



**English  
Folk**  
DANCE & SONG SOCIETY

**Vaughan Williams  
Memorial Library**

## **Traditional Tunes and Popular Airs Conference: Exploring Musical Resemblance 10 and 11 October 2020**

### **PROVISIONAL PROGRAMME**

**Day 1**

**Saturday 10 October 2020**

**15.00-17.15 (Sessions 1-5)**

<b>15.00</b>	<b>Welcome</b>
<b>15.10</b>	<b>Session 1: Melodic Identity and Tune Resemblance</b> Karen E McAulay, 'All the right notes, but not necessarily in the right order': Musical Resemblances over the Border Vic Gammon, Crowing Cocks and Melodic Ghosts
<b>15.30</b>	<b>Session 2: Traditional Tunes and Popular Airs in the late 17<sup>th</sup> and early 18<sup>th</sup> Centuries</b> Stephan Schönlaue, 'JOY to great Caesar': Origins and Influence of Popular Songs on Farinell's Ground in late Seventeenth-Century England Matthew Spring, The Balcarres MS and the Transmission of 'old Scottish melodies' David McGuinness, Transmission and Adaptation in the Music for <i>The Gentle Shepherd</i>
<b>16.00</b>	<b>Session 3: Traditional Tunes and Popular Airs in the 18<sup>th</sup> Century</b> Elizabeth Ford, A Snapshot of Scottish tastes: Montagu Music Collection MS353 Alice Little, Collecting Tunes in Eighteenth-Century England Mary-Jannet Leith, 'Thy new Polish'd "Danton Me"': Exploring the Eighteenth-Century Repurposing of Scots Lowland Tunes as 'Art Music' Ingrid Pearson, The Growing Repute of the Clarinet: Interrogating Traditional Tunes and Popular Airs in late Eighteenth-Century Tutors
<b>16.45</b>	<b>Session 5: Workshop</b> Cornelia Metzger, An R package for the Computation of Melody Features
<b>17.15</b>	<b>Social</b>
<b>20.00</b>	<b>Informal session of music-making via Zoom. Hosted by Becky Dellow and Jeff Gillett. Open to all.</b>

**Day 2**

**Sunday 11 October 2020**

**15.00-17.30 (Sessions 6-10)**

<b>15.00</b>	<b>Session 6: Emotion, Meaning and Melody</b> Gabriela Hortensia Henríquez Barrientos, Traditional Music in Mesoamerica: Songs for the Death of an Angel Chryssa Sdrolia and Ritsa Tsoukala, Digging Up the Wife: On Three Variations of a Traditional Folk Ballad
<b>15.20</b>	<b>Session 7: Traditional Tunes and Popular Airs in the late 18<sup>th</sup> to early 19<sup>th</sup> Centuries</b> George Kennaway, John Gunn's Forty Favourite Scots Airs (1789): Tunes as Teaching Material Rhian Davies, 'Known to all the vagrant train': Ifor Ceri and Music in Georgian Wales Isabelle J. Corfe, Savourneen Deelish
<b>15.50</b>	<b>Session 8: Traditional Tunes and Popular Airs in the 19<sup>th</sup> Century</b> Áine Heneghan and Ben Jackson, Analysing the Jigs in the James Goodman Collection Mara Shea, The Fiddler's Fingerprints: Examining a Tune Book from 1850 Aberdeenshire Rebecca Dellow, Illiterate Lawbreaking Villains? Copying & Copyright in Nineteenth-Century Manuscripts
<b>16.20</b>	<b>Session 9: Mélodies sans frontières</b> Celia Pendlebury, Polkas: The Origin and the Myth Andy Rouse, Oko Vela O Chavo: A Gypsy Song to an Old English Fiddle Tune, Collected from Welsh Gypsy Children in Shropshire... with a Hungarian Variant
<b>16.40</b>	<b>Session 10: Traditional Tunes and Popular Airs in the 20<sup>th</sup> Century</b> Adèle Commins, 'Take Her Out and Air Her': Stanford and Grainger's Treatment of Source Material for Four Irish Dances Lea Hagmann, Creating Distinctiveness: A Case Study of the Cornish Kabm Pemp Ozgecan Karadagli, Textural Transformations of a Turkish Modernist: Saygun's Ten Sketches on Aksak Rhythms, Op.58, no1 Nicola Beazley, Influence of Traditional Structures in Creative Processes: Passive or Decisive?
<b>17.20</b>	<b>Thanks</b>