TRINITY LABAN CONSERVATOIRE OF MUSIC & DANCE	v5	orange = MFA sharing	purple = RDP presentation		
Trinity Laban Research Degree Programme (MPhil/PhD) and MFA Week 2018-19			18-22 March 2019		

session start time	MONDAY 18/03/2019	TUESDAY 19/03/2019	WEDNESDAY 20/03/2019	THURSDAY 21/03/2019	FRIDAY 22/03/2019
	VENUES for MFA Sharings are specified separately; note START/FINISH TIMES for each event; for TITLES OF WORK scroll down		VENUE for all RDP presentations is Research Hub, Laban Building; for PRESENTATION TITLES scroll down		
09.30					
10:00					
10:30					
11:00					
11:30	RDP: Park Stickney				
12:00	RDP: Felicity Kerr				
12:30	MFA: 12.40-13.00, Studio 6, Julia Testa		RDP Lunch 12.30 - 13.30 Research Hub (RDP students and supervisors)		
13:00					
13:30	MFA: 13.20-14.20, Lecture Theatre, Yuka Negoro				RDP: Peter Nagle
14:00		MFA: 14.10-14.20, Seminar Room A, Ellis Martin-Wylie	RDP: Peter Lewton-Brain		RDP: Alexander Menaker
14:30	MFA: 14.30-15.15, Studio Theatre, Emma Hoette			RDP: Uchenna Ngwe	break
15:00		09.00-15.00 Café Meeting Room, Laban Building, *Preparing to Teach*, Day 2 (for Day 1 participants only)	Prof Development for Research Students: 15.00-16.00 Research Hub MPhil to PhD Upgrades (facilitator J Clark)	RDP: Stephanie Oatridge	RDP: Tomas Challenger
15:30	MFA: 15.30-15.50, Studio 5, Leonora Oppenheim AND				RDP: Alexander Walker
16:00	MFA: 15.45-16.15, Studio Theatre, Jana Velinova				

16:30	MFA: 16.30-17.00, Studio 5, Mira Hirtz					
17:00	MFA: 17.20-17.40, Studio Theatre, Mei Sheung Fung					
17:30						
18:00	MFA: 18.15-18.45, Studio Theatre, Samantha Harper-Robins					
18:30						
19:00						
	RDP (MPhil/PhD) students	**Presentation info**				
	Tomas Challenger (Creative Practice, Music)	**Notational intervention as preparation for Improviser:** My talk will explore my current work towards 'notational intervention' that is a prominent theme within my latest composition for Saxophone - 'Lab-ta-ytS-ulc-i'. Some of the key areas the piece explores are the (composed) disentangling and re-ordering of practices as preparatory scheme for the improviser - specifically exploring different ways of encouraging parametric independence; also how the performer might be provided with the means to explore how multiple areas of musical direction might exist simultaneously (independently with their own sense of movement and shape). This talk will focus on practical research to date, as well as how some of the implications of the piece seem to be impacting upon future research and practice. I will also discuss my academic reading, as well as my experience negotiating the early stages of this study.				
	Felicity Kerr (Creative Practice, Dance)	**Space Harmony – What did Laban mean by this term and how can creative practice shed new light on the concept of space harmony**. This presentation will outline my early research surrounding Rudolf Laban's use of harmony and will start to unpick various aspects surrounding this implied relationship in music and dance. It will provide an overview of my proposed PhD project and I will share my developing research questions and thoughts.				
	Peter Lewton-Brain (Dance Science)	**From prevalence of overuse dance injuries to ROM and the history of the gut**. Early stages of a literature review in a multidisciplinary research project combining objectives of prevention and performance enhancement in ballet.				
	Alexander Menaker (Creative Practice, Music)					
	Peter Nagle (Creative Practice, Music)	**Between action and object: Atmospheres, drones and the nature of music.**This presentation is a preliminary scoping of the main areas of research on which I am embarking. I will briefly describe Gernot Böhme's aesthetic theory of atmospheres. This posits the concept of atmospheres as a mediative state between object and subject which can form the basis of a perception-led approach to aesthetics. I will also consider the ontological questions of music as object or activity raised both by Böhme and Christopher Small. Following from this I will discuss drones: both the issues of providing a satisfactory ontology of drones and of their potential as a tool in the exploration of the implications of Atmospheres in musical contexts, as well as considering teleological and non-teleological approaches to composition. Through the researching of these ideas I hope to contribute to a reconsideration of the nature of music and its role in society, as well as the role of the composer in its creation and realisation.				
	Uchenna Ngwe (Creative Practice, Music)	**Beyond Coleridge-Taylor: classical performance and the legacies of African diasporic classical musicians in Britain**. This research project seeks to: • Promote and preserve the music of historical Black musicians who were present in British classical music up until the mid-20th century • Uncover their stories, identify the methods of their erasure and acknowledge the impact this erasure has on present-day scrutiny of classical music • Explore how music curation, concert programming, recordings and other methods of musical dissemination (traditional and non-traditional) can be used as effective and lasting tools for change within classical music across different settings This presentation will detail my research up until this point and review some of the challenges and discussion points it has raised so far.				

	Stephanie Oatridge (Music Science)	**Musicians' Practice: Attitudes and Beliefs.** Health and wellbeing are experiencing increased interest and scrutiny within the conservatoire setting, through the work of organisations such as the Healthy Conservatoires Network, Musical Impact and BAPAM. With poor physical health, injury and performance related pain highlighted in the literature, combined with mental health problems, this research project seeks to gain a clearer understanding of these issues within the context of personal practice. As practice takes up so many hours of conservatoire daily life, yet remains a private, individual and under-explored activity, instrumentalists' practice habits, beliefs and motivations will be examined in relation to health and wellbeing. By investigating the rationale behind musicians' practice activities, it might be possible to determine if unhealthy attitudes and behaviours could contribute towards ill health, by developing a 'Practice Dependency Scale'. Equally, could engagement with performance science uncover healthier strategies to enhance and optimise practice, potentially reshaping understandings of practice as a more multi-faceted and holistic experience?	
	Park Stickney (Creative Practice, Music)	**Feet First.** This presentation will introduce the ten pedal etudes for double-action pedal harp that I've composed as part of my research, including an explanation of a new pedal notation method. I will perform excerpts from the etudes highlighting relevant technical/pedagogical aspects and will chart the future steps for this project.	
	Alexander Walker (Creative Practice, Music)		
	MFA students	**Presentation info**	
	Mei Sheung Fung		
	Samantha Harper-Robins		
	Mira Hirtz	**Time in urgent times.** ongoing research into embodied dancing and its performative shape dancing as a part of nature. a nature that has deep earthly roots and a vast sky, a nature that is a landscape of folded matter, a nature that is a romantically painful absent paradise, a nature in which micro plastic and micro organisms mingle, a nature of ghosts and energies, a precarious nature, a nature that has never been pure, a lost state of human innocence, a co-reacted reality. I have no idea how to do this. so I wait.	
	Emma Hoette		
	Ellis Martin-Wylie	**Photo-Elicitation Interviews in Dance Science Research** Photo-Elicitation interviewing developed in anthropology and sociology as a method for research and evaluation. In this presentation, I will discuss how it can be applied to dance science research in order to understand the perceived impact of contemporary dance classes on feelings of health and well-being amongst older adults.	
	Yuka Negoro	**Perception of objects and body** The practice seeks a moment when my perception and other's perception of everyday object and body slightly quivers through my engagement with objects. The practice challenges the anthropocentric assumptions about familiar objects " Everything is the object to control and use and we are the subject with desire to satisfy."(Dreyfus, H., 1987) How can I relate to objects differently?	
	Leonora Oppenheim		
	Julia Testa	**Weights of Presence**.Looking for joy in performance, I will share an exploration of different qualities of presence in varied practices.	
	Jana Velinova		