



Western
Music

Don Wright Faculty of Music

WESTERN UNIVERSITY, CANADA
Graduate Studies in Music

Graduate Colloquium Series

2016 – 2017

All Colloquium events take place on selected Fridays in Talbot College 101 at 3:30 pm (unless otherwise noted).

Admission is free, and all are welcome to attend!



Fall Term

♪ Friday September 23 – **Katherine Helsen** (Western University)

“Creating the Electric Monk: Thousand-Year-Old Chant and Optical Neume Recognition Software”

MB 140 (for this event only)

♪ Friday October 14 – **Hannah Chan-Hartley** (University of Toronto)

“Beyond the PhD: Navigating the Ac/Post-Ac/Alt-Ac Landscape”

♪ Friday October 28 – **Morten Solvik** (Director, IES Abroad Vienna)

“‘What Love Tells Me’: Art and Eros in Mahler’s World”

♪ Friday November 11 – **Catherine Nolan** (Western University)

“Synergies of Musical and Poetic Transformations in Anton Webern’s Second Cantata, Op. 31”

♪ Friday November 18 – **Carlos Abril** (University of Miami)

“Of Roles, Hierarchies, and Social Justice in School Music”

Winter Term

♪ Friday January 20 – **Mark Daley** (Western University, Associate Vice-President, Research)

“We’re The Operators On Our Pocket Calculators:
What Can Computing Tell Us About Music?”

♪ Friday February 3 – **John Cuciurean** (Western University)

“The Mysterious Case of György Ligeti’s ‘L’Arrache Coeur”

♪ Friday February 10 – **Randall Allsup** (Teachers College, Columbia University)

“Tinker Tailor, Aesthetic Lawbreaker: Dapper Dan and the New
Stereophonics of Teaching”

♪ Friday March 3 – **Elizabeth Mitchell** (Western University)

“Musical Empowerment and Musical Identities: A ‘Resource-Oriented’
Perspective on Performance at an Adolescent Mental Health Facility”

♪ Friday March 10 – **Ryan McClelland** (University of Toronto)

“Hypermeter, Metric Dissonance, and the Performance of 19th-Century
Music”

♪ Friday March 24 – **Andrea Creech** (Laval University)

“Creative Ageing in Community”

♪ Friday March 31 – **Robert Wood** (Western University)

“Learned Variability Theory: Implications for Creativity-Based
Music Teaching and Learning”

