

Analysis, Cognition & Ethnomusicology 2014 - Conference Timetable

DAY 1 Tuesday 1st July	10:00-15:00 Registration desk open Book display BFE membership desk Participants' table @ <i>Deller Hall in Senate House</i>			
10:30-11:30	TEA / COFFEE @ <i>Deller Hall in Senate House</i>			
	Court Room	Room G22	Room 103	Room 104
Session 1 / I 11:30-13:30	Panel 1 : Cycles Chair: Lawrence Shuster	Panel 2 : Urban Spaces Chair: Shzr Ee Tan	Panel 3 : Extempore Performance Chair: Kalin Kirilov	Panel 4 : Memory & History Chair: Catherine Ingram
11:30	<i>Large-Scale Formative Processes in Ostinato Music</i> John Roeder, Michael Tenzer	<i>Marginal Musical Spaces at St Aldates, Oxford</i> Mark Porter	<i>Revealing the Changing Faces of Korea's East Coast Shaman Ritual Music: Analysing Personal Style in an Improvised Musical Tradition</i> Simon Mills	<i>Music and Society in Cyprus: The Local and the European during the early 20th century</i> Anastasia Hasikou
12:00	<i>The Sound of Stretched Time: The Modulation of Phrase, Pattern, and Attention in Central Javanese Gamelan Music</i> Christopher J. Miller	<i>You Could Sing Your Way Out of Pain: Music and Resistance at Robben Island Prison</i> Janie Cole	<i>The Sale that Sings: Considering Melody, Rhythm, and Meter in American Auctioneering</i> Nikki Malley	<i>What do Historical Notations teach Korean Musicologists?</i> Keith Howard
12:30	<i>Hearing Cycle in Korean Court Ensemble Music</i> Grant Sawatzky	<i>The Night of the Singing Balconies: Organised Anarchy in East Berlin</i> Phil Alexander	<i>Affect, Improvisation, and Interaction in Diasporic West African Music: An Interdisciplinary Perspective</i> Chris Stover	<i>Sounding Memories: Musical Practices as Narrative in the Expulsion of the Germans from the Bohemian Lands</i> Ulrike Präger
13:00	Discussion	<i>With Ears Wide Open: Analysing the Jerusalem Soundscape</i> Abigail Wood	Discussion	
13:30-15:00	LUNCH @ <i>Deller Hall</i> Musical Performances @ <i>Room G22</i>			
Session 1 / II 15:00-17:00	Panel 5 : Cultural Schemas Chair: Ian Cross	Panel 6 : Metre & Micro-Timing Chair: John Roeder	Panel 7 : Audio Recordings Chair: Rachel Harris	Panel 8 : Versions & Variants Chair: Jay Rahn
15:00	<i>Maltese prejjem: An Arabic musical process concealed in a European tradition</i> Andrew Pace	<i>Beat Detection and Computer Improvisation in Traditional Music from Madagascar</i> Marc Chemillier	<i>Pop Goes the Work-Concept: Ethnography and the Analysis of Art Music Recordings</i> Gregory Weinstein	<i>Revisiting Tune Families in Shape-Note Hymns</i> Rachel Wells Hall
15:30	<i>"Lineages of Knowledge": Apprenticeship among the Mande Hunters of Mali</i> Theodore L. Konkouris	<i>Diversity of Performance Timing in Balkan Music</i> Daniel Goldberg	<i>Breathing Life to Iron: Audio Recordings and the (Re)making of the Jew's Harp Virtuoso</i> Deirdre Morgan	<i>Leaping Dances in Crete: Tradition in Motion</i> André Holzapfel
16:00	<i>"Balochan": Analysis of a Desert Folksong in Two Contemporary Rajasthani Performance Contexts</i> Morgan Davies	<i>Where is the Metrical Accent? Prolegomena to a Comparative Study</i> Marc Perlman		<i>Transforming African Music Cycles in 12 Easy Steps</i> Michael Tenzer
16:30	<i>The Cognition of Time in Korean Traditional Music</i> Hyelim Kim	Discussion		Discussion
17:00-17:30	JUICE @ <i>Foyer of Brunei Gallery Lecture Theatre</i>			
17:30-17:45	WELCOME @ <i>Brunei Gallery Lecture Theatre</i>			
17:45-18:45	KEYNOTE I: Nicholas Cook <i>Music, Identity, and the Clever Boy from Croydon</i> Chair: Abigail Wood @ <i>SOAS Brunei Gallery Lecture Theatre</i>			
18:45-20:00	RECEPTION @ <i>Brunei Suite</i>			
20:00-22:00	DINNER			

DAY 2 Wednesday 2 nd July	10:00-15:00 Registration desk open Book display BFE membership desk Participants' table @ <i>Deller Hall in Senate House</i>			
	Court Room	Room G22	Room 103	Room 104
Session 2 / I 09:00-11:00	Panel 9 : Generation and Rules Chair: Daniel Goldberg	Panel 10 : Dance & the Body Chair: Nick Gray	Panel 11 : Meaning, Semiosis, & Ethnography Chair: Nicholas Cook	Panel 12 : Communities, Identity & Style Chair: Andrew Killick
09:00	<i>Recursion in Indian Music: Towards a Grammar of Ālāp</i> Richard Widdess, Martin Rohrmeier	<i>Hearing the Mbira dzaVaNdau</i> Tony Perman	<i>Analysing Meaning: An Ethnomusicological Perspective</i> Elizabeth Tolbert	<i>The Making of "National Opera": Nationalization of Peking Opera as Identity Building</i> Pui Lun Chan
09:30	<i>Between Formality and Informality: How Far Can Generative Theories of Music Analysis Be Applied to Hindustani Classical Performance?</i> David Clarke	<i>Tango, Salsa and the Performance of Class and Passion in Singapore</i> Shzr Ee Tan	<i>When Bima Gets His Rage On: Semiotics in Aural Disorientation in Ladrang Bima Kurdha Pélog Barang</i> Maho A. Ishiguro	<i>"We are Pentecostal; we are Evangelical; we are an AIC": Musical Indices of Group Identity and Belonging in an African Immigrant Church</i> Rebecca Uberoi
10:00	<i>Rule-Based Metre Induction in the Syllabic (Heirmologikon) Style of Modern Greek Church Chant</i> Panayotis Mavromatis	<i>Put the Fire Out - An Integrated Analysis of Rhythm, Lyrics and Dance Moves in Angolan kuduro</i> Stefanie Alisch	<i>"The Lanang Drum is the Bus Driver": How Ethnography Informs Analysis in a Study of Balinese Kendang Arja</i> Leslie Tilley	<i>"Reach One, Teach One from My 'Hood to Your 'Hood": Towards a Global Model for HipHop Pedagogy</i> Mehryar Golestani
10:30	Discussion	<i>Analysing Transylvanian Music by using Motion Capture</i> Fillipo Bonini Baraldi	Discussion	<i>Mapping Musical Style and Migration Networks</i> Hana Webster-Kogen
11:00-11:30	TEA / COFFEE @ <i>Deller Hall in Senate House</i>			
Session 2 / II 11:30-13:30	Panel 13 : Metaphor & Imagery Chair: Keith Howard	Panel 14 : Grooves & Kinesis Chair: Chris Stover	Panel 15 : Analysis & Power Chair: Chloë Alaghband -Zadeh	Panel 16 : Cross-Cultural Outlooks Chair: Richard Cohn
11:30	<i>Malandros and Otários: The Use of Samba in Tropa de Elite and Tropa de Elite: O Inimigo Agora É Outro</i> Hans Hess	<i>Playing Cuban Piano Tumbao: Navigating Ethnographical and Analytical Perspectives to Inform Performance Practice and Process</i> Hannah Marie Bates	<i>Counterdisciplines in Electroacoustic Improvisation</i> Patrick Valiquet	<i>Pairs of Interval Classes in Southeast Asian Tunings</i> Jay Rahn
12:00	<i>The Concept of "Tenunan" [Weave]: A Study of Compositional Strategies Used in "Tenunan II" by Tazul Izan TAJUDDIN (b.1969)</i> Peck Jin Gan	<i>Musical Traces of the Holy Spirit: Identifying Linear Progression within Cyclic Form in an African-American Folk Spiritual</i> Julia Ulehla	<i>Meta-Analysis of a Genre: jiangnan sizhu and its Analysts</i> Ruard Absaroka	<i>Polyrhythms: A Mathematical Offering</i> Karolos S. Berahas
12:30	<i>Analyzing Qin Music and Its Taoist Aesthetic Meanings: A Study of Qin's Sliding Inflections</i> Chiung-Hui Hwang	<i>Cognitive, Affective and Embodied Responses to Syncopation: A Cross-Cultural Comparison of West African and North American Non-Musicians</i> Maria A. G. Witek, Jingyi Liu, John Kuubeterzie, Senyo Adzei, Appiah P. Yankyera, Morten L. Kringelbach, Peter Vuust	<i>Deep Syncopation in Hindustani Tabla Drumming</i> Fernando Benadon **Moved from Panel 37**	<i>Brazilian Capoeirista and Thai Sarama: Ritual and Form in the Musical Accompaniment of Two Seemingly Disparate Martial Arts</i> Duncan Williams
13:00		Discussion		Discussion
13:30-15:00	LUNCH @ <i>Deller Hall</i> Musical Performances @ <i>Room G22</i>			

DAY 2 Wednesday 2nd July				
	Court Room	Room G22	Room 103	Room 104
Session 2 / III 15:00-17:00	Panel 17 : Reduction & Grammar Chair: Kalin Kirilov	Panel 18 : Improvisation & Creativity Chair: Ruard Absaroka	Panel 19 : General Outlooks Chair: Maho Ishiguro	Panel 20 : Cross-Cultural Cognition & Embodiment Chair: Richard Widdess
15:00	<i>All Things Being Equal: The Problem of Reduction in Second Practice Jazz</i> Ben Geyer	<i>Analysing Clave Feel within Melodic-Rhythmic "mambo" Improvisation</i> Sue Miller	<i>Materialities of Musical Analysis</i> Andrew McGraw	<i>Cross-Cultural Music Perception</i> Tom Fritz
15:30	<i>A Grammatical Isomorphism between Western Tonal and North Indian Classical Music</i> Somangshu Mukherji	<i>Modes, Improvisation and the Search for an étnik-jazz Aesthetic in Greece</i> Ioannis Tsioulakis	<i>Is Music an Adaptation or a Technology? Ethnomusicological Perspectives from an Analysis of Chinese Shuochang</i> Francesca R. Sborgi Lawson	<i>Re-Imagining Dyslexia Through the Sensory and Perceptual Systems of Three Xylophone Cultures</i> Robbie Campbell
16:00	<i>Musical Gesture, 'Shi' and Propensity in Contemporary Chinese Composition</i> Nancy Rao	<i>From Local to glocal: Musical Style and Society in Mallorca's Bagpiping World</i> Cassandre Balosso-Bardin	<i>Toward a Naïve Analysis: Transcribing Western Art Music</i> Ethan Lustig	<i>Analysis of the Cognition of Performance in Playing the Afghan Rubab</i> John Baily
16:30	Discussion	<i>Between Originality and Repetition: Displays of Ingenuity in North Indian Classical Music</i> Chloë Alaghband-Zadeh	Discussion	<i>Imagining and Imaging the Sacred World of the Deer Singers (Northwest Mexico)</i> Helena Simonett
17:00-18:00	JUICE & Musical Performances @ Brunei Suite			
18:00-19:00	KEYNOTE II: Martin Clayton <i>Music Analysis and Ethnomusicology: Some Reflections on Rhythmic Theory</i> Chair: Amanda Villepastour @ SOAS Brunei Gallery Lecture Theatre			
19:00-22:00	DINNER			

DAY 3 Thursday 3rd July	10:00-15:00 Registration desk open Book display BFE membership desk Participants' table @ <i>Deller Hall in Senate House</i>			
	Court Room	Room G22	Room 103	Room 104
Session 3 / I 09:00-11:00 09:00 09:30 10:00 10:30	Panel 21 : Technology Chair: Laudan Nooshin <i>We're all Cosmopolitan Now? The Effects of Technology in Rural West Africa</i> Trevor Wiggins <i>Leekspin's Erotic Journey from Helsinki to Tokyo: Music Appropriation in the Digital Age</i> Andrew Terwilliger <i>E-launedda, a Device for the Analysis of Music and Gesture in launeddas Music</i> Marco Lutz & Paolo Bravi <i>Atomic Analysis and Andean Aesthetics: Dialoguing with Ethnomusicology?</i> Henry Stobart	Panel 22 : Composition, Variation, Improvisation Chair: Panayotis Mavromatis <i>Thoughts on Music as a Creative Process: Revisiting Nettle's Continuum of Improvised Music</i> Gabriel Solis <i>Tēr-mallāri: Analysing a Musical Form in a Śaiva Temple Ritual Context</i> William Tallotte <i>Indian Classical Music: From Strict Composition to Free Improvisation</i> Julien Debove Discussion	Panel 23 : Special Session on Meter in Malian Music: Theoretical, Analytical, & Perceptual Perspectives Chair: Justin London <i>Swinging Together: Towards a Comparative Concept of Swing-Based Meters in African(-American) Musics</i> Rainer Polak <i>Perception of Metric Timing Patterns in Malian Jembe-Music</i> Hans Neuhoff, Rainer Polak, Timo Fischinger <i>Non-Isochronous Meters in Theory and Cross-Cultural Practice</i> Justin London Discussion	
11:00-11:30	TEA / COFFEE @ <i>Deller Hall in Senate House</i>			
Session 3 / II 11:30-13:30 11:30 12:00 12:30 13:00	Panel 24 : Spectral Analysis Chair: Michael Tenzer <i>Vocal Production in the World's Music Cultures</i> Polina Proutskova, Geraint Wiggins, Christophe Rhodes, Tim Crawford <i>Spectral Sets, Classes and Morphologies in Tuvan Khoomei</i> Lawrence Shuster <i>Guembri Motives in Gnawa Music: The Nuance of Repetition</i> Maisie Sum Discussion	Panel 25 : Connected musical and literary analysis: re-sounding the vocal traditions of the colonial Indian Ocean Chair: Julia Byl <i>The Music in the Text: North Indian Song Collections in the Early-Modern Indian Ocean</i> Katherine Butler Schofield <i>Beguiling Voices: Rediscovering the Sound of Nineteenth-Century Malay literature</i> Jenny McCallum <i>"Hide and Sikh", and other Awful Puns: European Amateur Dramatics and Music Making across the Bay of Bengal</i> David Lunn <i>Proliferating Books and Pruning Culture: the Analysis of Hindustani Music in Colonial Bengal</i> Richard David Williams	Panel 26 : SMA Session on Traversing Disciplinary & Geographic Continuums Chair: Shay Loya <i>Schenkerian Analysis and the Transcultural Harmony of Hungarian Verbunkos</i> Shay Loya <i>"Mixed Metre" in Theory and Practice</i> Mark Gotham <i>Applying the Generative Theory of Tonal Music to World Music Idioms: An Analytical Approach to the Polyphonic Singing of Epirus</i> Costas Tsougras Discussion	Panel 27 : Style, Taste and Aesthetics Chair: Henry Stobart <i>Ambivalent Pitch: Characterising Mizo Pentatonicism</i> Joanna Heath <i>Is There a Northumbrian Pipe Tune Style? Analysis from Specific to General</i> Andrew Killick <i>Refining the Tradition: Traditional Male Singing Groups in Modern Korea</i> Sung-Hee Park
13:30-15:00	LUNCH @ <i>Deller Hall</i> Musical Performances @ <i>Room G22</i>			

DAY 3 Thursday 3 rd July				
	Court Room	Room G22	Room 103	Room 104
Session 3 / III 15:00-17:00 15:00 15:30 16:00 16:30	Panel 28 : Cross-Cultural Cognition and Evolution Chair: Martin Clayton <i>Music, Participation and Interaction</i> Ian Cross <i>The Other Leading Note: Findings From a Comparative Analysis of the Flat Supertonic</i> Sarha Moore <i>Linear Polymeter: the Notion of Compound Metrical Directionality in African and Neo-African Musical Traditions</i> Bertram Lehmann	Panel 29 : Regional Comparisons Chair: Grant Sawatzky <i>Form and Counterpoint in a Duet Genre from Tanjung Bunga Indonesia, Flores, Western Lamaholot</i> Dana Rappoport <i>Divergent Forms of “the Same” Melody in the Duet-Singing of Fataluku-Speakers (East Timor)</i> Philip Yampolsky <i>Innovation and Tradition-Making: Comparative Analysis of Three Song Corpora from the Daly Region, Northwest Australia</i> Linda Barwick Discussion	Panel 30 : Structure & Meaning Chair: Katherine Butler Schofield <i>Pattern and Antipattern Discovery in Ethiopian Bagana Songs</i> Stephanie Weisser <i>Full Moon Musicking: Sounding Out the Concept of Emergence</i> Friedlind Riedel <i>Self-Exoticisation and Identity Negotiation in Mainstream Hebrew Music</i> Mili Leitner <i>“ÓNŪ-ÒKWÀ” (Song Bird) – Tone, Time and Structure</i> Emmanuel Nnamani	Panel 31 : Continuity & Change Chair: Rainer Polak <i>Harmony in Bulgarian Music: Village Style Accompaniment from the 1920s to the 1990s</i> Kalin Kirilov <i>Authenticity and Innovation: Analysing Tunisian ‘ūd Improvisation</i> Salvatore Morra <i>Music From the Margins: (Re)marking Gorkha Identity in Darjeeling Music Festivals at India’s Borderlands</i> Angsumala Tamang Discussion
17:00-18:00	JUICE & Musical Performances @ <i>Brunei Suite</i>			
18:00-19:00	KEYNOTE III: Laudan Nooshin <i>Re-Imagining Difference: Musical Analysis, Alterity and the Creative Process</i> Chair: John Baily @ <i>SOAS Brunei Gallery Lecture Theatre</i>			
19:00-22:00	DINNER			

DAY 4 Friday 4 th July	10:00-15:00 Registration desk open BFE membership desk @ <i>Grand Lobby outside CHANCELLOR's HALL in Senate House</i>			
	Chancellor's Hall	Room G22	Room 103	Room 104
Session 4 / I 09:00-11:00	Panel 32 : Language & Music Chair: Martin Orwin	Panel 33 : Temporal Aspects of Raga & Makam Chair: Leslie Tilley	Panel 34 : Contours & Motives Chair: Lawrence Shuster	
09:00	<i>The Emotional Voice - Nonverbal Communication from a Cognitive-Psychological Perspective</i> Disa Sauter	<i>Never Losing One's Way: Structure, Pacing and Proportion in North Indian Ālāp</i> John Napier	<i>Reshaping the Paradigm: Pitch Contour and Melodic Variation Principles in an Aka Polyphonic Song</i> Rob Schultz	
09:30	<i>"Catching It": Perception, Emotions and Expectancies in Amhara Sung Poetry</i> Katell Morand	<i>A Computational Approach to Representing Melodic Progression (Seyir) for Turkish Makam Music</i> Barış Bozkurt, M. Kemal Karaosmanoğlu, Nilgun Doğrusöz Dişiaçık	<i>A New Tool for the Analysis of Lute Melodies</i> Frédéric Léotar	
10:00	<i>The "Thought-Language-Hand Link": Implications for Co-Music Manual Gesture in the Instrumental Music Lesson?</i> Gina Fatone	<i>Structures of Rhythm in Mevlevi Music: A Cyclical Analysis Model</i> Ozan Baysal, Sirin Karadeniz	<i>The Physical Geography of Pan: Gesture, Embodiment, and Performance</i> Jane Clendinning	
10:30		Discussion	Discussion	
11:00-11:30	TEA / COFFEE @ <i>Grand Lobby outside CHANCELLOR's HALL in Senate House</i>			
Session 4 / II 11:30-13:30	Panel 35 : Metre & Free Rhythm Chair: Rob Schultz	Panel 36 : Interaction Chair: David Hughes	Panel 37 : Alternative Approaches Chair: Nancy Rao	Panel 38 : Pitch, Speech, & Kinesis Chair: Rachel Hall
11:30	<i>The Theory of Intonation Rhythm: Methodology for Analysing Free Rhythm</i> <i>Svetlana Chashechina</i>	<i>Prachan: Music, Competition, and Conceptual Fighting in Thai Culture</i> Great Lekakul	<i>A Kinetic Approach to Music Analysis: Coarticulation in South Indian Raga Performance</i> Lara Pearson	<i>"Beyond Semantics": Continuities and Discontinuities in Maskandi Song and Izibongo</i> Thomas Pooley
12:00	<i>"V'imru: Amen": Vocal Rhythm in Solo and Congregational Jewish Ritual</i> Rosa Abrahams	<i>Ethno-World: World Music in Practice? An Ethnomusicological Study</i> Elise Gayraud	<i>A Dynamic Analysis of the Somali Gabay Luuq</i> Martin Orwin	<i>Tone-tune Relationships and Indigenous Musical Theory in Kam Song from Southwestern China: Research Techniques and Approaches</i> Catherine Ingram
12:30	<i>Bangkakaw: Rhythm of the Highlands of Mindanao</i> Mercibelle Barroso-Abejuela	<i>Bringing the Music out, Bringing the Listener in: Analysing the Role of the Male Chorus Role in Javanese Gamelan</i> Jonathan Roberts	<i>Deep Syncopation in Hindustani Tabla Drumming</i> <i>Fernando Benadon</i> **Moved to Panel 15**	<i>Memorizing the Repertoire and the Musical Gesture with the Same Learning Process</i> Marie-France Mifune
13:00	Discussion		Discussion	Discussion
13:30-15:00	LUNCH @ <i>Grand Lobby outside CHANCELLOR's HALL</i> & Musical Performances @ <i>Room G22</i>		BFE AGM @ <i>CHANCELLOR's HALL</i>	
Session 4 / III 15:00-17:00	PLENARY <i>What happens when they meet? Reflections on Analysis, Cognition and Ethnomusicology</i> with contributions from Martin Stokes, Richard Cohn, and Ian Cross Chair: Rachel Harris @ <i>CHANCELLOR'S HALL</i>			
17:00-18:00	JUICE & Musical Performances @ <i>CHANCELLOR'S HALL</i>			
18:00-20:00	DINNER			
20:00-23:00	CONFERENCE PARTY & OPEN MIC @ <i>SOAS BAR & JCR</i>			