some two dozen manuscript tablature sources of Scots melodies adapted for a variety of instruments including the lute, mandora, viol, violin and cittern. Of these perhaps the Balcarres MS c.1700 is the most interesting and comprehensive. The years after 1688 saw a growing interest in publishing Scots song and tune material, first in Allan Ramsay's *The Tea-Table Miscellany*, then in Alexander Stuart's *Musick for Allan Ramsay's Collection of Scots Songs* and, above all, in the first edition of William Thomson's *Orpheus Caledonius* 1725. The sheer number of publications that started in 1723, continued throughout the eighteenth century and into the next, and that included 'old Scots melodies', largely ensured that the living and changing body of Scots tunes was replaced by versions that were full of the 'highland humours' that the general British public expected, in 'tasteful' arrangements calculated to sell. Balcarres is representative of the pivotal years when manuscript circulation, which was clearly more responsive to oral tradition, was being undermined by the number and availability of popular publications. Using a small number of tunes this paper illustrates how this process changed and adapted melodies, accentuating some characteristics and suppressing others.

**David McGuinness (University of Glasgow)**

### **Transmission and Adaptation in the Music for *The Gentle Shepherd***

To make his 1720s ballad opera *The Gentle Shepherd*, Allan Ramsay added to the small number of songs in the original version of his 'Scots pastoral comedy' by rewriting stanzas so that they could be sung to well-known tunes, in the manner of John Gay's *The Beggar's Opera*. However, his published music, despite being titled *Musick for Allan Ramsay's Songs*, is primarily an instrumental collection and the often confusing interplay between vocal and instrumental idioms continues in publications of Scottish ballad opera for some decades.

By tracing manuscript and printed sources for the tunes prior to Ramsay's publications, and by analysing these together, we can find unexpected lines and means of transmission. There are clear connections between Irish and Scottish sources, the influence of London theatre singers makes itself felt on Scottish fiddle tunes, apparent mistakes become canonical (at least for a while), and formally composed music is transformed by the selective action of memory.

### **Session 3: Traditional Tunes and Popular Airs in the 18<sup>th</sup> Century**

**Elizabeth Ford (Independent researcher)**

#### **A Snapshot of Scottish Tastes: Montagu Music Collection MS353**

Manuscript 353 from the Montagu Music Collection was compiled around 1720 for a Scottish recorder player with a connection to family of the 3rd Duchess of Buccleuch. Its contents range from Scottish tunes, airs from Purcell, popular songs from the London stage, and transcriptions of Corelli. This collection shows a snippet of Scottish domestic amateur music making from the early eighteenth century, and calls attention to the overlap of 'traditional' and 'classical' repertoire existing literally side by side.

In this presentation I will discuss the contents of the manuscript, the significance for the understanding of musical tastes in early eighteenth-century Scotland, and possible copyists.

My edition of this manuscript will be published by Septenary Editions in 2020.

**Alice Little (University of Oxford)**

#### **Collecting Tunes in Eighteenth-Century England**

The Vaughan Williams Memorial Library holds more than twenty manuscript (ie, handwritten) tunebooks from eighteenth-century England. In this paper I will give an overview of the C18th manuscript tunebooks at the VWML, compare their contents and construction, detail the sources that were used, and ask what this can reveal about their compilers and the act of collecting music in C18th England.

Most of these tunebooks contain melodies copied from printed collections and, as a result, the contents of some tunebooks overlap. This means it is sometimes possible to trace particular tunes or sets of tunes back to the printed books they were copied from. Using a database to list and compare the contents of these tunebooks I will quantify this overlap, and ask whether the selection of repertoire allows us to arrive at a working definition of an 'English' tunebook for the eighteenth century.

In addition to looking at the contents of these tunebooks, I will give information about the tunebooks' owners. Marginalia in tunebooks and subscription lists for printed works can provide clues as to which books were borrowed and from whom, while the occasional tune written down from a friend's singing or playing, or items copied from other people's manuscripts, reveal the social networks, activities and attitudes of the compiler.

**Mary-Jannet Leith (University of Southampton)**

#### **'Thy new Polish'd "Danton Me"': Exploring the Eighteenth-Century Repurposing of Scots Lowland Tunes as 'Art Music'**

This paper will shed light on the phenomenon of the re-fashioning of traditional Scots lowland tunes as 'art music' in mid-18th century Scotland and London. Scottish composers such as William McGibbon and James Oswald re-purposed 'Scots tunes' in a variety of different ways, often reprinting them with a new figured bass, using several different tunes to create a 'sonata' or creating elaborate variation sets. This paper will specifically address the intentions behind the musical 'borrowing' of these tunes, considering the possibility that doing so was a patriotic act designed to ensure the tunes' survival. To address this question, three publications will receive comparative analysis, specifically the 12-volume publication of James Oswald, 'The Caledonian Pocket Companion' (1745-65), Francesco Barsanti's, 'Collection of Scots Tunes' (1742), and Francesco Geminiani's sonatas in his 'A Treatise of Good Taste in the Art of Music' (1749). The context of these publications will be examined, with particular focus on the tone of relevant advertisements in London, where audiences would have been unfamiliar with the original context of the tunes themselves. Through this analysis, this paper will seek to come to a preliminary judgement as to whether Scottish and Italian composers were seeking to use traditional Scots tunes to promote Scottish exceptionalism in the mid-18th century Britain.

**Ingrid Pearson (Royal College of Music, London)**

### **The Growing Repute of the Clarinet: Interrogating Traditional Tunes and Popular Airs in late Eighteenth-Century Tutors**

A handful of clarinet tutors printed in London between c. 1772 and 1800 are the earliest English-language didactic sources. They were published for the emerging market of amateur players as well as military musicians wishing to diversify by adding this new instrument to their portfolio of practical musical skills. The majority of these works are anonymous, with much of the didactic and organological detail replicated. Motivated by the financial interests of the publishing houses who issued them, bodies who also often acted as instrument dealers, the tutors preserve a wealth of tunes. These are in fact their most valuable asset, with material ranging from British art and folk repertoire, as well as arias from stage works performed both here and abroad. This lecture/recital attempts to do justice to this breadth of musical material, as well as focussing on a handful of tunes through whose provenance we can learn more about late 18th-century musical life.

### **Session 4: Workshop**

**Cornelia Metzger (Imperial College, London)**

#### **An R package for the Computation of Melody Features [Workshop/Tutorial]**

We present the R package MelodyFeatures for the extraction of features from monophonic melodies in MIDI format. It can be used for various statistical analysis of a melody dataset, as well as supervised and unsupervised machine learning algorithms. The goal to enable quantitative analysis of melodies, test ideas and arguments, to identify new questions, and to complement qualitative methods.

The features are n-grams (1, 2 and 3 consecutive intervals), and rhythm-n-grams (sequences of 3, 4, or 6 the consecutive notelengths) written as multiples of a short note, e.g. '232' can mean 'crotchetdotted crotchet – crotchet', but also 'quaver- dotted quaver – quaver', and so on. Further features require the identification of a tonic note: the fraction of time the melody spends on each of the 12 notes; the number of times each of these 12 half tones occurs, as well as intervals counted separately for each start note (e.g. a full note up from the tonic note is a different feature than a full note up from the fifth). To be able to use these features, the tonic note is identified from the key in the midi file, but since this is often incorrect, users can check and correct the suggested tonic note manually, if required. The key of a melody is not considered.

Any features are normalized by the counts of that feature in a melody, such that melodies of different lengths get comparable. The global features are beat per minute and bar length, which can be used if the information is available in the database.

The retrieved features can then be analysed with various data science methods. Further research questions using supervised learning are e. g. the prediction of authorship or origin of a melody, for the identification of separating features of two geographical groups. Research questions in unsupervised learning are the identification of clusters and outliers, as well as network and tree construction. We explain the functioning of the package and present different successful applications of this package.

## **Session 5: Music and Meaning-making**

**Lea Hagmann (University of Bern)**

### **Creating Distinctiveness: A Case Study of the Cornish Kabm Pemp**

The kabm pemp (Cornish 'five-step') is nowadays often celebrated and promoted as the ultimate example of Cornwall's musical distinctiveness and identity. It is a lively, trance-like movement, which evokes chain-dancing at the Cornish dance nights Nos Lowen and which enjoys great popularity, particularly amongst the second generation of the Cornish music and dance revivalists. However, historical investigation shows that this has not always been the case.

Following various case studies, this paper traces down the development and creation of the kabm pemp from its early beginning in the late 1970s to the present day. It shows in what ways Cornish carols and folk songs collected by Davies Gilbert, Ralph Dunstan and Cecil Sharp were turned into Celto-Cornish instrumental kabm pemps. It demonstrates how this new style inspired Cornish musicians to create new Cornish tunes in this meter, featuring various musical sub-styles, and it observes how the kabm pemp has now become a successful brand for marketing Cornish music to the outside. Hardly surprising, it was a kabm pemp that was prominently featured at the Pan-Celtic song-competition in 2019 and it also was through a kabm pemp that Cornish music revivalists recently demonstrated their pro-European political position in connection to Brexit.

**Gabriela Hortensia Henríquez Barrientos (University of Salamanca)**

### **Traditional Music in Mesoamerica: Songs for the Death of an Angel**

The paper main focus is the musical study of the traditional songs known as 'parabienes' or 'cantos de angelito' (little angel's songs), which can be found across Latin America and are performed on the occasion of the death of an infant. Since pre-Columbian times we see a fascination with death in Latin America. The death of a child, in many cases, is conceived as a merry occasion for the reason that the child's soul is pure and goes directly to God. The songs are present in these kinds of situations to help the mourning family remember that they should not be sad, since they now have an angel in heaven looking after them. Another reason for the existence of these kinds of songs is that they remind the child's soul that it is time to leave this world and go to the presence of God. In this study, we explore the melodic and harmonic aspects that make these songs unique in the Mesoamerican area.

## **Session 6: Traditional Tunes and Popular Airs in the late 18<sup>th</sup> to early 19<sup>th</sup> Centuries**

### **George Kennaway (Universities of Leeds and Huddersfield)**

#### **John Gunn's *Forty Favourite Scots Airs* (1789): Tunes as Teaching Material**

The Scottish scholar-musician John Gunn (1766-1824) wrote on a wide range of topics, including tutors for the cello and the flute, a history of the Scottish harp, and books on harmony and the piano. His *Essay on the Fingering of the Cello* (1789) was published along with a collection of *Forty Favorite Scots Airs*. These were intended as practice material, to enable a 'a more methodical study of air, and to fill up a chasm in the examples.' The tunes, he asserted, 'are most remarkable for their beauty and expression ... their beautiful and simple style will always induce the learner to play them very frequently'. This was the general view at the time of Scots tunes, and their simplicity accorded well with an early nineteenth-century taste for relatively unembellished performance. Gunn's collection is notable for several features: every single note is fingered, with a striking preference for the cellist's technique of extensions even when not strictly necessary (which Gunn himself acknowledges); all the tunes are given with a slurred bowing to encourage melodiousness; the tunes are almost all in slow tempi; and additional asterisk markings are added to indicate longer phrases. This paper considers these aspects of the collection, elements in common with contemporaneous collections, and distinctive differences, and suggests the most likely sources for the tunes that Gunn selected.

### **Rhian Davies (University of Bangor)**

#### **'Known to all the vagrant train': Ifor Ceri and Music in Georgian Wales**

The archive of Reverend John Jenkins (Ifor Ceri, 1770-1829), an Anglican priest in mid-Wales and the West Indies, is a neglected treasury of traditional and popular music. Jenkins began collecting in the 1790s, although 'a rapid change ... in the habits and manners of our country people' gave impetus to his work from 1817. '*Melus-seiniau Cymru*' (c.1817-25) and '*Pêr-seiniau Cymru*' (c.1824-5) contain over 200 melodies from Ceredigion, Glamorgan, Gwent and Montgomeryshire, while other manuscripts reveal nursery rhymes and West Gallery repertoire, Greek chants and Sephardic intonations, fiddle tunes borrowed from Corelli and Geminiani, and the latest hits at London's pleasure gardens and theatres by Hook, Dibdin and Bishop. Partbooks also survive for Welsh and Scottish tunes repurposed as glees by John Parry (Bardd Alaw, 1776-1851).

This illustrated presentation celebrates Ifor Ceri's 250th anniversary and explores the rich sound world of a remarkable life. Contextual material is especially strong for his last years at The Moat, a remote Welsh Border vicarage, where he and his wife Elizabeth (*Eos y Bele*, d.1854), the first woman admitted to the Gorsedd, created a significant centre for cultural exchange by keeping open house for leading composers, writers and antiquaries and itinerant performers and painters.

### **Celia Pendlebury (Independent researcher)**

#### **Polkas: The Origin and the Myth**

In Britain, "polkas" are well known constituents of the traditional tune repertory within which they are most frequently associated with the 2/4 time signature. They are particularly common in East Anglia and are associated with many Morris dances. Nevertheless, polkas are generally assumed to be a folk dance of Bohemian origin and if so, this poses some interesting questions. What is the explanation for their arrival in the English collections? Was it a result of social interaction between English and Bohemians, i.e. Czechs? How diagnostic is the 2/4 meter and does it mean that every folk dance in Bohemia is danced in 2/4? A synopsis of examples of historical polkas will be presented in answer to these questions. By way of the oft-quoted peasant-girl explanation, it will include an examination of historical sources of commercial music to illustrate the inevitability with which the definitions of dance tunes alter over history. Lastly, it will posit caution concerning the propensity observed, in recent folk music scholarship, to draw meaningful associations between time signatures and modern national identities.

## **Session 7: Traditional Tunes and Popular Airs in the 19<sup>th</sup> Century**

**Áine Heneghan and Ben Jackson (University of Michigan, Ann Arbor)**

### **Analysing the Jigs in the James Goodman Collection**

The James Goodman collection (<http://goodman.itma.ie/>; *Tunes of the Munster Pipers* 1998, 2013) documents an oral tradition from nineteenth-century Ireland. Driven by the impact of the Great Famine (1845–49), Goodman transcribed tunes and airs from the playing of local pipers in southwest Ireland. The resulting corpus enables us to consider broader analytical questions about the form and melodic structure of Irish dance tunes.

This case study focuses on the (double) jigs, typically arranged in two parts with eight-bar A and B sections. Building on the work of Declan Townsend and Breandán Breathnach, who debated the early history of the Irish jig, this paper combines close reading and corpus analysis to investigate the interrelationship of the sections. What makes A and B sections different? Are there patterns associated with one section rather than the other? And how do the sections relate to one another? For example, does computer-assisted analysis substantiate the claim that ‘the melodic range of the B section usually rises above that of the A section’ (Hast and Scott 2004)? Although most 6/8 tunes can be classified as jigs, there are outliers—in terms of form, articulation, rhythmic motive, and melodic contour—that suggest vocal rather than instrumental origins.

**Mara Shea (University of Aberdeen)**

### **The Fiddler’s Fingerprints: Examining a Tune Book from 1850 Aberdeenshire**

Fiddlers often create personal tune collections, using their tune books for performance, teaching, aide-memoires, or as repositories for their own compositions. Tune books can reveal the musical repertoire of a region and how tunes might be played at a given time. They may raise questions: how tunes are learned or transmitted, why variants arise, and whether a musician is learning by ear or from the printed page.

This proposed presentation looks at a tune book (1850 – 1865) created by a formally trained Aberdeenshire violin teacher / fiddler named Robert Dawson. His book contains about two hundred Scottish reels, strathspeys, strathspey-reels, and jigs. Many are familiar today; others are more obscure, not easily found elsewhere. Dawson includes ornaments and bowings, and a chart grouping tunes by key. Some features of his tune book suggest that he may have been an ‘ear’ player as well as a good reader and copyist.

In my presentation, I will examine several tunes in Dawson’s manuscript, comparing them with versions in printed sources available to him. His versions are often slight variants; several are copied verbatim. Dawson’s manuscript offers a glimpse into a fiddler’s life as he learned, taught, performed, and carried on a musical tradition.

**Rebecca Dellow (Independent researcher)**

### **Illiterate Lawbreaking Villains? Copying and Copyright in Nineteenth-Century Manuscripts**

One way that tune melodies have persisted and been passed down to us, is by being captured and transcribed in family tune-books. Research into mid-late nineteenth century vernacular manuscripts has shown that direct tune transmission into manuscripts occurred via copying, using popular ‘cheap works’ as source material. This fact raises many avenues of further research and my paper will explore two of these paths: literacy and legality. The compilers of these manuscripts were often employed in labouring roles: men whom the historical record would suggest were non-literate. Firstly, I investigate how these men acquired the skill of musical literacy, (if indeed they did), to facilitate tune transmission. Secondly, I attempt to untangle some of the attitudes regarding the legality of copying tunes into tune-books during the latter part of the century, which led to a workable copyright law becoming established in 1906.

## **Session 8: Traditional Tunes and Popular Airs in the 20<sup>th</sup> Century**

**Adèle Commins (Institiúid Teicneolaíochta Dhún Dealgan/Dundalk Institute of Technology)**

### **‘Take Her Out and Air Her’: Stanford and Grainger’s Treatment of Source Material for Four Irish Dances**

The use of Irish folk songs in the compositional output of Irish-born composer Charles Villiers Stanford (1852-1924) has been the subject of much debate in relation to the composer’s Irishness. He edited a number of collections of folk melodies, some receiving significant criticism. His work on *The Complete Collection of Irish Music* by George Petrie and edited from the original manuscripts by Stanford was one such work which was heavily criticised. Despite this criticism, however, it was some of his Irish infused compositions which brought him greatest acclaim in America in the late nineteenth and early decades of the twentieth century, for example *Shamus O’Brien* and the ‘Irish’ Symphony.

*Four Irish Dances* op.89 is one example of Stanford’s use of Irish folk melodies. Originally completed in November 1903 for solo piano, Stanford also made arrangements of the works for violin and piano and orchestra. The Australian pianist and composer Percy Grainger (1882-1961) also made an arrangement of Stanford’s piano arrangement for solo piano which was published in 1916. Based on tunes selected from *The Complete Petrie Collection of Ancient Irish Music* the piano arrangements by both Stanford and Grainger provide an interesting case study in how two composers approached the setting of folk tunes. Both composers display examples of their inventiveness and compositional style with Grainger demonstrating a more virtuosic idiom in his writing.

This paper will critically consider the sources, germination and context of these works and compare the approaches undertaken by the two composers in their respective arrangements of the tunes from the Petrie Collection.

**Özgecan Karadagli ( University of Alberta)**

### **The Horon Tradition: Saygun’s Musical Transformation**

During nationalistic movements composers often employ, either ideologically or aesthetically (or both), indigenous folk materials, and sometimes abstractions of those materials. In transforming these materials, composers endeavour to preserve their essence. This paper demonstrates Ahmet Adnan Saygun’s, a prominent representative of the Turkish modernist movement, use of composition techniques of thematic, rhythmic and textural transformation as exemplified in *Ten Sketches on "Aksak" Rhythms*, Op.58 (1976), no1. Exerting a profound and far-reaching aesthetic and ideological influence on Turkey’s contemporary music, Saygun’s music took shape in the cross-currents of European modernist idioms and indigenous Turkish and folk roots. Saygun tended towards a conservationist ideal in the transmutation of the tonal and rhythmic resources of indigenous folk melodies in the modernist idiom. His application of irregular (Aksak) Turkish folk rhythms and abrupt textural transitions in his *Sketches* serves both as a pedagogical tool and aesthetic material. In order to trace the transformation process, it is necessary to examine the original forms of the dances in terms of rhythm, metric accents, form, phrase structure, harmony, instrumentation, history and characteristic dance steps.

**Nicola Beazley (University of Sheffield)**

### **Influence of Traditional Structures in Creative Processes: Passive or Decisive?**

Structure and form play a key role as identity markers for traditional, instrumental English music, often relating the music to the traditional dance form that it functions for. However, in today’s world of professional music making, where instrumental music takes place on stage, often away from its dance-music context, what role do these traditionally imposed templates of structure and form play in an individual’s creative process? Creative processes, whilst key to musical development and



performance, have been little researched within the folk and traditional music scene in England, particularly the creative processes of an individual musician. Interest and value is more often placed on tunes deemed 'traditional', rather than newly composed, in spite of the fact that 'traditional' tunes were once composed, before undergoing a communal editing process of aural transmission resulting in the tunes of the present day.

But what are the creative processes utilised by musicians who create new music within a sustained tradition? Does the contemporary context of some of today's tune playing affect how musicians approach the arrangement and re-composition of traditional dance tunes? How do contemporary tune players use concepts of form, function and structure to inform their own creative processes? Do they unconsciously create, choose to adopt the norm, or actively work against it?

Combining musical analysis with ethnographic data collected from interviews with professional artists from the contemporary scene, I will explore the impact that structure and form have on the process of individual creativity within English instrumental folk music. I will present my findings, demonstrating on an in-depth and individual level, how concepts of traditional form and structure inform and interact with personal influences, perceptions and creativity processes of individual musicians.

## Speaker Biographies

**Nicola Beazley** is a Sheffield-based ethnomusicologist, traditional fiddle player and singer. In 2016 Nicola obtained her MA Ethnomusicology from Sheffield University following her 2014 BMus(Hons) in Folk & Traditional Music from Newcastle University. Nicola is now studying for a PhD researching English contemporary folk music traditions and creativity and change, with a particular focus on the instrumental folk music of England. Nicola is also a highly sought-after Folk Educator, and professional fiddle player and musician, known for her research into composition in performance and collaborations between different musical cultures and traditions in England.

**Adèle Commins** is Head of Department of Creative Arts, Media and Music at Dundalk Institute of Technology. Her main research interests lie in nineteenth and twentieth century English and Irish music. Other research interests include music editing and the scholarship of teaching and learning. She is a member of the Répertoire International de Littérature Musicale (RILM) Ireland committee. She is a musical director of the Oriel Traditional Orchestra and has released an album of newly composed music with Daithí Kearney entitled *A Louth Lilt* (2017). Publications include contributions to *Companion to Irish Music* (2012), *Encyclopaedia of Music in Ireland* (2013), *Éire-Ireland*, the *Journal of Irish Studies* (2019) and the *Journal of Music, Technology and Education* (2019).

**Rhian Davies** studied in Wales and Oxford and through visiting fellowships to America and Australia. Her discoveries in public and private collections have restored several composers to the repertoire, notably Morfydd Owen, the subject of her doctorate, television documentaries for BBC2 and Channel 4 Wales, the pictorial biography *Never So Pure A Sight*, and a performance at the Proms. Rhian's work on behalf of Welsh music as a singer, writer and broadcaster, and as Artistic Director of the Gregynog Festival, has been recognized by the Inspire Wales Awards, Gorsedd y Beirdd, and an Honorary Fellowship from Bangor University.

**Becky Dellow** is a researcher and experienced fiddle player fusing traditions from around the British Isles yet rooted in a family tradition going back many generations. Her great-great-grandfather's hand-written tune manuscript inspired Becky's PhD research. Becky's potent playing style allows her to explore these different traditions and gives her research a deeper context. Since becoming Dr Dellow, Becky continues tune research, contributing to academic journals and conferences and collaborates regularly with poet Adam Horovitz. Their latest collaboration is *The Thunder Mutters*, a podcast exploring the poems and tunes of John Clare and more.

**Elizabeth Ford**'s PhD thesis (Glasgow, 2016) won the National Flute Association Graduate Research Award. She was the 2018-19 Daiches-Manning Memorial Fellow in 18th-century Scottish Studies at IASH, University of Edinburgh, and has also held fellowship at the Riemenschneider Bach Institute, the McGill University Burney Centre, and is the Abi Rosenthal Visiting Fellow in Music at the Bodleian Libraries, Oxford University. She was part of the team that established the Eighteenth-century Arts Education Research Network at the University of Glasgow. Her monograph, *The Flute in Scotland from the Sixteenth to the Eighteenth Century*, was published by Peter Lang Press.

**Vic Gammon** has been interested in traditional song and music from his teenage years. He retired from Newcastle University in 2010, but remains a guest member of staff, is actively engaged in research and is currently completing pieces on night visit songs, 'Barbara Allen' and popular church music. He has published widely, including a book of essays *Desire, Drink and Death in English Folk and Vernacular Song*. Many of his writings can be accessed at <https://newcastle.academia.edu/VicGammon>. He is an active singer and instrumentalist playing the tenor banjo, anglo-concertina and melodeon. He lives in Hexham, Northumberland.

**Lea Hagmann** is a lecturer and postdoc researcher in Cultural Anthropology of Music and the Director of Studies in World Arts and Music and the University of Bern. She studied English Linguistics and Literature as well as Ethnomusicology and Comparative Romance Languages at the University of Zurich and wrote her PhD thesis in Musicology on the Music and Dance Revival in Cornwall, UK. Her area of research comprises Celtic music, English Folk, Romani and 'Gypsy' Music of the Balkans and in the diaspora. Since 2019 she is a committee member on the board of the British Forum for Ethnomusicology.

**Áine Heneghan** is Associate Professor of Music Theory at the University of Michigan. She is a specialist in the music and writings of the Second Viennese School, a topic on which she has published widely. Born in Mayo in the west of Ireland, Áine devoted many years to playing the Irish harp. She completed the Ph.D. in Music at Trinity College, Dublin.

**Gabriela Henríquez** was born and raised in El Salvador, Central America. She's currently concluding her bachelor's degree in Musicology at the University of Salamanca, Spain. During her studies in Spain, she has specialized in Ethnomusicology, Popular music, and Sociomusicology. Her current researches explore topics such as folk songs concerning death rituals in Mesoamerica and Spain, pre-hispanic music rituals in Mesoamerica, the traditional music of New England's Native Tribes, among others. Besides her activities as a researcher, she has been an active orchestra performer. Gabriela has been first viola chair at the Youth Symphony Orchestra of El Salvador from 2007 to 2014 and is a recurrent violist at the National Symphony Orchestra of El Salvador, Joven Orquesta de la Comunidad de Madrid, Youth Symphony Orchestra of Central America, and the Orchestra of the Conservatory of Castile and León.

**Ben Jackson** is a musician and computer scientist from San Jose, California. He received the B.M. in Violin Performance from the University of Michigan in 2019 and continues to work with the university as a researcher.

**Özgecan Karadagli**, an interdisciplinary researcher, specializes in music theory history, music and nationalism, Western art music in the Ottoman Empire, and Riemannian and Neo-Riemannian theories. A graduate of Bilkent University (Bmus, Music in Choir,) and Mimar Sinan University (MA Musicology), her dissertation (University of Alberta PhD. Music 2017), *From Empire to Republic: Western Art Music, Nationalism, and the Merging Mediation of Saygun's Op.26 Yunus Emre Oratorio*, focuses on music in the construction of a national identity and cultural politics in the Ottoman-Turkish Republic transition. She has taught Aural and Keyboard Skills and Music Theory at the University of Alberta

**George Kennaway** is a cellist, conductor, teacher, and musicologist. He is now Visiting Research Fellow at the Universities of Leeds and Huddersfield. He was a member of the Scottish Chamber Orchestra and then the Orchestra of Opera North for 30 years, and now regularly appears as a soloist and chamber music player, on modern, 19th-century, and baroque cello. He was a member of the CHASE research project in 19th-century music editions at the University of Leeds and Director of Music at the University of Hull. He is a member of the Meiningen Ensemble, a chamber group which explores practical applications of historical research to the 19th-century repertoire. He has published a monograph, *Playing the Cello 1780-1830* (Ashgate, 2014) and articles and book chapters on textual and theoretical aspects of 19th-century performance research. He is currently working on a full-length study of the life and works of the Scottish musician John Gunn (1766-1824) due to be published by Boydell.

**Mary-Jannet Leith** is a postgraduate researcher and professional recorder player specialising in the music of eighteenth-century Scotland: she is supported by an AHRC studentship through the SWW2 consortium. Mary-Jannet's research combines a historical analysis of the dynamic migration of Scottish musical identity with a focus on the role of Scottish musicians in the creative context of eighteenth century London. She questions what it meant to be a Scottish musician in this context, how networks of Scottish musicians and patrons were formed, and how Scottish music was promoted in London during a period when it was politically complicated to be a Scot.

**Alice Little** completed her DPhil in Music at the University of Oxford in 2018, for which she wrote about the collecting of music in eighteenth-century Britain and Ireland, and how 'national music' was understood at the time. Her particular focus was the music collection of John Malchair (1730-1812), whose 'Third Collection of Tunes' is at the VWML. She is now Research Associate at the Bate Collection of Musical Instruments, and a Junior Research Fellow at Corpus Christi College, Oxford. She holds a TORCH Humanities Knowledge Exchange Fellowship for 2019-20, for which she is partnered with EFDSS to work on the eighteenth-century tunebooks at the VWML

**Karen McAulay** is a qualified librarian and postdoctoral researcher at the Royal Conservatoire of Scotland. Her book, *Our Ancient National Airs: Scottish Song Collecting from the Enlightenment to the Romantic Era* (2013), was followed by a chapter contributed to *Understanding Scotland*

Musically: Folk Tradition and Policy (2018). Karen worked on the AHRC-funded 'Bass Culture' project and 'Claimed From Stationers' Hall' network, also collaborating with other networks. She combines musicology with cultural, library and book history, particularly publishers of Scottish music, and women composers. Also qualified in Teaching and Learning in Higher Arts Education, Karen is a Fellow of CILIP and of the Higher Education Academy; and holds a IAML (UK & Ireland) Personal Achievement Award.

**David McGuinness** is Senior Lecturer in music at the University of Glasgow, and as director of early music group Concerto Caledonia he has made fifteen albums, mostly of newly rediscovered repertoire. He has been a music producer and composer for television and radio, including on E4's teen drama series *Skins*, and he plays in a trio with singer Alasdair Roberts and sound artist Amble Skuse: Drag City released their album *What News* in 2018. He was PI on the AHRC-funded project *Bass Culture in Scottish Musical Traditions* and is currently Co-I of AHRC project *The Edinburgh Allan Ramsay*, preparing a new Ramsay edition for EUP.

**Cornelia Metzig** is working in machine learning and applied mathematics. She holds a PhD from the University of Grenoble, France, and is working at Imperial College London. During her postdoc in the Centre for Digital Music at Queen Mary University of London, she developed a package for analysing and comparing melodies in MIDI format <https://github.com/cmetzig/MelodyFeatures>.

**Ingrid Pearson** came to the UK from Australia through an interest in the clarinet's history, repertoire and development to complete doctoral studies in historical performance practice. She joined the RCM professoriat in 2005 and is currently Area Leader, MMus Performance and Course Leader, BSc (Music and Physics). Current performance projects include the world premiere recording of Robert Kahn's op. 54 Quintet for Rubicon Classics, and the complete Beethoven symphonies with The Hanover Band. Ingrid's research has been supported by the AHRC and Galpin Society. She has recorded for DG Archiv and her publications appear in English, Chinese, German and Spanish.

**Celia Pendlebury** is an independent researcher and a social player of the Northumbrian smallpipes and melodeon. Her curiosity regarding the melodic resemblances seen in today's so-called "traditional" tune repertoires is combined with an amateur interest in European history. Ten years ago, she began her investigations by tracing the histories of specific traditional tunes, subsequently gaining an MPhil degree at the University of Sheffield. Since then she has continued her research into pre-twentieth century dance and popular melodies, focussing on synthesizing the many cultural drivers which shaped and distilled them into the assemblage we recognize and study today.

**Stephan Schönlaue** was born in Cape Town, South Africa. He studied Music Theory, Musicology and Piano in Berlin and Cologne, Germany, before completing a PhD on 'Creative Approaches to Ground-Bass Composition in England, c.1675–c.1705' at the University of Manchester, where he was supervised by Rebecca Herissone. He currently lectures in Music Theory at the Universität der Künste (University of the Arts) Berlin, the Hochschule für Musik 'Carl Maria von Weber' Dresden and in Musicology at the Humboldt University of Berlin, having previously taught at the Hochschule für Musik und Tanz Köln and the University of Manchester.

**Mara Shea** (Raleigh, North Carolina, USA) is a music teacher, violinist, and fiddle player. She has been happily playing for dancers since the 1990s – various styles of English, Scottish, Highland, contra, ceilidh – and her fiddle has taken her to balls, dance weekends, and concerts throughout the US, Canada, England, Scotland, and Europe. During 2018-2019, she studied at the Elphinstone Institute in Aberdeen, Scotland, earning an MLitt degree in ethnology and folklore. In her studies, she became particularly interested in tune books, and how musicians learn, remember, and transmit tunes. Her website is [www.marashea.com](http://www.marashea.com).

**Matthew Spring** has a music degree from Keele University, an MMus in Ethnomusicology from Goldsmith's College London University, and a PhD from Magdalen College Oxford. Matthew studied lute with Diana Poulton and Jacob Lindberg at the RCM and has published both on the lute music and British provincial music. He is currently a visiting Research Fellow in Music at Bath Spa University. He has made many recordings and his recent recording of Scottish lute music from the *Balcarres Lute Book* is the culmination of a long study of the book and production of a scholarly

edition for the Music of Scotland series. Publications include: The Balcarres manuscript (2010 AHRC grant), and The Lute in Britain (2001). Recent book chapters include: The Musicians of Bath and Beyond (2016) and The Lute in the Netherland (2015).