

CONFERENCE SCHEDULE

Friday, February 19, 2010

9:00 - 10:30 **Registration** (First Floor Concourse)

10:00 - 13:00 **Parallel Sessions 1**

10:00 - 12:30 **Session 1A: Genre Studies and Comparative Analysis** (Room 163C)

Chair: Kofi Agawu (Princeton University)

A Musical Mind in an Information Theory World: Refining Concepts of Repetition and Progression Through Comparative Musical Analysis

Leslie Tilley (University of British Columbia)

Intercultural Analysis as Relational Musicology

Nicholas Cook (University of Cambridge)

The Concept of Change and Genre Development: A Case Study of Highlife Music

Austin Emielu (University of Ilorin, Nigeria)

Musical Universals, Chinese Food, and Five Components of Tonality

Dmitri Tymoczko (Princeton University)

10:00 - 13:00 **Session 1B: Approaches to Cycles and Grouping** (Room 162-75)

Chair: Simha Arom (Directeur de Recherche Émérite au CNRS)

Grooves and Waves: Cyclicity and Narrativity in Cuban Timba Piano

Orlando Enrique Fiol (University of Pennsylvania)

Retention, Protension, Projection: Analyzing the Role of Call and Response in the Teleology of Guaguancó

Chris Stover (University of Puget Sound)

Interlocking Riff Complexes in Big Band Mambo, Latin Jazz, and Swing Arrangements from the Early- to Mid-Twentieth Century

David DeMotta (The Graduate Center, City University of New York)

Rhythm as Pattern and the Study of Free Rhythm: The Case Study of Iranian Classical Music

Negar Booban (University of Shiraz)

Fluctuant Grouping in a Silk-and-Bamboo Melody

John Roeder (University of British Columbia)

60 MINUTE LUNCH BREAK

- 14:00 - 15:30 **Plenary Session: Ethnomusicology, Music Theory, and Music Analysis** (Room 163C)
Moderators: Simha Arom (Directeur de Recherche Émérite au CNRS); Richard Widdess (School of Oriental and African Studies, University of London)
- 15:30 - 16:30 **Poster Session** (First Floor Concourse)
- 16:30 - 17:00 **Conference Welcome and Dedication** (Room 163C)
Welcoming remarks by the Organizing Committee
Conference Dedication by Eugenia Ferreri
- 17:00 - 18:30 **First Keynote Address** (Room 163C)
On the Nature of Cyclic Time in Music
Michael Tenzer (University of British Columbia)
- 18:30 - 22:00 **Light Reception featuring World Music Performances** (Amherst Room, Tenth Floor)

Saturday, February 20, 2010

8:00 - 9:30 **Registration** (First Floor Concourse)

8:30 - 11:30 **Parallel Sessions 2**

8:30 - 11:30 **Session 2A: Studies of Rhythm and Meter** (Room 163C)

Chair: Stephen Blum (The Graduate Center, City University of New York)

Deep Rhythmic Structures in the African Continuum

Julian Gerstin (Keene State College)

Speculative Analysis of Rhythmic Patterning in Two Zimbabwean Instrumental Genres; and Its Relation to Harmony

Martin Scherzinger (New York University)

Polyphony By Way of Polyrythm: The Case of the Banda-Linda Horn Ensembles

Simha Arom (Directeur de Recherche Émérite au CNRS)

Brahms the African, Kwashi the German

Richard Cohn (Yale University)

Phylogenetic Techniques for Musical Rhythm Analysis

Godfried Toussaint (Radcliffe Institute for Advanced Study, Harvard University)

8:30 - 10:15 **Session 2B: Music of the Middle East** (Room 162-75)

Chair: Mark Slobin (Wesleyan University)

Modal Analysis and Music-Text Relations in the Ashkenazic Jewish Tradition of Biblical Cantillation

Yonatan Malin (Wesleyan University)

World Music before World Music: Rereading the beginnings of Israel's Habrera Hativeet ("Natural Gathering")

Edwin Seroussi (Hebrew University of Jerusalem)

Setting the Oldest Scores: Idiom and Design in the Hurrian Pieces, ca. 1350 BCE

Jay Rahn (York University)

10:15 - 11:30 **Session 2C: Indian Performance Style** (Room 162-75)

Chair: Richard Widdess (School of Oriental and African Studies, University of London)

Tradition and Innovation in the Bansuri Performance Style of Pannalal Ghosh

Carl Clements (The Graduate Center, City University of New York)

Cultivating a Respectable Femininity: Gender and Girija Devi's Thumrī Style

Chloe Zadeh (School of Oriental and African Studies, London)

75 MINUTE LUNCH BREAK

12:45 - 14:30 **Parallel Sessions 3**

12:45 - 14:00 **Session 3A: Mathematical Approaches to World Music** (Room 163C)

Chair: Richard Cohn (Yale University)

Geometrical Representations of North Indian Thats and Rags

Rachel Hall (St. Joseph's University); Chiru Bhattacharya (Randolph-Macon College)

Modeling Dynamic Aspects of Mode (Echos) in Modern Greek Church Chant: A Mathematical Framework and Its Analytical Applications

Panayotis Mavromatis (New York University)

12:45 - 14:30 **Session 3B: Analysis of Harmony and Pitch Structures** (Room 162-75)

Chair: Steve Larson (University of Oregon)

Cadenza, Aleatory and Koranic Chant at the Norfolk Superior Court: What moves? What doesn't? So what?

Bob Labaree (New England Conservatory of Music)

Le Mystère des Voix Bulgares: Decoding the Mystery

Kalin Kirilov (Towson University)

The Art of Extended Variation in Mande Music

David Racanelli (Dowling College)

14:30 - 15:30 **Poster Session** (First Floor Concourse)

15:30 - 17:30 **Workshop: Issues in the Typology of Time Organization in Music** (Room 163C)

Simha Arom (Directeur de Recherche Émérite au CNRS); Michael Tenzer (University of British Columbia)

30 MINUTE BREAK

18:00 - 19:30 **Second Keynote Address** (Room 163C)

Against Ethnotheory

Kofi Agawu (Princeton University)

19:30 - 20:30 **Conference Buffet Dinner** (Marriott Center, Eleventh Floor)

20:30 - 23:00 **World Music Performances** (Marriott Center, Eleventh Floor)

Sunday, February 21, 2010

9:00 - 11:00 **Panel Discussion: Approaches to Temporal Organization in World Music** (Room 163C)

Moderator: Stephen Blum (The Graduate Center, City University of New York)

Kofi Agawu (Princeton University)

Simha Arom (Directeur de Recherche Émérite au CNRS)

Richard Cohn (Yale University)

Jay Rahn (York University)

Michael Tenzer (University of British Columbia)

Godfried Toussaint (Radcliffe Institute for Advanced Study, Harvard University)

60 MINUTE LUNCH BREAK

12:00 - 15:00 **Parallel Sessions 4**

12:00 - 15:00 **Session 4A: Music of Indonesia** (Room 163C)

Chair: Sumarsam (Wesleyan University)

Balinese Experimental Music and the Ideology of Intonation

Andrew Clay McGraw (University of Richmond)

Conceptions of Musical Time in Balinese Gamelan and Culture: A Study through the Contrasting Styles of Gamelan Gong Gedè and Gamelan Gong Kebyar

Fabrizio Pellizzaro Ferreri and Lawrence Shuster (University of Massachusetts Amherst)

Representing Javanese Music: Postcolonial and Cognitive Perspectives on the History of Gamelan Notation

Marc Perlman (Brown University)

Binary Division, Cyclic Recurrence and Dynamic Musical Interaction in Javanese Gamelan

Sumarsam (Wesleyan University)

Revealing Form Through the Analysis of Process: A Case Study from Java and Some Thoughts on Using this Technique in the Classroom

Sarah Weiss (Yale University)

12:00 - 14:30 **Session 4B: Raga Theory and Analysis** (Room 162-75)

Chair: George Ruckert (Massachusetts Institute of Technology)

Decoding Traditional Indian Rāga Theory

Peter Row (New England Conservatory of Music)

Implicit Rāga Knowledge in the Kathmandu Valley

Richard Widdess (School of Oriental and African Studies, University of London)

Tana Varnams: An Entry into Raga Delineation in Carnatic Music

Robert Morris (Eastman School of Music)

Path and Purpose in a Raga

Steve Larson (University of Oregon)

Posters

On Continuous Display (First Floor Concourse)

Made in Iran: Theoretical Principles of Iranian Music Tested on West Music Performers Living in Iran

Mohammad R. Azadehfar (University of the Arts, Tehran, Iran)

Toward a Practical Theory of World Rhythm

Mark Hijleh (Houghton College)

A Traditional Georgian Ursatz? Schenkerian-Styled Reduction Analysis and Cross Regional Comparisons of Traditional Georgian Polyphonic Songs

Andrea Kuzmich (York University)

The Metric Matrix: Simultaneous Multidimensionality in African Music

David Locke (Tufts University)

Analytical Approaches to Tonality and Atonality—the Coda Lullaby of Jian-er Zhu's Symphony No.9

Guang-rui Lu (JiMei University, China)

Analyzing Venezuela's Folk-Baroque Fusion Music

Joseph Lubben (Oberlin Conservatory of Music)

Commonalities and Differences in Japanese-language Text Setting among Traditional and Western-Based Genres

Noriko Manabe (Princeton University)

Towards a Sociology of Israeli Musics

Judah Matras (Hebrew University of Jerusalem)

Genres, Panpipes, and Background Tonal Frames: Pitch Structures in Buin Music

Jeffrey Meyer (Concordia College)

Stylistic Analysis of Afrobeat Music of Fela Anikulapo Kuti

Albert Oikelome (University of Lagos, Nigeria)

Spontaneous Representation and Thought-Out Patterns: A Semiological Analysis of the Philippine Kulintang's Improvisational Idiom

Hideaki Onishi (National University of Singapore) and Pamela Costes-Onishi

Analyzing Amazonian Indigenous Music: Towards a Native Model

Acácio Piedade (State University of Santa Catarina, Brazil)

Notation Translation and Pattern Matching

Indranil Roy

Computer Analysis of (Scottish National) Folksongs

Damien Sagrillo (Université du Luxembourg)

Using Musical Analysis to Study Human Migrations

Patrick Savage, Tom Rzeszutek, Steven Brown (McMaster University)

www.maqamlessons.com as an HTML-based analysis of the Arabic Maqam System
Sami Abu Shumays

Analysis of Sonic Structure in Gnawa Music
Maisie Sum (University of British Columbia)