

Trinity Laban Research Degree Programme Week 2015-21-24 March 2016			TRINITY LABAN CONSERVATOIRE OF MUSIC & DANCE		
Find MPhil/PhD students' research topics at the bottom of this schedule					
Student presentations are open to the public but external visitors should email a.kerkhoff@trinitylaban.ac.uk to book a place					
	21/03/2016	22/03/2016	23/03/2016	24/03/2016	25/03/2016
session start time	Monday	Tuesday	Wednesday	Thursday	Friday
10:00	<p>Preparing to Teach Day 2 09.30-15.00 Fac. of Dance, Glass Meeting Room (Louise Jackson and Hazel Bothma) Note: for Day 1 participants only</p>			no sessions	Bank Holiday
10:30		at Dance Faculty, Lecture Theatre:			
11:00		Allie Robertson			
11:30		Matthieu Esnult	at Dance Faculty, Lecture Theatre:		
12:00		Klara Lucznik (U of Plymouth, guest presenter, Dance Science)	Christina Siomos		
12:30			Lucie Clements		
13:00			Jonathan Firth		
13:30					
14:00					
14:30		at Music Faculty, Theatre Studio:			
15:00			15.00-16.00 PD session Academic Jobs/Interviews Facilitator Sam Hayden Fac. of Dance, Research Hub		
15:30		Jun Ishimura			
		Fei Ren			
16:00		Alexander Walker			
16:30					
17:00		17.15-18.15 Research Seminar (details below)			
17:30		Erin Johnson-Williams	from 17.00:		
18:00		Fac. of Music, Theatre Studio	Social in Laban Theatre Bar		
RDP Students' Research Topics:		The student presentations are open to all; external visitors should email a.kerkhoff@trinitylaban.ac.uk to book their place			
Matthieu Esnult		A phenomenological approach to piano playing			
Lucie Clements		Creativity in contemporary dance education: An investigation of standardised psychological assessments and proposed validation of a dance specific measure			
Jun Ishimura		New interpretation of Chopin's piano music using the comparison between modern and historical instruments and the performance of the three Piano Sonatas			
Jonathan Firth		Composition portfolio			
Fei Ren		On <i>Das Jahr</i> , and the significance of Fanny Hensel in 19th Century Romantic repertoire			
Allie Robertson		Microinterval Modality for the Harp: A Compositional Approach			
Christina Siomos		The Athletic Virtuoso: a biomechanical analysis of the skilled instrumentalist and its relation to the development of paying-related injury			
Alexander Walker		Waghalter and Brian recordings			

GUEST PRESENTER: Klara Lucznik, U of Plymouth	Between minds and bodies: exploring shared flow experience in dance improvisation
Library Training for TL research students	One-to-one sessions can be arranged directly with both library teams - see email circulated 02.03.2016
PD session, open to TL research students only	Academic Jobs and Academic Job Interviews (facilitator Sam Hayden). By the end of the session you will:
	· Understand how the overall appointment process works, from long/short-listing to interviews.
	· Understand how to best relate your experience to criteria within academic job specifications in an application/interview.
	· Understand what makes a good presentation (often required before a job interview).
	· Understand good interview technique and how to make a good impression.
	· Be familiar with standard interview questions.
	· Understand how final selections for academic jobs are made.
Research Seminar, open to all	Visualising Evangelism through Musical Notation: the Tonic Sol-fa Movement in the Victorian World (Erin Johnson-Williams, TL)
	For nineteenth-century British missionaries, music was often employed as a 'tool of control for evangelism and civilization' (Charles McGuire, <i>Music and Victorian Philanthropy</i> [2009]). Indeed, the use of hymn-singing as a medium for communal bonding and as a means of enhancing if not accelerating the process of conversion to Christianity, has been well established. Yet the relatively elapsed pedagogical tool employed by many Victorian-era missionaries and singing school teachers that has hitherto received less scholarly attention was the alternative notational system 'of the lower classes' known as the Tonic Sol-fa method. First invented by Sarah Glover (1785-1867), and made into an unprecedentedly lucrative music publishing venture in the later nineteenth century by John Curwen (1816-1880) and his son John Spencer Curwen (1847-1916), the Tonic Sol-fa system resonated with missionaries in particular because the Curwens emphasized its accessibility to musically illiterate converts by replacing standard staff notation with simple alphabetical letters representing solfege scale degrees. Additionally, the low reproduction costs of a visually simpler notation system enabled the cheap mass-production of hymnals. However, the accessibility of Tonic Sol-fa notation was also a means of musical limitation, especially as Tonic Sol-fa singing schools in colonial outposts such as nineteenth-century South Africa became increasingly associated with 'black' worship, and singing from 'elite', 'white', and what became constructed as the 'secular' alternative of standard staff notation became progressively more politicized. This paper draws upon archival material from Cape Town, South Africa, as well as Victorian newspapers to contextualize theological representations of race through Victorian missionary singing schools.