

# CONFERENCE TIMETABLE

## Day 1: Tuesday 26 June

8:00-17:00: Registration (Foyer of the third floor)

8:30 - 9:00	Welcome (Auditorium)		
<b>Parallel Sessions A: 9:00-12:00</b>			
	<b>A1: Auditorium</b>	<b>A2: Hall 1</b>	<b>A3: Hall 2</b>
9:00	<b>AAWM Session A1: Non-isochrony</b> <b>Chair:</b> Lawrence Shuster  <i>Nasim Ahmadian</i> The Elasticity of Meter and Temporality in Performing Iranian Classical Music	<b>AAWM Session A2: Mediterranean</b> <b>Chair:</b> Deirdre Morgan  <i>Andre Holzapfel</i> A Case Study of Ethnography and Computational Analysis as Complementary Tools for Analyzing Dance Tunes	<b>AAWM Session A3: Indigenous Theory and Practice</b> <b>Chair:</b> Costas Tsougras  <i>Ferhat Çaylı and Cenk Güray</i> A Brief History of Ottoman/Turkish Music Theory via Its Music-Theoretical Instruments
9:45	<i>Michail Cholevas and Juliano Abramovay</i> Makampedia: Unveiling the Locally Rhythmical and Metric character of Free Rhythm Taksim Improvisations with the Use of Musical Analysis	<i>Spiros Kalozakis and Anastasia Georgaki</i> Acoustical Characteristics and Vocal Timbre Nuances of the Cretan Rizitika Singing Idiom	<i>Polina Dessiatnitchenko</i> "Improvisation is Not the Right Word!": Native Terminology and Performance Techniques of Azerbaijani Mugham Creativity
10:30	<i>Eshantha Peiris</i> Theory and Performance Practice in South Asia: Have Changing Ideas about Meter Influenced How Rhythms are Played?	<i>Haris Sarris and Marianthi Koilia</i> Music and Music Networks in the Aegean: The Example of Naxos Island	<i>Eleni Kallimopoulou and Petros Vouvaris</i> Arion: Harmonizing Theory and Ideology in Practice
11:15	<i>Rainer Polak</i> Empirical Evidence for the Theory of Swing-Based Meter in Malian Dance-Drumming	—	<i>Nikos Ordoulidis</i> Deconstructing Dipoles: The Term 'Minor' in Smyrna
12:00 - 13:30	<b>Lunch Break</b>		

<b>Parallel Sessions B: 13:30-16:30</b>			
	<b>B1: Auditorium</b>	<b>B2: Hall 1</b>	<b>B3: Hall 2</b>
	<b>Session B1: Drumming Sensibilities and Form</b> <b>Chair: Michael Tenzer</b>	<b>Session B2: Music and Mass Media</b> <b>Chair: Nancy Murphy</b>	<b>Session B3: Melody and Scales</b> <b>Chair: Martin Clayton</b>
13:30	<i>Adam King</i> Balinese Solo Drumming and the Western Drumset	<i>Anjni Amin and Richard Ashley</i> The Influence of Timbre on Emotion Perception	<i>Mohammad R. Azadehfar</i> A New Approach to the Analysis of Melodic Movements in Collective Pieces: Melodic Contours of Gūsheh-ha in Iranian Dastgāhi Music
14:15	<i>Andy McGraw</i> Cello-Drumming in Indonesian Keroncong	<i>Dimitris Tasoudis and Petros Vouvaris</i> Building Bridges: Two Case Studies of Music in Film	<i>Stefan Pohlit</i> Maqām and Beyond: A Unified Theory in Julien Jalāl Ed-Dine Weiss's Last Composition
15:00	<i>Carlos Guedes, Konstantinos Trochidis and Akshay Anantapadmanabhan</i> Challenges in Computational Modelling and Generation of Carnatic Percussion Music	<i>Kostas Chardas</i> "Greece Goes Modern" or Searching for the Roots? On the Use of Greek Folksong by the Greek Pop/Rock Scene	<i>Athena Katsanevaki</i> Exploring a Three-Level Composition in the Musical System of an Oral Tradition
15:45	<i>Nathan Hesselink</i> Cross-Cultural Resonance in the Cadential Hemiola	<i>Patrick Savage, Charles Cronin, Daniel Müllensiefen and Quentin Atkinson</i> Quantitative Evaluation of Music Copyright Infringement	<i>Somangshu Mukherji</i> Bhatkhande, Schenker, Humboldt: An Eternal Ragamala
16:30 - 17:00	<b>Coffee Break</b>		
17:00 - 18:00	<b>AAWM Keynote Address 1 (Auditorium)</b> <i>Martin Stokes</i> (King's College, London) Translating Modes		
18:00 - 20:00	<b>Break</b>		
20:00 - 21:00	<b>Concert 1 (Auditorium)</b> <i>Nikos Diminakis</i> : Beatbox & Winds <i>Modal4</i> : Music from the ensemble's recent CD		
21:00 - 22:30	<b>Welcome Reception - cheese and wine</b>		

## Day 2: Wednesday 27 June

<b>Parallel Sessions C: 9:00-12:00</b>			
	<b>C1: Auditorium</b>	<b>C2: Hall 1</b>	<b>C3: Hall 2</b>
	<p><b>AAWM Session C1: Regions of Europe</b> Chair: Martin Stokes</p>	<p><b>AAWM Session C2: British Forum for Ethnomusicology: Papers on Aesthetics, Timbre, and Transcription</b> Chair: Leslie Tilley</p>	<p><b>FMA Session C3: Rhythm and Timbre</b> Chair: Aggelos Pikrakis</p>
9:00	<p><i>Itziar Navarro</i> Transformations in Bertsolaris Singing Style in Oiartzun throughout the 20th Century</p>	<p><i>Chloë Alaghband-Zadeh</i> The Social Aesthetic in North Indian Classical Music</p>	<p>9:00-9:30 <i>Pierre Beauguitte, Bryan Duggan and John D. Kelleher</i> Rhythm inference from audio recordings of Irish traditional music</p>
9:45	<p><i>Argibel Euba Ugarte</i> Basque Txalaparta: Meter, Rhythm and Performance</p>	<p><i>Ruard Absaroka</i> Timbral Consonance and Musical "Flavor": Spectral Density, Timbre Spaces, and the Cultivation of Listeners in the World of <i>Jiangnan Sizhu</i></p>	<p>9:30-10:00 <i>Luis Jure and Martín Rocamora</i> Subiendo la llamada: Negotiating tempo and dynamics in Uruguayan Candombe drumming</p>
10:30	<p><i>Deirdre Morgan</i> Archaic Fusion: An Analysis of Norwegian Munnharpe Style and Repertoire</p>	<p><i>Morgan Davies</i> "Easy" Automatic Melody Line Transcriptions: A Comparison of Two Open-Source Software Programs</p>	<p>10:00-10:30 <i>Olof Misgeld and Andre Holzappel</i> Towards the study of embodied meter in Swedish folk dance</p>
11:15	<p><i>Yannick Wey</i> Transformation of Tone Systems of Yodeling in the Muotatal Valley, Central Switzerland: A Multi-generational Longitudinal Study</p>	<p><i>Andrew Killick</i> Cross-Cultural Analysis Through Cross-Cultural Notation: The Laban Solution Revisited</p>	<p>10:30-11:00: BREAK</p> <p>11:00-11:30 <i>Marcelo Queiroz, Katerina Peninta, Roberto Bodo, Maximos Kaliakatsos-Papakostas and Emilios Cambouropoulos</i> Perception of asymmetric rhythms in traditional Greek music</p>
			<p>11:30-12:00 <i>Asterios Zacharakis and Konstantinos Pasiadis</i> Tension perception in Greek traditional folk music: Examining the role of timbral semantics</p>
12:00 - 13:30	<b>Lunch Break</b>		

<b>Parallel Sessions D: 13:30-16:30</b>			
	<b>D1: Auditorium</b>	<b>D2: Hall 1</b>	<b>D3: Hall 2</b>
	<b>AAWM Session D1: World Music in New Art Music</b> <b>Chair:</b> Juan Diego Diaz	<b>AAWM Session D2: Physicalities</b> <b>Chair:</b> Panayotis Mavromatis	<b>FMA Session D3: Transcription and Recognition</b> <b>Chair:</b> Andre Holzapfel
13:30	<i>Costas Tsougras</i> Analyzing the Epirotic Vocal and Instrumental Mirologi (Lament) and its Reflection in Theodore Antoniou's Laments for Solo Instruments	<i>Rosa Abrahams</i> But We're Not in Zombie Mode: Meter and Selected Attention in Greek Orthodox Movement and Music	13:30-14:00 <i>Sven Ahlbäck</i> The Hidden Modes: A computer-assisted approach to tonality analysis of Swedish Folk Music
14:15	<i>Nikolaos Diminakis</i> African and European Influences in Christian Lauba's Saxophone Compositions ("Nine Etudes for Saxophones" – 1st Book)	<i>Francesca Lawson and Joshua Sims</i> Participation and Presentation in Chinese Cross Talk: Using ELAN for Studying Responses to Music and Speech	14:00-14:30 <i>Geert Maessen and Darrell Conklin</i> Two methods to compute melodies for the lost chant of the Mozarabic rite
15:00	<i>Kristi Hardman</i> Moving Beyond Cultural Appropriation: Reconciliation in the Finale of Christos Hatzis' Going Home Star (2014)	<i>Laura Leante</i> Imagery, Movement and Meaning in North Indian Monsoon Rags	14:30-15:00 <i>Islah Ali-Maclachlan, Carl Southall, Maciej Tomczak and Jason Hockman</i> Player recognition for traditional Irish flute recordings
15:45	<i>Gloria Wong</i> Musical Synthesis and Collaborations in Canadian Compositions using Chinese and Western Instruments	<i>Toru Momii</i> Parsimonious Te-utsuri: Modeling Instrumental Space in Shō Performance	15:00-15:30: BREAK  15:30-16:00 <i>Emir Demirel, Barış Bozkurt and Xavier Serra</i> Automatic makam recognition using chroma features
16:30 - 17:00	<b>Coffee Break</b>		
17:00 - 18:00	<b>FMA Keynote address (Auditorium)</b> <i>Emmanouil Benetos</i> (Queen Mary University of London) Automatic transcription of world music collections		
18:00 - 20:00	<b>Break</b>		
20:00 - 21:00	<b>Concert 2 (Auditorium)</b> <i>Choral Workshop of the Aristotle University of Thessaloniki:</i> Yannis Constantinidis's "8 Asia Minor songs" <i>Byzantine Choir of the State Conservatory of Thessaloniki:</i> Selection of Byzantine hymns <i>STRINGLESS female a capella vocal group:</i> Selection of traditional Balkan songs		

## Day 3: Thursday 28 June

<b>Parallel Sessions E: 9:00-12:00</b>			
	<b>E1: Auditorium</b>	<b>E2: Hall 1</b>	<b>E3: Hall 2</b>
	<p><b>AAWM Session E1: Africa and Empiricism</b> Chair: Sylvie Le Bomin</p>	<p><b>AAWM Session E2: Marking and Perceiving Segmentation in East and South Asian Music (Society for Music Analysis)</b> Chair: Laura Leante</p>	<p><b>FMA Session 3: Culture, Analogy, Embodiment, Creativity</b> Chair: Matija Marolt</p>
9:00	<p><i>Colter Harper</i> Performing Wisdom: Generative Processes in the Seperewa Music of Osei Korankye</p>	<p><i>Simon Mills</i> An Analytical Study of Musical Segmentation in South Korean Shaman Ritual Music</p>	<p>9:00-9:30: —</p>
9:45	<p><i>David Locke</i> How to Listen to the Response Drum Part in Agbadza (Ewe, Ghana/Togo): Form, Accentuation, and Reciprocity</p>	<p><i>Lara Pearson</i> Gesture, Segmentation, and Meaning in South Indian Raga Performance</p>	<p>9:30-10:00 <i>Stella Paschalidou, Martin Clayton and Tuomas Eerola</i> Effort-voice relationships in interactions with imaginary objects in Hindustani vocal music</p>
10:30	<p><i>Juan Diego Diaz</i> Measuring Rhythmic Complexity in the West African Standard Pattern: An Empirical Approach</p>	<p><i>Richard Widdess, Tudor Popescu and Martin Rohrmeier</i> Analysis in Real Time? An Indian Music Segmentation Study</p>	<p>10:00-10:30 <i>Costas Tsougras, Maximos Kaliakatsos-Papakostas and Emilios Cambouropoulos</i> Creative harmonisation of folk melodies</p>
11:15	<p><i>Maisie Sum</i> Getting the Groove: Variation, Expectation and Affective Responses Across Cultures</p>	<p><i>Rainer Polak</i> Discussant</p>	<p>10:30-11:00: BREAK</p> <p>11:00-11:30 <i>George Athanasopoulos</i> Imitations-transformations: Birds of paradise in performance from the central provinces of Papua New Guinea</p>
12:00 - 13:30	<b>Lunch Break</b>		

## Parallel Sessions F: 13:30-16:30

	<b>F1: Auditorium</b>	<b>F2: Hall 1</b>	<b>F3: Hall 2</b>
	<b>AAWM Session F1: Cross-Cultural Theories</b> <b>Chair:</b> Richard Widdess	<b>AAWM Session F2: Oceania and Southeast Asia</b> <b>Chair:</b> Andy McGraw	<b>FMA Session F3: Similarity, Repetition and Segmentation</b> <b>Chair:</b> Maximos Kaliakatsos-Papakostas
13:30	<i>Martin Clayton</i> Interpersonal Entrainment in Music Ensembles: Cross-Cultural Perspectives	<i>Tat Amaro</i> Analysis in Context: Contemporary Lanna Repertory in the Piphat Ensembles of Modern Society in Phayao, Thailand	13:30-14:00 <i>Matevž Pesek, Manca Žerovnik, Aleš Leonardis and Matija Marolt</i> Modeling song similarity with unsupervised learning
14:15	<i>Leslie Tilley</i> The Art of Putting Creativity in Boxes, or Can We Analyze Improvisation Cross-Culturally?	<i>Geoffroy Colson</i> Chanting Rhythms: Exploring the Tahitian Pehe	14:00-14:30 <i>Geert Maessen and Peter Van Kranenburg</i> A non-melodic characteristic to compare the music of medieval chant traditions
15:00	<i>Cecilia Quaintrell</i> Testing Boundaries: Empirical and Hermeneutic Symbiosis in the Cross-Cultural Study of Musical Endings	<i>Lorenzo Chiarofonte</i> Do Ko Gyi Kyaw: Music Structures, Interaction Processes, and Performance Context of a Burmese nat-chin	14:30-15:00 <i>Chris Walshaw</i> Visualising melodic similarities in folk music
15:45	<i>Lawrence Zbikowski</i> Theories of World Music	<i>Jay Rahn</i> Cyclical Structures in Central Javanese Skeletal Melodies	15:00-15:30: BREAK  15:30-16:00 <i>Iris Yuping Ren, Hendrik Vincent Koops, Dimitrios Bountouridis, Anja Volk, Wouter Swierstra and Remco Veltkamp</i> Feature analysis of repeated patterns in Dutch folk songs using Principal Component Analysis
16:30 - 17:00	<b>Coffee Break</b>		
17:00 - 18:00	<b>AAWM Keynote Address 2 (Auditorium)</b> <i>John Roeder</i> (University of British Columbia) Timely Negotiations: Formative Interactions in Cyclic Duets		
18:00 - 20:00	<b>Break</b>		
20:00 - 21:00	<b>Concert 3 (Auditorium)</b> <i>Athena Katsanevaki</i> : Moiroloi Trilogy by Dimitris Bakas <i>BAHARİ/Flamenco Arabe</i> : Flamenco music with kanun, flute, guitar and vocals		

## Day 4: Friday 29 June

<b>Plenary Session (G): 9:00-12:00 (Auditorium)</b>			
9:00 - 12:00	<p><b>Plenary Session: Transcription and Recent Theories of Music Structure</b>  <b>Chair:</b> Michael Tenzer (University of British Columbia)</p> <p>Emmanouil Benetos (Queen Mary University of London)            Bariş Bozkurt (Universitat Pompeu Fabra, Barcelona)            Panayotis Mavromatis (New York University)            Tara Browner (University of California, Los Angeles)            Kalin Kirilov (Towson University)            Sylvie Le Bomin (Muséum national d'Histoire naturelle)</p>		
12:00 - 13:30	<b>Lunch Break</b>		
<b>Parallel Sessions H, I: 13:30-16:30</b>			
	<b>H1, I1: Auditorium</b>	<b>H2, I2: Hall 1</b>	<b>H3: Hall 2</b>
13:30	<p><b>AAWM Session H1: Historically Informed Approaches to Mediterranean Music</b>  <b>Chair:</b> Nathan Hesselink</p> <p><i>Maria Alexandru</i>            Analytical Methods and Approaches to Byzantine Music: Retrospectives and Perspectives</p>	<p><b>AAWM Session H2: Dance Music</b>  <b>Chair:</b> Áine Heneghan</p> <p><i>Jane Piper Clendinning</i>            What's in a Tune? Construction of Cape Breton Fiddle Tunes</p>	<p><b>AAWM Session H3: Rhythmic Strategies</b>  <b>Chair:</b> Chloë Alaghband-Zadeh</p> <p><i>Iljung Kim</i>            Understanding Temporal Structure of Gagok Performance: A Study of Periodicity in Ujo Chosudaeyeop</p>
14:15	<p><i>Sokratis Sinopoulos</i>            The Big Bang Theory of Music: A Tool Towards the Understanding of Modality in Eastern Mediterranean Music Cultures</p>	<p><i>Judith E. Olson</i>            Interdependent Roles of Dancers and Musicians in Structuring Transylvanian Village Music</p>	<p><i>Saeid Kordmafi</i>            Īqā': a Canon to Respect or Break? The Dichotomy between Rhythm Making Strategies in Composition and Improvisation in Classical Music of the Arab Mashriq</p>
15:00	<p><b>AAWM Session I1: Workshop (15:00-16:30)</b></p> <p><i>Daniel Goldberg</i>            An Introduction to the Metric Adaptability of Southeast European Folk Dances</p>	<p><b>AAWM Session I2: American Folk and Blues</b>  <b>Chair:</b> Maisie Sum</p> <p><i>Nancy Murphy</i>            "Old, Weird America": Metric Flexibility in Harry Smith's Anthology of American Folk Music</p>	<p><i>Luis Jure</i>            Improvisation Techniques of the Repique Drum in Uruguayan Candombe Drumming</p>
15:45		<p><i>Grant Sawatzky</i>            Dynamic Grouping Complexes in John Lee Hooker's Blues: A Case Study in Metric Particularity</p>	<p><i>Tiffany Nicely</i>            Specifically Generic Accompaniments: Clump Vectors in Guinean Malinke Dance Drumming</p>