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**Fifth Conference on
Analytical Approaches to
World Music**

**Eighth Folk Music Analysis
International Workshop**

<http://www.aawmconference.com>
<http://fma2018.mus.auth.gr>

CONCERT I • TUESDAY 26 JUNE 20:00
Nikos Diminakis - Beatbox and Winds
Modal4 - yayli tanbur guitar drums bass

CONCERT II • WEDNESDAY 27 JUNE 20:00
Choral Lab of the School of Music Studies
Byzantine Choir of the State Conservatory
STRINGLESS - female a capella vocal group

CONCERT III • THURSDAY 28 JUNE 20:00
A. Katsanevaki & D. Bakas - Moiroloi Trilogy
BAHARÍ / Flamenco Arabe

**Hosted by the
School of Music Studies
Aristotle University of Thessaloniki**

**26-29 June 2018
Piraeus Bank Conference Center
Katouni 12-14, Thessaloniki**

school of music studies
aristotle university of thessaloniki



NEW YORK UNIVERSITY



**THE
UNIVERSITY OF
BRITISH
COLUMBIA**

**A.U.TH
RESEARCH
COMMITTEE**

CONFERENCE TIMETABLE

Day 1: Tuesday 26 June

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

| | | | |
|--|--|--|---|
| 8:30 - 9:00 | Welcome (Auditorium) | | |
| Parallel Sessions A: 9:00-12:00 | | | |
| | A1: Auditorium | A2: Hall 1 | A3: Hall 2 |
| | AAWM Session A1: Non-isochrony Chair: Lawrence Shuster | AAWM Session A2: Mediterranean Chair: Deirdre Morgan | AAWM Session A3: Indigenous Theory and Practice Chair: Costas Tsougras |
| 9:00 | <i>Nasim Ahmadian</i> The Elasticity of Meter and Temporality in Performing Iranian Classical Music | <i>Andre Holzapfel</i> A Case Study of Ethnography and Computational Analysis as Complementary Tools for Analyzing Dance Tunes | <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 | Lunch Break | | |

| Parallel Sessions B: 13:30-16:30 | | | |
|---|--|--|---|
| | B1: Auditorium | B2: Hall 1 | B3: Hall 2 |
| | Session B1: Drumming Sensibilities and Form Chair: Michael Tenzer | Session B2: Music and Mass Media Chair: Nancy Murphy | Session B3: Melody and Scales Chair: Martin Clayton |
| 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 | Coffee Break | | |
| 17:00 - 18:00 | AAWM Keynote Address 1 (Auditorium) <i>Martin Stokes</i> (King's College, London) Translating Modes | | |
| 18:00 - 20:00 | Break | | |
| 20:00 - 21:00 | Concert 1 (Auditorium) <i>Nikos Diminakis</i> : Beatbox & Winds <i>Modal4</i> : Music from the ensemble's recent CD | | |
| 21:00 - 22:30 | Welcome Reception - cheese and wine | | |

Day 2: Wednesday 27 June

| Parallel Sessions C: 9:00-12:00 | | | |
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| | C1: Auditorium | C2: Hall 1 | C3: Hall 2 |
| 9:00 | <p>AAWM Session C1: Regions of Europe Chair: Martin Stokes</p> <p><i>Itziar Navarro</i> Transformations in Bertsolaris Singing Style in Oiartzun throughout the 20th Century</p> | <p>AAWM Session C2: British Forum for Ethnomusicology: Papers on Aesthetics, Timbre, and Transcription Chair: Leslie Tilley</p> <p><i>Chloë Alaghband-Zadeh</i> The Social Aesthetic in North Indian Classical Music</p> | <p>FMA Session C3: Rhythm and Timbre Chair: Aggelos Pikrakis</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> <p>10:30-11:00: BREAK</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>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 | Lunch Break | | |

Parallel Sessions D: 13:30-16:30

| | D1: Auditorium | D2: Hall 1 | D3: Hall 2 |
|---------------|---|--|--|
| | AAWM Session D1: World Music in New Art Music Chair: Juan Diego Diaz | AAWM Session D2: Physicalities Chair: Panayotis Mavromatis | FMA Session D3: Transcription and Recognition Chair: 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 | Coffee Break | | |
| 17:00 - 18:00 | FMA Keynote address (Auditorium) <i>Emmanouil Benetos</i> (Queen Mary University of London) Automatic transcription of world music collections | | |
| 18:00 - 20:00 | Break | | |
| 20:00 - 21:00 | Concert 2 (Auditorium) <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

| Parallel Sessions E: 9:00-12:00 | | | |
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| | E1: Auditorium | E2: Hall 1 | E3: Hall 2 |
| | <p>AAWM Session E1: Africa and Empiricism Chair: Sylvie Le Bomin</p> | <p>AAWM Session E2: Marking and Perceiving Segmentation in East and South Asian Music (Society for Music Analysis) Chair: Laura Leante</p> | <p>FMA Session 3: Culture, Analogy, Embodiment, Creativity 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 | Lunch Break | | |

Parallel Sessions F: 13:30-16:30

| | F1: Auditorium | F2: Hall 1 | F3: Hall 2 |
|---------------|---|--|--|
| | AAWM Session F1: Cross-Cultural Theories Chair: Richard Widdess | AAWM Session F2: Oceania and Southeast Asia Chair: Andy McGraw | FMA Session F3: Similarity, Repetition and Segmentation Chair: 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 | Coffee Break | | |
| 17:00 - 18:00 | AAWM Keynote Address 2 (Auditorium) <i>John Roeder</i> (University of British Columbia) Timely Negotiations: Formative Interactions in Cyclic Duets | | |
| 18:00 - 20:00 | Break | | |
| 20:00 - 21:00 | Concert 3 (Auditorium) <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

| Plenary Session (G): 9:00-12:00 (Auditorium) | | | |
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| 9:00 - 12:00 | <p>Plenary Session: Transcription and Recent Theories of Music Structure Chair: Michael Tenzer (University of British Columbia)</p> <p>Emmanouil Benetos (Queen Mary University of London) Barış 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 | Lunch Break | | |
| Parallel Sessions H, I: 13:30-16:30 | | | |
| | H1, I1: Auditorium | H2, I2: Hall 1 | H3: Hall 2 |
| 13:30 | <p>AAWM Session H1: Historically Informed Approaches to Mediterranean Music Chair: Nathan Hesselink</p> <p><i>Maria Alexandru</i> Analytical Methods and Approaches to Byzantine Music: Retrospectives and Perspectives</p> | <p>AAWM Session H2: Dance Music Chair: Áine Heneghan</p> <p><i>Jane Piper Clendinning</i> What's in a Tune? Construction of Cape Breton Fiddle Tunes</p> | <p>AAWM Session H3: Rhythmic Strategies Chair: 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>AAWM Session I1: Workshop (15:00-16:30)</p> <p><i>Daniel Goldberg</i> An Introduction to the Metric Adaptability of Southeast European Folk Dances</p> | <p>AAWM Session I2: American Folk and Blues Chair: 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> |