

TRINITY LABAN CONSERVATOIRE OF MUSIC & DANCE		Research Degree Programme Week 2020-21				
	MONDAY 15/03/2021	TUESDAY 16/03/2021	WEDNESDAY 17/03/2021	THURSDAY 18/03/2021	FRIDAY 19/03/2021	
session start time	For student names and presentation info please scroll down page. All presentations will take place online.					
09:30	no presentations				no presentations	
10:00						
10:30				Franziska Boehm		
11:00		Peter Lewton Brain		Irene Fiordinlino		
11:30						
12:00		Maya-Leigh Rosenwasser		Jinah Shim		
12:30		Tamar Geist		Zining Liu		
13:00						
13:30			Zhu Sun			
14:00		David Gardner	Steven Cupitt	Shiyin Huang		
14:30		Luciana Peycere-Parente		Uchenna Ngwe		
15:00			15.00-16.00, Researcher Development Series: Managing your Research Project			
15:30		Alex Menaker				
16:00		Peter Nagle				
16:30						
17:00			17.15-18.15, Research Seminar: Sam Hayden and Mieko Kanno			
17:30						
18:00						
	RDP (MPhil/PhD) student	Presentation info				

	Franziska Boehm (Creative Practice, Dance)	Voice-sensed choreography: Researching into the relationship between the concept of 'felt sense' coined by the phenomenologist E. Gendlin and the vocalic/voice as body within a choreographic environment, a focus on the functional relationship between symbols, and, as Gendlin terms it, 'felt meanings' emerged. Through a somatic based studio practice, working with the idea of 'filling and emptying' the vocalic/voice body, I aim to discover felt meanings and their functional relationships to symbols via an integration of drawing into the studio practice.
	Steven Cupitt (Music Pedagogy)	
	Irene Fiordilino (Creative Practice, Dance)	Transitory Architecture is an interdisciplinary project of practice research which sits in between choreography and architecture. During the presentation, <i>Transitory Architecture</i> will be used as a case study to outline a methodology which is inclusive of both a practical and a theoretical framework, and to provide examples of its many possible outputs: spanning from artworks, original methods of practice, a lexicon, and theoretical claims.
	David Gardner (Music Science)	Investigating strategies for prevention in Musician's Focal Dystonia: Can the risk of developing the condition be reduced? - An Introduction to David's research plan
	Tamar Geist (Creative Practice, Music)	'A Jewish Siren: finding my voice within a religion that strives to silence it' According to Orthodox Judaism, it is forbidden for a man to hear a woman sing or even read out loud unless she is his spouse. In the Babylonian Talmud it is written: 'A woman's voice is ervah'. Ervah plainly means: 'nakedness', bearing the undertones of being provocative, arousing and sexually evocative. In Hebrew, the literal meaning of ervah is 'genitalia', but also 'shamefulness' – undoubtedly not the kind of nouns any singer (or any person for that matter) would like to be coupled with. Though it is hard to believe, even in the 21 st century This Talmudic phrase is being manipulated to oppress women and exclude them from public domains that involve raised voices, and by that, effectively muting them. My PaR project aims to explore innovative ways to communicate this phenomenon and artistically protest it; by incorporating singing, acting, visual-arts and body-painting I seek to tell the story of many women who have been silenced through history as well as to send an empowering message to women who still strive to be heard.
	Shiyin Huang (Dance Science)	Injury in Chinese Classical Dance Students: Introduction to Chinese classical dance and the dancer's injury profile; outline of Shiyin's research plan.
	Peter Lewton-Brain (Dance Science)	Progress on the dancing and internal fascia question. Continuing on the journey focused on enhancing range of motion and postural stability through mesenteric mobilization in professional female classical dancers this report presents a update of how things are developing after an initial study was completed over the summer of 2020. This study aimed to address the gap in knowledge regarding the role of an internal organ. Specifically, the mesentery and the impact mesenteric mobilization can have on three variables during a fundamental dance movement, a développé à la seconde. The variables being the amplitude of the range of motion (ROM), postural adaptability, and the dancers' perceptions of the intervention.
	Zining Liu (Creative Practice, Music)	Siciliana from J. S. Bach's Solo Violin Sonata No.1, BWV 1001: This presentation will examine this movement from a performer's view, including the key signature, genre, form and harmony, and altogether how these features affect my interpretative decisions.
	Alexander Menaker (Creative Practice, Music)	Cracking The Code: insights into Kenny Wheeler's compositional system (A Harmonic Aspect). "I must probably have a system but I don't want to know what it is." – a peculiar statement that Kenny Wheeler made in one of his interviews, referring to the principles that may be behind his creative process. Using an analytical technique based on the Schenkerian theory, the researcher will try to unveil "the system" and present the principals and hypothetical models of harmonic prolongation found in Kenny Wheeler's debut ECM album "Gnu High" and describe how such principles could potentially be utilized as a standalone compositional method.
	Peter Nagle (Creative Practice, Music)	Congregations and Pilgrimages: Transforming Atmosphere between Performance and Installation. This presentation will consider the genesis and aesthetics of two recent works. These aim to achieve a transformational atmosphere between allographic and autographic modes of sound encounter. In doing so I aim to bring to consciousness and critical consideration the atmospheres of performance and installation art and the contexts of their presentation, and to challenge and blur the boundaries between them.
	Uchenna Ngwe (Creative Practice, Music)	Beyond Coleridge-Taylor: Uncovering Afro-British Histories in Classical Music through Curatorial-Activism. Musicians of African descent are rarely discussed in British classical music history, and it is often assumed that Black musicians have only recently become involved. By examining of the roles of performer-teacher-curator and exploration of activism through curation, I investigate how classical music performance traditions and common practice-as-research methodologies reinforce exclusionary cultural roles and hierarchies and how these positions can be challenged.

	Luciana Peycere-Parente (Creative Practice, Music)	Postmaterial performance: This research aims to carry out a compositional creative practice within the field of (new) Music theatre as well as to redefine this field by proposing the term Postmaterial performance. Logically following the theory of Postdramatic theatre introduced by Thielmann that explains the theatre practices of the late twentieth Century and the beginning of the twenty-first as theatre after drama; Postmaterial performance describes contemporaneous art practices as music after motif (according to Adorno's perspective on motivic-thematic composition) and performative art after disciplines. The creative practice consists in composing with musical and extra-musical materials drawing upon contemporary composition techniques, postdramatic staging resources and transdisciplinary approaches. The outcomes would include the elaboration of a transdisciplinary method offering techniques and approaches for creating and performing within the field.
	Maya-Leigh Rosenwasser (Creative Practice, Music)	Queer sound: An exploration of LGBTQIA+ community through electroacoustic music practices. An introduction to Maya-Leigh's research on queer processes in electroacoustic music.
	Jinah Shim (Creative Practice, Music)	Rachmaninoff in the 21st Century: the Performer and the Listener This presentation will outline the development of my research to date. It will consider the evolution of performance in relation to Rachmaninoff (in particular his solo piano work Op. 3) and introduce the relationships involved in a "performance".
	Zhu Sun (Creative Practice, Music)	Telling Music – developing an approach for multi-modal interpretational strategy. An introduction to Zhu's research plan.

