# RMA/BFE Student Conference 2026 – Draft Schedule Overview

<table>
<tr><th colspan="7">TUESDAY 6th JANUARY 2026</th></tr>
<tr><td>09:30–10:30</td><td colspan="3">Arrival & Registration, with coffee/ tea provided<br>RBC Reception</td><td colspan="3"><table><tr><td>9:45–10:15</td><td>Training Session: ‘Chairing Sessions’<br>Room 1</td></tr></table></td></tr>
<tr><td>10:30–10:50</td><td colspan="6">Welcome & Announcements<br>Bradshaw Hall</td></tr>
<tr><th colspan="7">Conference Session A</th></tr>
<tr><td rowspan="2">11:00–12:30</td><td>Session A1<br>Improvisation<br>Room 1</td><td>Session A2<br>Music Theory<br>Room 2</td><td>Session A3<br>Operatic identities<br>Room 3</td><td>Session A4<br>Civic Music<br>Room 4</td><td>Session A5<br>Festivals<br>Room 5</td><td>Session A6<br>Music & Media<br>Room 6</td></tr>
<tr><td colspan="3">Session A7<br>Creative Practice 1<br>The Lab</td><td colspan="3">Session A8<br>Lecture Recital 1</td></tr>
<tr><td>12:30–14:00<br>[13.15-14.00]</td><td colspan="6">Lunch<br>Navigating neurodivergence as music researchers: a supportive space</td></tr>
<tr><th colspan="7">Professional Development Sessions</th></tr>
<tr><td colspan="2">14:00–14:45</td><td colspan="5">Professional Development Session I: Publishing<br>Insights from music editors at leading international academic publishers<br>Bradshaw Hall</td></tr>
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<tr><td colspan="2">14:45–15:30</td><td colspan="5">Professional Development Session II: EDI session – Disability and Access<br>Bradshaw Hall</td></tr>
<tr><td>15:30–16:00</td><td colspan="6">Coffee/Tea Break</td></tr>
<tr><td colspan="7">Conference Session B</td></tr>
<tr><td rowspan="2">16:00–17:00</td><td>Session B1<br>Music & Emotions<br>Room 1</td><td>Session B2<br>Music & the Domestic<br>Room 2</td><td>Session B3<br>Music & Wellbeing<br>Room 3</td><td>Session B4<br>Score Interpretation<br>Room 4</td><td>Session B5<br>Music Therapy<br>Room 5</td><td>Session B6<br>Technological perspectives<br>Room 6</td></tr>
<tr><td colspan="3">Session B7<br>Creative Practice 2<br>The Lab</td><td colspan="3">Session B8<br>Lecture Recital 2:<br>Recital Hall</td></tr>
<tr><td>17:00–17.15</td><td colspan="6">Break</td></tr>
<tr><td>17.15–18.30</td><td colspan="6">Keynote by Giles Masters: Winner of Jerome Roche Prize<br>For a Semi-Public Musicology (or, Hindemith in the Playground)<br>Chair: tbc<br>Bradshaw Hall</td></tr>
<tr><td>18.30–19:15</td><td colspan="6">Collective activity (with RBC Learning and Participation team)<br>Bradshaw Hall</td></tr>
<tr><td>19.30–20.30</td><td colspan="6">Drinks Reception (kindly sponsored by Cambridge University Press)<br>Gallery (next to Bradshaw Hall)</td></tr>
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| WEDNESDAY 7th JANUARY 2026 | | | | | | |
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| **Conference Session C** | | | | | | |
| **09:00–10:30** | Session C1<br>**Music & Spirituality**<br>Room 1 | Session C2<br>**Piano performance**<br>Room 2 | Session C3<br>**Transnational Encounters**<br>Room 3 | Session C4<br>**Early Music & Meaning**<br>Room 4 | Session C5<br>**Approaches to composition**<br>Room 5 | Session C6<br>**Music and Christianity**<br>Room 6 |
| | Session C7<br>**Creative Practice Lecture Recitals**<br>Jazz Club | | | Session C8<br>**Lecture Recital 3**<br>Recital Hall | | |
| **10:30–11:00** | **Coffee/Tea Break** | | | | | |
| **Parallel Professional Development Sessions** | | | | | | |
| **11:00–11:45**<br>**Iteration 1** | **Careers in Academia**<br>Recital Hall | | **Careers outside of Academia**<br>Room 1 | **Resilience in Academia**<br>Room 2 | **RMA Practice Research Study Group Training and Networking session** | |
| **11:45–12:30**<br>**Iteration 2** | **Careers in Academia**<br>Recital Hall | | **Careers outside of Academia**<br>Room 1 | **Resilience in Academia**<br>Room 2 | | |
| **12:30–14:00** | **Lunch** | | | | | |
| **13:00–14:00** | **Poster Session (facilitated by authors)** | | | | | |

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| **Conference Session D** | | | | | | |
| **14:00–15:00** | Session D1<br>**Compositional Strategies**<br>Room 1 | Session D2<br>**Compositional Practice**<br>Room 2 | Session D3<br>**Music & Materiality**<br>Room 3 | Session D4<br>**Music & Inclusivity**<br>Room 4 | Session D5<br>**Music Circulation & Curation**<br>Room 5 | Session D6<br>**Politics and Musical Identities 1**<br>Room 6 |
| | Session D7<br>**Creative Practice**<br>The Lab Hall | | | Session D8<br>**Communication and heritage**<br>Jazz Club | | |
| **15:00–15:15** | **Short Break** | | | | | |
| **Conference Session E** | | | | | | |
| **15:15–16:15** | Session E1<br>**Music & Text**<br>Room 1 | Session E2<br>**Vocal Practice**<br>Room 2 | Session E3<br>**Music & Embodiment**<br>Room 3 | Session E4<br>**Music Analysis 1**<br>Room 4 | Session E5<br>**Perspectives on Notation**<br>Room 5 | Session E6<br>**Music and Liturgy**<br>Room 6 |
| | Session E7<br>**Creative Practice**<br>The Lab | | | Session E8<br>**Lecture Recital 4**<br>Recital Hall | | |
| **16:15–16:45** | **Tea/Coffee Break** | | | | | |
| **16:45–18:00** | **Keynote: Timothy Cooper in Conversation (Recipient of Tippett Medal)**<br>With performance of ***Labyrinth*** for baroque cello and electronics, featuring **Lucia Capellaro** (baroque cello)<br>Bradshaw Hall | | | | | |

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| **18:00–19:15** | **Taster sessions: 4–6x30 min, parallel** |
| **19:15–20:30** | **Informal evening performance/social activities**<br>Various, tbc |

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| THURSDAY 8th JANUARY 2026 | | | | | | |
|---|---|---|---|---|---|---|
| **Conference Session F** | | | | | | |
| **09:00–10:30** | Session F1<br>**Power & Representation**<br>Room 1 | Session F2<br>**Forgotten Histories**<br>Room 2 | Session F3<br>**Diplomatic encounters in China and Japan**<br>Room 3 | Session F4<br>**Musical Fusions**<br>Room 4 | Session F5<br>**Music & Philosophy**<br>Room 5 | Session F6<br>**Rap and Representation**<br>Room 6 |
| | Session F7<br>**Creative Practice**<br>The Lab | | | Session F8<br>**Lecture Recital 3**<br>Recital Hall | | |
| **10:30–10.45** | **Coffee/Tea Break** | | | | | |
| **Conference Session G** | | | | | | |
| **10:45–12:15** | Session G1<br>**Music in Schools**<br>Room 1 | Session G2<br>**Music Analysis 2**<br>Room 2 | Session G3<br>**Non-Institutional Pedagogies**<br>Room 3 | Session G4<br>**Panel: Shakespeare and Music**<br>Room 4 | Session G5<br>**Archives**<br>Room 5 | Session G6<br>**Inclusive Music Education**<br>Room 6 |
| | Session G7<br>**Jazz & Education**<br>Jazz Club | | | Session G8<br>**Lecture Recital 5: Developments in Piano Writing**<br>Bradshaw Hall | | |

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<table>
<tr><td>12.15–12.30</td><td colspan="6">Group Photograph</td></tr>
<tr><td>12:30–13:45</td><td colspan="6">Lunch<br><br>(Informal jazz – Jazz Club)</td></tr>
<tr><td>13.45–15.00</td><td colspan="6">Keynote speech by Owen Coggins<br>Distortion, Ambiguity and Ideology in Underground Black Metal<br>Chair: tbc<br>Bradshaw Hall</td></tr>
<tr><td>15:00–15:15</td><td colspan="6">Short Break</td></tr>
<tr><td colspan="7">Conference Session H</td></tr>
<tr><td rowspan="2">15:15–16:15</td><td>Session H1<br>Musical influences from animals<br>Room 1</td><td>Session H2<br>Institutional Pedagogies<br>Room 2</td><td>Session H3<br>Contemporary Musical Provision in Schools<br>Room 3</td><td>Session H4<br>Compositional Approaches<br>Room 4</td><td>Session H5<br>Politics and Musical Identities 2<br>Room 5</td><td>Session H6<br>Music and Theatre<br>Room 6</td></tr>
<tr><td colspan="6">Session H7<br>Second Poster Session<br>Outside Bradshaw Hall</td></tr>
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