EMBODIED MONOLOGUES SYMPOSIUM
March 31, 2017 from 8:30am to 9pm
Department of Music, South Campus, Maynooth University, Ireland

KEYNOTE EVENTS:
Catherine Laws, Senior Lecturer, Department of Music University of York,
Senior Research Fellow at the Orpheus Institute, Ghent (BE)
Róisín O’Gorman, Lecturer in Drama & Theatre Studies, University College Cork

WORKSHOP
Does your jellyfish sing? Embodied exploration of the moving tentacles of breath, body, and voice,
Róisín O’Gorman, University College Cork.

COMMITTEE
Christopher Morris, Professor of Music, Maynooth University;
Francesca Placanica, Postdoctoral Research Fellow, Maynooth University;
Benjamin Spatz, Senior Lecturer in Drama Theatre and Performance, University of Huddersfield.

For further details, please go to www.embodiedmonologues.com
or contact the Symposium Organizer at Francesca.Placanica@nuim.ie
On behalf of the symposium committee, we would like to welcome you to Ireland, to the Department of Music at Maynooth University, and to the *Embodied Monologues* Symposium 2017.

You have travelled from as far as the USA and Brazil, the UK, Sweden, the Netherlands, Norway, Italy and Israel to be part of the day, and we thank you for your commitment in this undertaking, which comes in the midst of political and social instability. We hope that your travels were smooth, and that you are now all ready to enjoy an interactive day of performance and dialogue. Most of all, we hope that the friendly atmosphere of this department will permeate the proceedings today and facilitate productive exchange. Please do not hesitate to contact Francesca or any of her colleagues and assistants today if you any particular queries.

The symposium is part of the *Embodied Monologues* Research Series, conceived by Francesca and launched in September 2016 with the enthusiastic support of this department, the Faculty of Arts, Celtic Studies and Philosophy at Maynooth University, the Irish Research Council and the Society for Musicology in Ireland. The scope of the research series is to reach out to researchers and practitioners engaged with embodied forms of creativity and knowledge across Ireland and beyond, and to join forces with similar existing and ongoing collectives and institutions, with a special emphasis on music and musical embodiment as one possible facet of this research field. We thank one of those partners, the Centre for Psychophysical Performance Research at University of Huddersfield, for sponsoring our reception this evening.

A focus on monologues and solo performance will surely reveal some of the *aporias* that attend solipsism both in a performative context and more generally in our human experience. It is our hope that the symposium will offer an opportunity for critical reflection on this solipsism and that it generates dialogue and polyphony in ways that prove positive and constructive both within and outside academia.
Embodied Monologues Symposium
South Campus, Maynooth University, 31 March 2017

PROGRAMME

8:30 REGISTRATION/ COFFEE [Music Department, Logic House]

9:00-9:15 WELCOME ADDRESS [Bewerunge Room]:
Prof. Victor Lazzarini, Dean of the Faculty of Arts, Celtic Studies and Philosophy;
Prof. Christopher Morris, Head of Music;
Dr Francesca Placanica, Symposium Organizer.

9:30-11 PRESENTATION SESSIONS

SESSION 1.A PAPERS: EMBODIED VOCALITIES AND PERFORMATIVITY [BEWERUNGE ROOM]
Chair: Christopher Morris
Sara Wilén (Malmö Academy of Music): “Diffracting the musical agency – improvisation as performativte tool for classical singers”
Brian Inglis (Middlesex University): “The liminal zone of opera - unaccompanied operatic monodrama and The Song of Margery Kempe”
Rachael Lansang (Rutgers University): “Six Women Called ‘Queen’: Intersections of Material Feminism and Performance Studies in Libby Larsen’s Try Me, Good King”

SESSION 1.B LECTURE RECITALS: DANCING VOICES [RIVERSTOWN HALL]
Chair: Antonio Cascelli
Becka McFadden (Trinity Laban / Beautiful Confusion Collective): “BackStories”
Emanuele Enria (University of Turin): “From the idealized body to the real body and voice: patterns of movement and lallation”

11-11:30 COFFEE BREAK [LOGIC HOUSE]
[Multimedia Poster]: Jane Sylvester (University of Rochester): “A Flick of the Eye: A Study of Hariclea Darclée’s Bodily Agency in Giacomo Puccini’s Tosca”

11:30-13:00 KEYNOTE TALK AND WORKSHOP: Róisín O’Gorman (University College Cork) [RVH]
“Does your jellyfish sing? Embodied exploration of the moving tentacles of breath, body, and voice.”
Introduction: Francesca Placanica

13-14:00 LUNCH [PING HALL]

14:00-15:30 PRESENTATIONS SESSION

SESSION 2.A PAPERS: EMBODIMENT, COGNITION AND CREATIVE PRACTICES [BWR]
Chair: Laura Anderson
Thomas Maguire (ULSTER University): “The Disintegrated Body in Solo Performance”
Zvonimir Nagy (Duquesne University): “The Embodied Creativity of Musical Composition”
Jon-Luke Kirton (Glasgow University): “Interpretative Phenomenological Analysis (IPA) as a methodology to investigate the pianist’s experience of Extended Techniques”
SESSION 2.B LECTURE RECITALS: MUSICAL SOLOS [RVH]
Chair: Ryan Molloy
Francesca Placanica (Maynooth University/University of Huddersfield): “En-Gendering Monodrama: embodied research and experimental production”

15:30-16:00 COFFEE BREAK [LOGIC HOUSE]

16:00-18:00 PRESENTATION SESSIONS

SESSION 3.A PAPERS: POSTHUMANISM, EMBODIMENT AND MEDIATION [BWR]
Chair: Gordon Delap
Ruth Kara (Hebrew University; Haifa University): “Performance, Embodiment and Vocality in the Zohar: the Opening and Ending of the Divine Spectacle”
Eugene Montague (The George Washington University): “The role of embodied action in performative agency”
Kae Fujisawa (Hunter College, CUNY): “Embodied, but Intangible: Hatsune Miku, a Digital Era’s Galathée”
Shane Byrne (Maynooth University): “Experiments into the Corporeal Performance of Electro-acoustic Musical Solos”

SESSION 3.B LECTURE RECITALS: THEATRICAL MONOLOGUES/AGENCIES [RVH]
Chair: Thomas Maguire
Daniel Peter Cunningham & Mark James Hamilton (Regent’s University London) “Intercorporeal Healing… One Lap Dance at a Time.”
Jed Wentz (Amsterdam Conservatoire): “Embodied affect in a monologue from Addison’s Cato”
Raphi Soifer (Federal University of Rio de Janeiro): “Dreams of an Olympic City: Blunting Broken Windows”

18:00-18:30 BREAK

18:30-19:45 KEYNOTE LECTURE RECITAL: Catherine Laws (University of York) [RVH]
Ceci n’est pas un piano, by Annea Lockwood.
Chair: Francesca Placanica

19:45-20:00 DISCUSSION [RVH]

20:00-21:00 WINE RECEPTION/FINGER FOOD BUFFET [PUGIN HALL]
Drinks Sponsored by the Centre for Psychophysical Performance Research, University of Huddersfield

FINAL REMARKS [PUGIN HALL]
Operatic and lyrical improvisation is a collaborative creative practice where classical singers and musicians work together in an experimental field. In each performance, new, unique music, text and action emerge as results of the interactions within the musico-dramatic situations in accordance with open agreements, inspired by idiomatic traits in Western classical music. The project “Singing in action – performative processes of classical vocal improvisation” problematizes the agency of the classical singer through solo and ensemble improvisation performance. The work focuses improvisation as a tool to articulate and deconstruct relations between improvisation, work and performance through live performances, text and digital media, sometimes deconstructing and remixing music from the opera and art song canon.

The improvisations can be seen as iterative acts through which the performers are altering their subject positions through performance, using and challenging performative discourses of the classical field as well as their own cultural capital, or habitus as classical singers. Habitus here refers to symbolic, structural and individual relations to performance, audience, and discourses of the author, and the musical work. These altered subject positions could be seen as challenging the habitus of the classical singer and thus as articulations of a critical understanding of classical vocal performance in the present day through body hexis. Challenging their musical agency could give the singers agency to transform their perspectives and professional identity. More importantly, a singer’s performative knowledge is not articulated mainly as propositional knowledge but instead in the form of vocal action, as new ways of being-in-the-world as a classical singer, diffracting her musical agency.

**Biography**: Sara Wilén is a classical vocal solo improver, singer and PhD candidate in Music at Malmö Academy of Music/Lund University. Since 2007 she has performed improvisation in theatres, opera companies, orchestras, schools, festivals, conferences, broadcast and television, in the ensembles Impromans (duo with pianist) and Opera improvisatöörm (opera ensemble). As repertoire singer she has performed leading roles in repertoire and contemporary operas. Engagements also include contemporary music, composed theatre, oratorios and a substantial art song and chamber music repertoire. Sara has presented her research on, in and through vocal action and performativity in performances and papers in conferences, productions and workshops in Belgrade, Copenhagen, Helsinki, London, Lyon, Montreal and other.

**Website**: www.performingarts.lu.se/forskning/vara-forskare-doktorander/doktorander/sara-wilen/pagaende-projekt
This paper focuses on my unaccompanied operatic monodrama *The Song of Margery Kempe* (2008), contextualised by works in the same genre and other related precedents. Accompanied monodramas by Schoenberg (*Erwartung*) and Poulenc (*La Voix humaine*) are discussed, centring on the dramatic implications of their solo protagonists. Spoken monologues by Samuel Beckett and Alan Bennett - as well as the unaccompanied song movement of the early twentieth century - are touched upon to provide a context for the rarefied (and rare) expressive territory of unaccompanied operatic monodrama. This is underpinned by theory from performance studies (Victor Turner's notion of the liminal/liminoid) and musical/operatic research - from Edward Cone to Carolyn Abbate. Judith Weir's *King Harald's Saga* (1979) and Peter Maxwell Davies' *The Medium* (1981) are introduced, exemplifying in different ways the challenges and opportunities offered by the genre (in particular through the use of extended techniques). Both also provide intertextual reference points for *The Song of Margery Kempe*, which responds to those challenges and opportunities and also brings to the genre a new character - the eponymous medieval mystic housewife, who in dictating her spiritual journey in *The Book of Margery Kempe* (1438) is credited with writing the first autobiography in the English language. In my dramatisation a figure, who is herself liminal within her late-medieval world, is presented via a genre occupying a liminal space between that of opera, spoken theatre and concert music. Both its aesthetic of concentrated asceticism, and its logistical and financial practicalities, afford this genre great potential in and for the twenty-first century.

**Biography:** A senior lecturer at Middlesex University, Dr Brian Inglis is a composer and musicologist. He studied music at the University of Durham and at City University, London, gaining an MA in 1993 (with the Worshipful Company of Cordwainers’ Prize) and a PhD in 1999. His output focuses on vocal and solo instrumental music, and combines experimental elements with eclectic influences ranging from non-Western to popular music. Brian's work has been heard on BBC 2 and radios 1, 2 and 3, radio Wales, radio Cymru and Bayern 2 (Germany), as well as at the Huddersfield, Greenbelt, Truck, Guildford, and Sonorities festivals.

**Website:** www.impulse-music.co.uk/brianinglis
“Six Women Called ‘Queen’: Intersections of Material Feminism and Performance Studies in Libby Larsen’s Try Me, Good King.”

Although the fascinating stories of the wives of the English King Henry VIII have been told many times over, their portrayal in Libby Larsen’s 2001 song cycle for soprano and piano, *Try Me, Good King*, presents a striking new perspective on their lives. Larsen uses texts spoken or penned by Henry’s wives themselves—letters, diaries, and dying declarations—presenting them with a new voice and body in the form of the solo singer. Larsen’s compositions bring their presence as women to the fore through instructions for physical representation.

Try Me, Good King presents an opportunity to explore the issues of embodiment, difference, and sexual specificity within the performance of a cycle that is historical in its topic. In constituting the female as subject, rather than object, the words and experiences of historical women gain urgency, relevance, legitimacy, and merit independent from the narrative of the megalomaniacal Tudor monarch.

**Biography**: Rachael Lansang is a candidate for the Doctor of Philosophy degree in Musicology at Rutgers University in New Jersey, USA. She received her bachelor’s and master’s degrees in vocal performance at the University of Connecticut. Her research interests include the intersection of gender studies and performance practice, twenty-first century song, as well as opera and musical theatre in the United States. An active performer specializing in operatic and contemporary repertoire, she is a member of the C4: the Choral Composer/Conductor Collective in New York City, and has performed with numerous opera companies throughout the U.S.A and Europe.
Becka McFadden (Trinity Laban / Beautiful Confusion Collective): "BackStories"

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Beautiful Confusion Collective's BackStories is a dance theatre solo in which the performer's back faces the audience for the duration of the piece. On one hand, it is a story by and about the back: the creation process involved an intensive investigation of the expressive potential of the back-body, and the way it stores and expresses physical and psycho-emotional content. Simultaneously, it is the revelation of a very particular backstory, a collection and collaging of remnants, vestiges of habits, rituals, memories, crucial moments, scars, wounds, phobias and history. Above all, it is an invitation for the spectator to encounter his/her own back(story), working from the premise that it is through the specific that we speak to the individual within the collective.

In response to the themes of the symposium, the performance is an extreme example of mono-performance, in the sense that it seeks to focus the spectator's attention not only on one performer, but on a specific part of the performer's body, with the aim of drawing the spectator's attention to their own back and, through kinesthetic empathy, facilitating a dialogue of and between back-bodies. Alongside this tight focus, the scenography of the performance includes video, voice recordings (another form of monologue), live sound and recorded music, which create a web of potential contexts and associations. Finally, an interactive photography element explores ways in which the choral might be approached through a multitude of monologues.

Biography: Dr Becka McFadden holds a PhD in Theatre & Performance from Goldsmiths, University of London. She is currently Programme Leader for MA/MFA Creative Practice at Trinity Laban Conservatoire of Music and Dance and Artistic Director of Beautiful Confusion Collective. She works internationally as a performer and director, specialising physical and dance theatre and new European writing in translation. Her work has been supported by Arts Council England. Selected performances of BackStories include: Bloomsbury Festival 2016 (London), Brighton Fringe 2016 (Nominee: Space to Dance Award), Alfred ve dvoře (Prague, Czech Republic) and Resolution! 2015 (The Place, London).

Website: www.beautifulconfusioncollective.tumblr.com/backstories
Emanuele Enria (University of Turin):
“From the idealized body to the real body and voice: patterns of movement and lallation”
emanuele_enria@yahoo.it

My project originates from my fascination with the shape of the skeleton of all creatures (not only humans), as I believe it is telling of their relation to movement, space and gravity.

Through the use of the Feldenkrais approach on the body, I explore our use of body and voice, since infanthood and through learning processes, observing what we keep and what we lose while growing up. In my exploratory performances, I touch on the interconnection between the use of the voice and body movement; in particular, I focus on the reversibility of movement: the possibility of interrupting the movement at any point and change or reverse it are essential in my research. A possible connection could be drawn with the first use of the voice through lallation and the use of the toddler’s mouth as an instrument. To experience this embodied vocal opening into a wider grammar of movement and sounds, I will consider some examples from the voice works of some of the greatest masters of this century, such as Robert Wilson and Peter Brook.

In order to explore through the body the cultural reasons of these patterns of movement, we will observe the trajectory between the perfect body drawn by Leonardo da Vinci in his Vitruvian Man perfectly inscribed in a circle and a square, into the kinesthetic sphere created by the real body. Some twentieth-century artists joyously or desperately experimented with this auditory, physical and sensory yearning to revert to an original mode of exploration, in such a way as to shatter language and free it from the codes governing it. It is only in such terms, from my point of view, that we can grasp the meaning of the gibberish in Samuel Beckett’s works, the poet Andrea Zanzotto’s babbling in Federico Fellini’s Casanova, the stammering and gestures in Tadeusz Kantor’s plays. They opened a door which is still there to be explored and continued with joy, senses, perception and creativity.

Biography: Born in Turin, Emanuele Enria is a researcher and performer focusing on the Feldenkrais method, dance movements and tango, and collaborates with different Art spaces and festivals. He has been actively involved with the Contactango festival in Wuppertal and the Festival des Musiques Sacrées du Monde in Fez, Morocco. Previous research posts include the University of Pavia for the Foundation Feltrinelli (2016), the University of Piemonte Orientale in Vercelli, and Museum Borsalino (2014). His most recent work on moving and walking conveyed in the project Equilibrium at Museo Ferragamo in Florence in 2014-15.

Website: www.francescofei.com/#equilibri;

11:00-11:30 COFFEE BREAK (LOGIC HOUSE)
While considered larger than life by their contemporaries, nineteenth century operatic divas have historically remained shadowed by the composers with whom they worked during their careers. In recent years, however, numerous musicologists have turned their attention towards studying collaborations between composers and singers in order to reimagine embodied female performers before the dawn of recording technology, and perhaps more importantly, to evaluate the diva’s authoritative influence on the creation of canonic operas through their bodies and voices. In this paper, I argue for such a case by studying a singer who has received little scholarly attention: Hariclea Darclée, Giacomo Puccini’s original star in Tosca (1900). Puccini took particular interest in the Romanian soprano in 1892 when he sought her out to perform Manon in Manon Lescaut, but they were not able to work together until Tosca, nearly eight years later. However, there exists between these two operas a common dramaturgical thread: the act of looking or glancing. This theme appears to have been written in with Darclée in mind: she was renowned for her ability to captivate audiences with just a “flick of the eye.” In order to tease out the significance of Darclée’s looking-based gestures in both operas, but especially in Tosca, I examine the stage directions, original posters, and scores for both works, as well as photographs of her in costume. By doing so, I argue that Darclée's assertion of self within Tosca—through gesture and body—indelibly shaped the iconography of Tosca since its inception. More broadly, Darclée’s role in Tosca is important because it complicates the longstanding, teleological narrative which suggests that nineteenth century Italian opera became increasingly dictated by the composer alone. This study shows that the diva—through her bodily enactment of the work in its inception—could influence the now iconic status of a canonic opera.

Biography: Jane Sylvester is a second year PhD student in Musicology at the Eastman School of Music at the University of Rochester. She was the recipient of the Anne Clark Fehn Fellowship in 2015-2016, and is currently pursuing a Graduate Certificate in Gender, Sexuality, and Women’s Studies from the Susan B. Anthony Institute. In her current research and writing, Jane explores the intersections between music, gender, materiality, and visual media in nineteenth and twentieth century opera and German Lieder. Inspired by her sixteen years as a saxophonist, she is fascinated by issues concerning women and their performative bodies.
11:30-13:00 KEYNOTE ADDRESS AND WORKSHOP

Róisín O’Gorman (University College Cork)

Does your jellyfish sing? Embodied exploration of the moving tentacles of breath, body, and voice.

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This workshop will offer a gentle exploration of the anatomical structures of the diaphragms in the body through movement and somatic explorations (based in Body-Mind Centering.) We will playfully and curiously follow the 'tentacles' which internally support breath, body and voice to see if thinking with and through certain movement patterns (which follow jellyfish propulsion for example) we might find an ease in embodiment, a transparency to our intentions, and move towards expanding our expressive repertoire.

This work will offer a brief introduction for how somatic embodiment might be considered within frameworks from materialist feminism, (in particular following Haraway's evocation to pay attention to the 'tentacled ones' and to stay with the trouble). Can this embodied experiment lead us to other tentacles at work in embodying monodrama? What other stages might it open up to consideration beyond the high tragedy of the Anthropocene?

Note: Participants work within their own range of motion/ability; no particular previous experience is required but a playful sense of curiosity can help! If you've any questions please don't hesitate to contact me.

Biography: Dr Róisín O’Gorman is a lecturer in Drama & Theatre Studies at University College Cork. From her background in theatre historiography, dramatic literature, theory, feminism and visual culture, Róisín's current research lives between embodied practices and theoretical understandings of performance. She explores this interdisciplinary terrain through the somatic practice of Body-Mind Centering (BMC) which offers an embodied ground to her theoretical and media based work.

Róisín completed her Somatic Movement Educator certification in BMC with Embody-Move Association in the UK with support from UCC and The Arts Council of Ireland (see: http://embody-move.co.uk/). BMC has been highly influential and innovative in the field of Dance, part of Róisín's ongoing research is to examine how this mode can be applied to theatre and performance. She has published on contemporary Irish performance and also on critical pedagogy in Text & Performance Quarterly and Transformations. She has co-edited a special edition of Performance Research "On Failure" (with Margaret Werry). In 2012 she collaborated with visiting Fulbright scholar, Michael Murphy, in developing a new intermedia performance, Sleepwalker, which was shown at the Triskel Development Centre, Cork. The piece was performed in Montana in 2013. More recently she has published an article in Performance Research on a practice-based research project.

Website: www.bodymindcentering.com/

13:00-14:00 LUNCH
Thomas Maguire (ULSTER University):
“The Disintegrated Body in Solo Performance”
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While dominant Western traditions of dramatic acting emphasise the coherence and integrity of the actor's work in role, solo performance will frequently demonstrate the disintegration of the performing body in service of the narrative being performed. That disintegration can happen sequentially where the performer may take on separate roles in sometimes rapid succession. It may also happen simultaneously where the performer splits the body to represent multiple characters or narrative identities at the same time. This paper will explore this process of disintegration with reference to works by Donal O’Kelly, Dario Fo and Whoopi Goldberg. It will suggest that the metonymic process at the heart of solo representations both promotes the disintegration of the body and the consolidation of the mega-identity of the performer.

Biography: Dr Tom Maguire is a Senior Lecturer in Theatre Studies at ULSTER University. He teaches and researches into contemporary performance, particularly storytelling performance and Theatre for Young Audiences. In addition to over thirty essays and book chapters he has published two monographs: Making Theatre in Northern Ireland: Through and Beyond the Troubles (2006) and Performing Story on the Contemporary Stage (2015). He has co-edited two collections: Theatre for Young Audiences in the UK: a critical handbook (2013) with Karian Schuitema and The Theatre of Marie Jones: Telling Stories from the Ground Up with Eugene McNulty. His work on storytelling performance includes a number of Practice-as-Research projects.
Contemporary study and practice of composition often equates the act of composing music with reflexive creative processes, implying a mind-body duality between the conceptualization and contextualization of compositional creativity. The paper challenges this notion by defining creativity in musical composition as a multidisciplinary investigation into the structure of musical experience: a creative endeavor defined by a fusion of cognitive and perceptual mechanisms.

In order to further explore how composers engage with creativity, the paper investigates the psychological attributes of creative cognition whose associations become the foundation for an understanding of embodied creativity in musical composition. Here the embodiment of musical creativity is defined as a cognitive and performative causality: a relationship between the cause and effect of our creative experience when composing music. On this ground, the paper surveys the psychological foundations of creativity as it redefines musical composition using the framework of embodiment as its main unifying concept. Using examples from empirical and theoretical research in creativity studies, music psychology, embodied music cognition, philosophy, and the author’s own creative practice, the paper makes an argument for the reciprocity of creative cognition and conation in the act of musical composition. Given the cognitive approach to musical creativity, and employing a practice-based research methodology, the paper thus develops an integrative theoretical model to account for the causality of the cognitive and performative psychological referents responsible for the formation of the embodied creativity in music.

**Biography:** Dr Zvonimir Nagy is Assistant Professor of Music Composition at Duquesne University, and the recipient of composition awards such as the Seattle Symphony Composition Prize, the Iron Composer Award, and the Swan Prize in Music Composition. He has also written for and received commissions from the Seattle Symphony, musicians from the BBC Scottish Symphony Orchestra, the Boston Choral Ensemble, Alia Musica Ensemble, Trio Jónio, and JACK Quartet, among others. His book, entitled *Embodiment of Musical Creativity: Cognitive and Performative Causality of Musical Composition* (Routledge 2016, An Ashgate Book), offers an innovative look at the interdisciplinary nature of creativity in musical composition.

**Website:** www.nagymusic.com
I seek to rethink the methodologies of practice-based research that captures the uniqueness of individual experience. Most practice-based research takes an auto-ethnographic approach that seeks to connect the performer’s own personal practices to wider socio-cultural meanings and compel the reader to arrive at certain conclusions. Rather than being preoccupied with the learning of accepted causal relationships within performance, I propose a phenomenological method that focuses on revealing the intentionality of the performer’s experience. Looking at the extended techniques in Crumb’s *Makrokosmos* as a test case, I hope to show the working out of this methodology upon my own reflections and the accounts of other musicians who play the work.

IPA is a method commonly found in psychology, healthcare and the social sciences, aimed at drawing out the unique and personal aspects of the participants experience of an event. This idiographic commitment in maintaining the individuality of each case intends to reveal divergence of performer’s experiences from the more common experiences. The aim of the method is not just to reveal reaffirmed norms that are shared by a group but to highlight the aspects of experience that have the potential to develop it.

Typically operating under a ‘double hermeneutic’, that is trying to interpret the participant’s interpretation of their experiences, IPA is designed to remove the personal biases and prior hypotheses of the researcher. Combining IPA with other complementary methodologies and the phenomenological philosophies of Husserl and Merleau-Ponty, my goal is to arrive at a methodology which I can use to investigate my own practice as well as that of others.

**Biography:** Jon-Luke Kirton is a pianist, college lecturer and freelance musical director based in Falkirk, equidistant from the vibrant artistic cities of Edinburgh and Glasgow. Studying as a part-time PhD student at Glasgow University under Bjorn Heile and David Code, Jon-Luke is interested in contemporary repertory for piano with a particular focus on extended techniques.
Percussionist and artistic researcher Jennifer Torrence presents *No Say No Way* (2015), created with and by François Sarhan. *No Say No Way* takes the form of a lecture-recital gone terribly wrong. The lecturer, purportedly an expert researcher and performer of the iconic percussion instrument, the triangle, strives to give a presentation on her topic of expertise. Despite her apparent prowess, the performer quickly crumbles under the pressures of performance and becomes crippled by self-doubt. She spends the entire duration of the presentation fumbling around the stage, losing her way, and losing her confidence. Ultimately, she fails to ever transfer any “real” knowledge to her expectant audience. Instead, the spectator is faced with the realities of failure: self-doubt, procrastination, superstition, embarrassment, shame, lost papers, lost instruments, lost trains of thought. *No Say No Way* is born from an array of current trends in contemporary music that Ireland’s Jennifer Walshe has collected and coined, “The New Discipline”. The New Discipline is generally understood to be music that is related to the historical instrumental theatre of Mauricio Kagel: where the music is, as Walshe puts it in her manifesto, “pieces which often invoke the extra-musical, which activate the noncochlear…Works in which we understand that there are people on the stage, and that these people are/have bodies.” In today’s talk we will explore how Sarhan and Torrence have constructed a work that positions the body and embodiment on center stage, how this move magnifies collective physicality and embodiment, and encourages, as Walshe puts it, the “[acceptance] that the bodies playing the music are part of the music, that they’re present, they’re valid and they inform our listening whether subconsciously or consciously.”

**Biography:** Jennifer Torrence is an Oslo-based percussion soloist and collaborative musician. Her artistic practice is about the creation of new work through intensive collaborative partnerships. She is currently an artistic research fellow at the Norwegian Academy of Music.

**Website:** www.jennifertorrence.com.
Francesca Placanica (Maynooth University/University of Huddersfield). With Gordon Delap, Shane Byrne, et al.

“En-Gendering Monodrama: embodied research and experimental production

Francesca.Placanica@nuim.ie

My artistic research project ‘En-Gendering Monodrama: Artistic Research and Experimental Production’ challenges current cultural perceptions of twentieth-century operas conceived for a solo singer, and situates smaller-scale operatic productions as privileged fields of research with regard to embodiment and vocal performance. As the one and only dramatic figure in the piece, the soloist in twentieth-century monodrama has an unprecedented role, being the only agent in charge of recreating the dramatic action: my production and performance processes seek to maximise the potential of this agency.

My smaller-scale production centres on the potential of the soloist: I actively engage with the aesthetic agenda of the work, and inquire into a physical training that could provide new responses to the embodiment of this repertoire.

This paper describes in particular my physical training and the combined creative processes leading to my production of Samuel Beckett's and Morton Feldman’s Neither as an opera-film, in which I have endeavoured to capture through diverse media and languages (film, music processing) the abstract quality of its musical and literary text. In Neither (I nor Not I) I have engaged critically with the aesthetic agenda of the work, which I and my creative team have addressed in search for a response to its unconventional staging.

By exploring the potential for embodied research in actor's vocal training, translated in inventive ways the conceptual quality of text and musical writing, rendered through embodied rhetoric of stillness and an extreme vocal range.

Biography: Dr Francesca Placanica is Principal Investigator of the artistic research project ‘En-Gendering Monodrama: Artistic Research and Experimental Production’, awarded a two-year Irish Research Council postdoctoral fellowship (2015-7) at Maynooth University, where she has also lectured in Performance and Musicology. She is co-editor of Cathy Berberian: Pioneer of Contemporary Vocality (Ashgate, 2014) and holds a PhD from the University of Southampton (2013). A professional opera singer, she has been recently awarded a five-year Visiting Research Fellowship at University of Huddersfield to pursue embodied research practices at the Centre for Psychophysical Performance Research.

Website: www.francescaplacanica.com

15:30-16:00: COFFEE BREAK
Ruth Kara-Ivanov Kaniel (Hebrew University, Haifa University):
“Performance, Embodiment and Vocality in the Zohar: the Opening and Ending of the Divine Spectacle”
rutkara@gmail.com

The Zohar, "the book of splendour", first appeared in the thirteenth century in Castile, and represented a ground-shaking revolution in the Jewish world of the Middle Ages. This composition connects mystical ideas, rituals, fictional stories and divine narratives, based on the idea that the Godhead created the worlds through mythic language using the 22 letters of the Hebrew alphabet and the Ten Utterances (maamarot).

In my lecture I will analyze the poetical framework of the Zohar while focusing on the opening of the book and its ending. I will argue that these two texts demonstrate hyper-performative aspects and emphasize dramatic trends within the Zoharic text(ure). While presented on the divine "stage," these texts involve colours, vocal elements and theatrical scenery such as fire, water, shouting, singing, etc. In its crucial and mystical episodes the Zohar also includes moments of void, noiselessness and mute voices, as a metaphor of the beginning of creation and the end of the days.

Biography: Dr Ruth Kara-Ivanov Kaniel is a Lecturer at the Hebrew University of Jerusalem, Haifa University and the Schechter Institute; Ruth is a Research fellow at the Tel-Aviv Institute for Contemporary Psychoanalysis and at the Shalom Hartman Institute. Her research interest are intersections between Jewish mythology, mysticism, gender and psychoanalysis.
The nature of human agency has been much discussed recently in philosophy and in social and cognitive sciences, fuelled by interest in automation and the “post-human.” The study of musical performance should be fertile ground for these discussions. A performing musician, especially a solo performer, is by definition an agent: the music exists because she makes it. Yet the details of her agency are not always clear, especially given the mixture of physical movements, interpretive gestures, and rational intention that combine to make up any solo performance. This paper seeks to provide a theoretical basis for the agency of a solo musician, based on an understanding of agency as a complex interaction of body and mind.

Previous work by Stan Godlovitch provides an initial foundation for understanding the agential role of the performer, but Godlovitch’s account fails in that it prioritizes agency as rational, intellectual control. As recent scholarship has shown, musical performance is fundamentally embodied: developing and depending on physical motor responses at least as much as rational reflection. This paper responds to Godlovitch by incorporating musical performance, insisting on the role of the body in creating agency. I am helped here by the tri-partite concept of agency advanced by Elisabeth Pacherie, which leads to a model of performative agency that includes mental planning and bodily response in three distinct types of intentions: Future, Present, and Motor. Against Pacherie’s top-down hierarchy, however, I use video case-studies to argue that in the case of solo performance, each type of intention includes elements of both physical and mental. Moreover, they interact in a fluid way, determined by the particular contexts and moments of a performance. Considered in this light, solo musical performance becomes a central locus for the study of the embodied roots of agency.

Biography: Prof. Eugene Montague is an Assistant Professor of Music at the George Washington University. His research focuses on interactions between music and physical movement. Current interests include the problem of agency in musical performance, and the role of embodiment in classic punk rock. He received his Ph.D. from the University of Pennsylvania, studying with Christopher Hasty. Recent and forthcoming publications include essays on the pleasures of playing in Ligeti's * TOUCHES bloqueées* étude, on the roles of instrumental gesture in Debussy's *La terrasse des audiences du clair de lune*, and on the relationships between embodiment and entrainment in musical performance.
Kae Fujisawa (Hunter College, CUNY):
“Embodyed, but Intangible: Hatsune Miku, a Digital Era’s Galathée”
kfujisawa@gc.cuny.edu

HATSUNE Miku is a Japanese female ‘vocaloide’ with a 3D CG body (as opposed to an ‘android,’ with a tangible body) developed by Crypton Future Media Inc. in 2007. Popular worldwide, she enthralss thousands of young men attending her live concerts, while terrifying human vocal entertainers and ‘sensible’ observers. The communal creation and consumption of Miku, courtesy of the development of digital technologies, is seemingly unique to twenty-first century mass culture. However, the phenomenon has roots in a longstanding artistic and ‘human’ desire to make a work of art ‘alive,’ whether metaphorically or practically. Distantly yet undeniably predicting the coming of Miku, Jean-Jacques Rousseau's Pygmalion, a scène lyrique, premiered in Lyon in 1770 with music by Horace Coignet. Based on the Greek myth, the scène depicts the artist’s achievement of ‘life’ (in collaboration with divine power): with the last stroke of Pygmalion’s chisel, the statue of Galathée comes to life; gifted part of Pygmalion’s soul by Venus, she then recognizes her creator as herself (Ah, encore moi!). The scène is a ‘monodrama’ that presents the creator and his creation with separate bodies as ‘one’ being. Furthermore, Galathée is a live woman whose idealized creation fascinates the artist. Rousseau’s Pygmalion-Galathée relationship thus merges a creator, creation, and consumer as one. Although similar to Galathée, Miku’s features and voice are distinctly non-human, and her body is intangible. This reflects the influence of the alienation effect inherent in Japanese musical-theatrical art forms, such as bunraku and kabuki; the lack of divine intervention likewise characterizes Miku as a Japanese iteration of Galathée. This paper discusses the Miku phenomena as a mass ‘monodrama,’ in which creators, performer, and consumers merge as one, while a clever precaution avoids offending the power of the divine grace.

Biography: A native of Japan, Dr. Kae Fujisawa received a Bachelor’s degree in Philosophy from Tokyo Women’s Christian University and a Master’s in Music History from Hunter College, The City University of New York (CUNY). She completed her Ph.D. in Musicology at the CUNY Graduate Center in September 2016. Her dissertation, Puccini’s Love Duets and the Unfolding of Time, illuminates the composer’s creation of temporal-emotional realism through the lens of Henri Bergson’s philosophy of time. Dr. Fujisawa has taught music history at Hunter College for eight semesters. She is also a resident researcher at the Metropolitan Opera Archives in New York.
Shane Byrne (Maynooth University): “Experiments into the Corporeal Performance of Electro-Acoustic Musical Solos” shane.byrne@nuim.ie

My research is concerned with investigating new ways in which composers of electro-acoustic music may create sound materials through the use of corporeal motion. The use of computers in the composition of electronic music is ubiquitous, and while this does allow for an unparalleled level of control over musical materials, this method of working does not always afford composers a means of intuitively interacting with musical material in the context of live performance. As a result of this, the correlation between physical gesture and musical gesture often tends to be lacking in the performance of electro-acoustic music.

The physicality of performance is something that I explore within the context of my own compositions, with a view to create a stronger connection between the performer and the audience through more intuitive musical interactions. To this end, I have been developing new strategies for incorporating several different mediating technologies into my compositional process, especially applied to solo pieces (*Kinesia*, for solo dancer, *Proprioception* for one performer). This paper will present the aims and methodologies of my research into embodying music through the use of physical form and how this embodiment can be used as a signifier to potentially enhance the expression of electroacoustic music.

**Biography**: Shane Byrne is a composer of acoustic and electronic music and is currently a PhD researcher at Maynooth University focusing on interactivity and participation within electroacoustic music composition. In 2013 he completed his BA in Music Technology with first class honours and in 2014 completed an MA in creative music technologies also receiving first class honours. His current work is focused on physical computing and investigating the potential for human-computer interaction to add to an overall immersive musical experience for both the performer and the audience.

**Website**: shanebyrne.xyz
Daniel Peter Cunningham & Mark James Hamilton (Regent's University London):

**Intercorporeal Healing... One Lap Dance at a Time**

hamiltonm@regents.ac.uk; dan.peter.cunningham@gmail.com

In studios and on stages, we research a solo practice we call shamanic striptease. It centres on exposure of the performer’s body, voice and memories as a healing process extended to audiences. It refines methodologies explored during Cunningham’s work at the Grotowski Institute and with immersive theatre collectives, and Hamilton’s training with Zygmunt Molik and his long-term practice of *bharatanayam*.

Our current performance, *Salvation*, interrogates Cunningham’s white African identity and his family’s four-generation migration journeys, from Ireland to South Africa and back. Salvation uses ‘black’ and ‘white’ movement vocabularies to express the legacies of apartheid and Ubuntu (Mandela’s ‘Rainbow Nation’) that cohabit Cunningham’s body, where they intercept sexual forces driving his transition from a binary ‘straight’ to multivalent queer identity.

Shamanic striptease liberates the corporeality seeded by Grotowski to make explicit the eroticism of the ‘total act;’ intercorporeality always includes sexuality. Moreover, it extends Grotowski’s final questions about how one might work “on two registers in the same performative structure,” that is “Art as presentation” (public performance) and “Art as Vehicle” (actions to reform “the doers”). Shamanic striptease seeks to construct meetings that allow the transformation Cunningham experiences in his body to be extended to others via ritualised and ceremonial frameworks.

**Biography:** Daniel Peter Cunningham graduated from Rose Bruford’s BA European Theatre Arts. He toured extensively researching and performing with Teatr Zar before founding Soundboxed. He is now sole artistic director of this venture and also teaches at his alma mater.

Dr Mark James Hamilton received his doctorate from Canterbury (NZ) and returned to the UK in 2011. He is Senior Lecturer World Stages at Regent’s University London and teaches *bharatanatyam* at Colet House where he is a member of the resident community of whirling dervishes.
Jed Wentz (Amsterdam Conservatoire):
“Embodyed affect in a monologue from Addison’s *Cato*”
jedwentz@gmail.com

The art of the 18th-century actor was grounded in the body. As Joseph Roach made clear in *The player’s passion* (1985), the physical nature of historical acting in no way precluded emotional performances: an oratorical gesture, a prescribed pattern of action, serves as a pre-existing mould into which molten passion can be poured.

Yet, during the late twentieth century, much of the work of reconstructing historical acting was undertaken under the influence of an omnipresent objectivity: affect was seen as symbolic, gestures as representational rather than expressive.

Recent scientific work on the body and its affects, however, has once again legitimized the flesh as a source of thespian entrainment. Indeed, science aids the historical actor’s endeavour: vitality affects can help us to understand the potential that historical gestures have to move us, while mirror neurons explain the ‘contagious’ nature of human emotions as transmitted through theatrical facial expressions.

In the 18th century it was the monologue that best displayed the actor’s skill at transmitting heightened affect: only when alone on stage could noble characters indulge in wild swings of emotion without losing their elite status. Because playwrights created monologues as showcases of feeling, it is precisely through their performance we can learn most about the embodied nature of historical acting. This lecture-performance will demonstrate how didactic works—like Aaron Hill’s *The art of acting* (1753) and Gilbert Austin’s *Chironomia* (1806)—can be used to train actors’ bodies today. A monologue from Joseph Addison’s *Cato* (1713), performed in 18th-century style, will serve as a case study of affect awakened in the actor’s body, of molten passions poured out in the service of art.

**Biography:** Dr Jed Wentz has been active as conductor, flutist and researcher of Early Music since 1986. He has recorded more than 30 CDs with his ensemble Musica ad Rhenum. He received his doctorate from Leiden University in 2010; his dissertation was entitled ‘Gesture, affect and rhythmic freedom in the performance of French tragic opera from Lully to Rameau’. He gives seminars on music, rhetoric and historical acting at institutions such as The Juilliard School, the Schola Cantorum Basiliensis, and the Mozarteum Salzburg. He was invited to present a keynote demonstration of Regency acting techniques at the 2016 Society for Theatre Research conference in Cambridge.
Raphi Soifer (Federal University of Rio de Janeiro):
“Dreams of an Olympic City: Blunting Broken Windows”
raphi.soifer@gmail.com

*Dreams of an Olympic City* is both a performance text and an academic study centred on the Olympic Boulevard, a corporate-sponsored cluster of tourist attractions created for the 2016 Rio de Janeiro Olympics. An incursion into Rio’s historically underserved Port District, the Olympic Boulevard aimed to highlight the modern and “global” nature of the city, even as sewage and debris covered neighboring streets, and heavily armed military units patrolled nearby favelas.

As a text that draws on and critiques multiple forms of authorship, *Dreams of an Olympic City* seeks to explore the boundaries between performance practice and intellectual inquiry. It simultaneously relies on and problematises the centrality accorded to a single voice charged with representing other voices, whether as a social science researcher engaged in a participatory ethnography or a performer portraying multiple roles. As such, it explores citations and quotations as sources for distinct physical practices or different personae. It also elevates commentary that might otherwise serve as footnotes or annotations to serve as a sort of introspective “monologue-within-a-monologue”.

*Dreams of an Olympic City* undertakes a “ghost methodology,” blending personal observations of the Olympic Boulevard with archival research of urban reforms in Rio de Janeiro. This examination ranges from the 1904 “Vaccine Revolts” to contemporary practices of privatizing public space and increasing police repression that take the “Zero Tolerance” reforms of New York City during the 1990s and early 2000s as their prime inspiration. The work is an excerpt of “Olha eu aqui de novo!” (“Look at Me, I'm Here Again!”), a longer research project exploring gentrification, urban revitalization, and street protest movements in contemporary Rio de Janeiro through the lenses of individual and institutional memory. The longer project, which serves as a Ph.D. dissertation, is scheduled for public performance and defence within the Urban Planning Institute (IPPUR) of UFRJ (Federal University of Rio de Janeiro, Brazil) in September, 2017.

**Biography:** Raphael (Raphi) Soifer is an American-born performance artist and researcher who has been based in Brazil since 2007. His work focuses on the aesthetics of institutional power and popular resistance, urban interactivity, and embodied memory. He collaborates with a number of street art collectives in Rio de Janeiro including Teatro de Operações, Bloco Livre Recluto, and Museu de Colagens Urbanas. He is currently a Ph.D. candidate in Urban Planning at the Federal University of Rio de Janeiro (UFRJ). B.A.: Yale University, Theatre Studies and Anthropology; M.A., Arts, Federal Fluminense University (UFF - Niteróí, Brazil).

18:00-18:30 BREAK
18:30-19:45: KEYNOTE LECTURE RECITAL: Catherine Laws (University of York, Orpheus Institute)
Ceci n’est pas un piano, by Annea Lockwood
catherine.laws@york.ac.uk

Biography
Catherine Laws is a musicologist and a pianist specialising in contemporary music. She has two primary research specialisms: word and music studies (particularly the relationship between music, language and meaning), and aspects of contemporary music performance practice as research.

Her research into the relationship between music and language has a special focus on the musicality of the work of Samuel Beckett and composers’ responses to his texts. She has published a range of articles on these topics, and her book, Headaches Among the Overtones: Music in Beckett/ Beckett in Music appeared in 2013 (Editions Rodopi). Her most recent research in this area includes study of Beckett’s radio work for the BBC in the late 1950s and the significance of his work for early British experiments with radiophonic sound.

Catherine’s practice-led research is focused variously on processes of embodiment, subjectivity and collaboration in contemporary performance practices. In addition to her current post at York, she is a Senior Artistic Research Fellow at the Orpheus Institute in Ghent, where she leads the research cluster ‘Performance, Subjectivity and Experimentation’. The aim of this cluster is to explore how subjectivity is produced through performance practices associated with new music: who is the ‘I’ that performs, and how is that ‘I’ embodied in performance?

Her own research in this project takes the (problematised) performing ‘self’ as the linking factor in a sequence of performances of new music for piano and other things: any or all of voice, toy piano, harmonium, electronics (live and/or fixed media), other sound-making objects and/or video. The project scrutinises the process of developing new collaborative pieces to performance. Through processes of making new work in collaboration with a sequence of composers, and linked critical enquiry, Catherine is finding ways to consider the extent and nature of performer agency, exploring the production of a multiple, distributed subjectivity that masquerades as individual performance persona. One of the key outputs here is a large-scale solo music theatre performance, Player Piano: a collaboration with composers Edward Jessen, Annea Lockwood, Roger Marsh and Paul Whitty, theatre maker Teresa Brayshaw, and film maker Wendy Kirkup.

19:45-20:00: DISCUSSION (RVH)

20:00-21:00: WINE RECEPTION/FINGER FOOD BUFFET
DRINKS SPONSORED BY THE CENTRE FOR PSYCHOPHYSICAL PERFORMANCE RESEARCH, UNIVERSITY OF HUDDERSFIELD (PUGIN HALL)

FINAL REMARKS (PUGIN HALL)
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Student Helper

Stephanie Ford
Thanks to:

The Department of Music at Maynooth University
Our academics are dedicated to sharing their knowledge through teaching, research and outreach. We have a strong record in doctoral successes as a result of our approach to supervision and our infrastructure of research colloquia, study days and conferences. These give research students a chance to share and test their ideas, to reflect and to develop them further. Our large student numbers create opportunities for lively debate and interaction through our various research seminars, conferences, instrumental and vocal ensembles and a range of other events. We offer our students the opportunity to immerse themselves in the discipline and to develop an informed and critical approach in which independent thinking, communication skills and creativity play a vital role.

The Faculty of Arts, Celtic Studies and Philosophy at Maynooth University (FACSP)
The Faculty is proud in supporting a wide-ranging host of activities in education, research, as well as in artistic performance

The Research Development Office at Maynooth University (Conference & Workshop Support Fund)
The Conference & Workshop Support Fund is aimed at enhancing the profile of Maynooth University and promoting new links between its researchers and international colleagues by contributing financial support for international meetings hosted at the University

The Irish Research Council (IRC)
The mission of the Irish Research Council is to enable and sustain a vibrant research community in Ireland by supporting excellent researchers in all disciplines from Arts to Zoology. The vision of the Council is for a healthy research ecosystem in Ireland which provides a diversity of supports and opportunities and which enables the country to reap the full value and benefits of research. This balanced ecosystem will address the breadth of economic and societal needs and develop the knowledge, understanding and insights required by citizens, employers and government. The Council will play its part and support the best talent. It will provide opportunities for excellent researchers with excellent ideas, regardless of the discipline or research topic. Through its approach the Council will cultivate individual thinkers to question and research and in this way contribute to the development of the skills, competencies and expertise required for the future.

The Society for Musicology in Ireland (SMI)
One of the aims of the society is to generate public awareness of the importance of music teaching and research in higher education and society. SMI offers prestigious awards for outstanding scholarship, symposia awards for events organised in association with the society, as well as travel grants for independent and student scholars. An important part of the SMI mission is to foster a culture of inquiry, collegiality and collaboration among our members, to cultivate links with other learned societies within Ireland and internationally.

The Centre for Psychophysical Performance Research at University of Huddersfield (CPPR)
The Centre for Psychophysical Performance Research brings together researchers and practitioners to promote research into aspects of performance training and practice which recognise the inter-relation of mental and physical capacities in the performer. The Centre’s research includes the interrogation of discourses and models, as well the exploration and development of specific psychophysical performance practices, including approaches to: acting emotion; improvisation; ensemble theatre; pre-performative training; creativity. The CPPR have a particular interest in relationships between mindfulness practices and psychophysical performance practices.
The Embodied Monologues research series seeks to generate responses and challenges to the idea of solo or ‘mono’ performance. What is the role of the intertextual, the multimedial, the intercorporeal in this mode of performance?

20/10/2016
WORKSHOP
Maynooth University, RVH

DR BEN SPATZ
Centre for Psychophysical Performance Research Huddersfield University

21/10/2016
RESEARCH SEMINAR
BWR, MU

DR BEN SPATZ
Centre for Psychophysical Performance Research Huddersfield University

11/11/2016
RESEARCH SEMINAR
BWR, MU

DR FRANCESCA PLACANICA
Maynooth University

26/11/2016
PERFORMANCE/PREMIERE
Concerts 38 International Conference, Maynooth University

SHANE BYRNE
Maynooth University

28/02/2017
SCREENING/TALK, Neither
The Samuel Beckett Centre, Dublin

DR FRANCESCA PLACANICA
DR GORDON DELAP
SHANE BYRNE
Maynooth University

02/03/2017
PERFORMANCE/WORKSHOP
La Voix humaine, Maynooth University

DR FRANCESCA PLACANICA
Maynooth University

31/03/2017
SYMPOSIUM
Maynooth University

For further inquiries and to flag your event to the series, please contact main organizer Dr Francesca Placanica Francesca.Placanica@nuim.ie

In association with the Society for Musicology of Ireland, the Faculty Event Support, MU Dean’s Office

Under the aegis of the Performance, Practice and Interactivity Cluster, the series will explore solo performance through practice and research across the humanities, investigating the multiple forces at work during the production and performative processes. Embodied Monologues aims to promote an interdisciplinary exchange among research clusters, performers, researchers, and practitioners whose work is based primarily on solo performance.

With the goal of offering a framework for training purposes and intellectual exchange inside and outside academia, Embodied Monologues will foster a number of smaller events taking place between 2016 and 2017 at Maynooth University and its research partners. The event proposes to reach out to Irish higher education institutions, arts providers and individuals engaged in practice-led and artistic research: its ultimate aim is to create an Irish consortium for practice-based research in the arts across such institutions.