

Traditional Tunes and Popular Airs: History and Transmission, 6-7 October 2017

Draft Programme (Please note that this may be subject to change)

Friday 6 Oct		
9.15	Registration	
9.45	Welcome	
10.00	<p>Tunebooks Rebecca Dellow, 19th Century ‘Fiddlers’ Tunebooks’: Popular Music of the Olden Time</p> <p>Niles Krieger, The Gaylord Manuscripts: Untapped resources from early 19th Century New England</p> <p>Celia Pendlebury, Compiling ‘Traditional’ Dance Tune Histories from Written Sources: What’s the Point?</p>	
11.30	Coffee and Tea	
12.00	<p>Composers, Arrangers and Collectors Alice Little, For the sake of difference: John Malchair’s tune comparisons, 1760-95</p> <p>Amélie Addison (University of Leeds) [William Shield]</p>	
1.00	Lunch	
2.15	<p>Dance tune transformations Aaron McGregor, A “Scots Chaconne”? Division patterns and transmission in Scottish fiddle music, 1680-1750</p> <p>William Lamb, Melodic Recurrence in Gaelic and Scots Dance-Song</p> <p>Elaine Bradtke, “It’s got a beat, you can dance to it”: The reuse of popular tunes for morris dancing</p>	<p>Song Tune Histories Sue Allan, ‘The sound of his horn’: The three hundred year journey of the ‘John Peel’ tune</p> <p>Andrew C. Rouse, “To a New Tune”. The story of Hark! I hear the Cannons Roar</p> <p>Peter Wood, The tunes of the song John Barleycorn</p>
3.45	Coffee	
4.15	<p>Song tunes in performance Cándida F Jáquez, [Mariachi vocal timbre and rhythm]</p> <p>Erik Bell, Exploring the Tune’s Metric and Accentual Effects upon Text in Seventeenth-Century English Broadside Ballads</p>	<p>Musical Identities Irene Egger, Tunes for the big mass to celebrate itself</p> <p>Lea Hagmann, Delkiow Sevy: “The Only Living Remnant” of the Cornish Language: Narratives on Cornwall’s Musical Celticity During Its Music Revival</p>
5.15	End of Day 1	

Sat 7 Oct		
9.00	<p>Tune composition and performance today Niall Keegan, ‘Between a Tune and a Hard Place!’ The Ontology of the Traditional Irish Tune</p>	<p>Tunes, Tonality and Sources Chris Partington, A Historical Survey of Tune Manuscripts and Printed Dance Tune Books, with a study of their keys and modes</p>

	<p>Nicola Beazley, Composition in traditional music- creating contemporary English traditional tunes</p> <p>Avril McLoughlin, The 'Tune Family' Concept as a Pedagogical Tool</p>	<p>Will Quale, Delightful Multimodality: Connections in the Family of "Quodling's Delight" and "Mona's Delight"</p> <p>Owen Ralph, Art encroaching upon life: examining the artistic status of folksong melody through the eyes of Percy Grainger</p>
10.30	Coffee and tea	
11.00	<p>Melodic tradition within specific groups</p> <p>John Tunney, 'It was the air we fell for': an auto-ethnographic exploration of the transmission of 'The Mountain Streams Where the Moorcocks Crow' in the Tunney-Gallagher family over the last two hundred years</p> <p>Mary Emmett (University of York), Hunting, tunes, and a place for the tally-ho</p> <p>Liz Sheppard, London Street Cries: A Musicological Case Study</p>	<p>Dance tunes</p> <p>P.D. McLoughlin, Chicken or the Egg: Traditional Morris dance tunes from the Cotswolds</p> <p>Paul Burgess, Two contemporaneous Gloucestershire fiddle players: repertoire and function</p> <p>Jeremy Monson, Playford Tunes and the Morris Revival: 3 case studies</p>
12.30	Lunch	
1.45	<p>Text-Tune Relationships and their Interpretation</p> <p>David Atkinson, 'Fortune my Foe' and Other Broadside Melodies: Association, Intertextuality, and the Infinite Regression of Meaning</p> <p>Katie Young, Hindi Film Song Melodies in Northern Ghana: A History of Transmission and Transformation</p> <p>Oskar Cox Jensen, From 'Bow, Wow, Wow' to 'Old Dog Tray' Or, You Can't Teach a Ballad-Singer New Tricks</p>	
3.15	Coffee and tea	
3.45	Plenary	
5.00	End of conference	