



**English
Folk**
DANCE & SONG SOCIETY

**Vaughan Williams
Memorial Library**

Traditional Tunes and Popular Airs Conference 3
Exploring Musical Resemblance
10 and 11 October 2020 (via Zoom link)

FINAL PROGRAMME

Day 1 Saturday, 10 October 2020

14.45 (waiting room opens – please arrive in good time)

15.00	Welcome
15.10	Session 1: Melodic Identity and Tune Resemblance Chair: Julia Bishop 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
15.30	Session 2: Traditional Tunes and Popular Airs in the late 17th and early 18th Centuries Chair: tbc Stephan Schönlau, 'JOY to great Caesar': Origins and Influence of Popular Songs on Farinel'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>
16.00	Session 3: Traditional Tunes and Popular Airs in the 18th Century Chair: Karen McAulay 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
16.45	Session 4: Workshop Cornelia Metzig, An R package for the Computation of Melody Features
17.15	Social/ chat (optional)
20.00 – 22.00	Informal session of music-making via Zoom. Hosted by Becky Dellow and Jeff Gillett. Everyone very welcome to contribute or just listen! Waiting room opens 19.45

Day 2 Sunday, 11 October 2020

14.45 (waiting room opens – please arrive in good time)

15.00	Session 5: Music and Meaning-making Chair: Martin Graebe Lea Hagmann, Creating Distinctiveness: A Case Study of the Cornish Kabm Pemp Gabriela Hortensia Henríquez Barrientos, Traditional Music in Mesoamerica: Songs for the Death of an Angel
15.20	Session 6: Traditional Tunes and Popular Airs in the late 18th to early 19th Centuries Chair: Vic Gammon 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 Celia Pendlebury, Polkas: The Origin and the Myth
15.50	Session 7: Traditional Tunes and Popular Airs in the 19th Century Chair: Ian Russell 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
16.20	Session 8: Traditional Tunes and Popular Airs in the 20th Century Chair: tbc Adèle Commins, 'Take Her Out and Air Her': Stanford and Grainger's Treatment of Source Material for Four Irish Dances Özgecan Karadagli, The Horon Tradition: Saygun's Musical Transformation Nicola Beazley, Influence of Traditional Structures in Creative Processes: Passive or Decisive?
16.50	Thanks and conference closes