

# AAWM 2016 Conference Schedule

## Wednesday, June 8

### 9:00 am - 12:00 Session 1a: World Music in Composition (*Stiefel Hall*)

Chair: Martin Scherzinger

Steve Reich and Balinese Gamelan

*Michael Tenzer*

Trans-Cultural-Stylistic Solutions of Toshi Ichianagi's *Transfiguration of the Moon* (1988), for *Shô* and Violin

*Joshua Banks Mailman*

Speaking a Hybrid Language in Chinese Electroacoustic Music

*Yinuo Yang*

Two-Voice Frameworks and the Harmonization of Indian Ragas

*Robert Morris*

### 9:00 am - 12:00 Session 1b: Formulaic Systems, Orality, Improvisation (*Glass Box*)

Chair: Richard Widdess

Giant Steps and *Dreydlekh*: Formulaic Improvisation, Ornamentation and Cyclical Forms in Klezmer and Jazz

*Michael Anklewicz*

Melodic Stability and Memory Analysis in Semi-Oral Chant Traditions: A Computational Study of *Qur'an* Recitation and *Torah* Trope

*Dániel Péter Biró, Peter van Kranenburg, George Tzanetakis*

Melodic Structures and Modal Development of *Malḥūn* Sung Poetry in Morocco

*Christopher Witulski*

Towards Understanding Options and Rules for Singing Chinese Verse in Early Japan

*Elizabeth Markham*

### 12:00 - 1:00 pm Lunch

### 1:00 - 1:30 pm Poster Session 1 (see p. 11) (*Theresa Lang Center*)

**1:30 - 4:30 pm      Session 2a: Rhythmic Complexity and Interaction (*Stiefel Hall*)**

Chair: Martin Clayton

Formative Processes of Durational Projection in “Free Rhythm” World Music

*John Roeder*

How West African Drummers Keep in Time Together: Musical Roles and Individual Behavior in Ensemble Entrainment in Jembe Music from Mali

*Rainer Polak, Nori Jacoby, Justin London*

Microtiming in the Rhythmic Structure of Candombe Drumming Patterns

*Luis Jure, Martín Rocamora*

Experimentations with Timelines in Afro-Bahian Jazz: A Strategy of Rhythm Complexity

*Juan Diego Diaz*

**1:30 - 3:45 pm      Session 2b: East Asia (*Glass Box*)**

Chair: Rafael Caro Repetto

Melodic Transformation Processes in the Arrangements of *Jingju* Banshi

*Rafael Caro Repetto, Xavier Serra*

Voices from an Unsealed ‘Time Capsule’: Decoding the Vocal Styles in Okinawan Folksong Singing by Argentinian-Uchinanchu

*Wan Huang*

The Renaissance of *Tang Zheng*: Reappropriations of Classical *Zheng* in Modern *Zheng* Culture

*Yuan-Rong Wu*

**3:45 - 6:00 pm      Session 3a: Polyphony (*Glass Box*)**

Chair: John Roeder

Epirus Polyphonic Singing and GTTM Analysis: Issues of Prolongation, Hierarchy and Modal Pitch Space

*Costas Tsougras*

Structural Analyses of Poly-Ensemble Music of the Asante of Ghana

*Joseph Kaminski*

A Counterpoint for Catching a Tiger

*Anton Vishio*

**4:30 - 6:00 pm      Session 3b: Central Asia (*Stiefel Hall*)**

Chair: Jay Rahn

Traditional *Ladakhi* Songs: A Study in Textual, Melodic, and Rhythmic Hybridity

*Noe Dinnerstein*

Theoretical Music Treatises in the Fifteenth Century Timurid Music: an Analysis of Benâî's  
"Risâle-i Mûsikî"

*Zeynep Yıldız Abbasoglu*

**6:00 pm                      Reception (*Theresa Lang Center*)**

Live music provided by the Zan Tetickovic Trio

*Ismail Lumanovski (clarinet), Martin Doykin (bass), Zan Tetickovic (drums)*

## Thursday, June 9

### **9:00 am - 12:00 Special Session: Analysis and Ethnography (*Stiefel Hall*)**

Chair and Respondent, Michael Tenzer

Analytical Stories, Ethnography, and Cultural Values

*Yonatan Malin*

Mimicry as Movement Analysis?

*Rosa Abrahams*

Conception and Performance of Meter in Bulgarian Folk Music

*Daniel Goldberg*

Contextual Theory, or Theorizing between the Discursive and the Material

*Chris Stover*

Response by Michael Tenzer, followed by discussion

### **9:00 am - 12:00 Session 4b: Indian Rhythm (*Glass Box*)**

Chair: Peter Manuel

Entrainment and Interaction in Indian Music

*Martin Clayton*

Rethinking the Tabla Solo

*Vivek Virani*

Analysis-by-Synthesis of Rhythm in South Indian art Percussion Performances by Means of Statistical Analysis

*Konstantinos Trochidis, Carlos Guedes, Andre Holzapfel, Akshay Anantapadmanabhan, Andrija Klaric*

Theorizing Trikāla: a Generalized Intervallic Approach to Pulse Transformation in South Indian Carnatic Music

*Robert Wells*

### **12:00 - 1:00 pm Lunch**

**1:00 - 2:30 pm     Keynote 1 (*Theresa Lang Center*)**

Richard Widdess, *Analysing ālāp: Historical, Cognitive and Linguistic Approaches to Indian Music*

**2:30 - 3:00 pm     Coffee Break (*Theresa Lang Center*)**

**Poster Session 2 (see p. 11) (*Theresa Lang Center*)**

**3:00 - 6:00 pm     Special Session: Analysis of Large Datasets in American Vernacular Religious Music (*Stiefel Hall*)**

Chair: Rachel Hall

Correlations Between the Formal Characteristics of Trans-Atlantic Folk Hymns and Cultural Expression

*Nikos Pappas*

Settings of the Anglo-American Folk Hymn *BOURBON*, 1814-1902

*Rachel Hall*

Mapping Musical Taste in the Sacred Harp Community

*Ian Quinn*

Assessing Tempo in Practice: Analyzing the Correspondence of Sacred Harp Tempos to Historical Guidelines Using a Tempo Estimator

*Jesse P. Karlsberg, Mark T. Godfrey*

**3:00 - 6:00 pm     Session 5b: Cuba (*Glass Box*)**

Chair: Chris Stover

Improvisations of a Quinto Player: Tone, Time, and Motive in Rumba's Lead Drum

*Fernando Benadon, Andrew McGraw*

Lines of Influence: Musical Transcription as Revelatory Tool

*Sue Miller*

The Complex Plane for Visualizing Quantitative Effects of Phase Interpretation on Inferred Clave Using Several Measures of Syncopation

*Mehmet Vurkaç*

Queer Bolero: Bolero Music as an Emotional Space Among Gay Men in Special-Period Cuba

*Moshe Morad*

6:00 - 7:30 pm     Dinner

7:30 pm             Sacred Harp Singing Demonstration and Workshop (*Fifth Floor Performance Space*)

*The New York City Sacred Harp*

## Friday, June 10

**9:00 am - 12:00** **Current Trends in Spectral Analysis: A Panel in Honor of Robert Cogan (Stiefel Hall)**

Chairs: Lawrence Shuster and John Latartara

Seismic Melody/Spectral Sorrow: Simbongsa's Lamentation for Kwaak-ssi from the Pansori epic *Simchung-ga*

*Jon Sakata*

*Khap*, Timbre, and the Non-Lexical Vocabale

*John Latartara*

Analyzing Sonic Design in Central Asian Multiphonic Throat Singing: Spectral Sets, Transformations, and Morphologies

*Lawrence Shuster*

Synthetic Climates and the (re)Presentation of Japanese Acoustic Ecologies

*Michael Gardiner*

**9:00 am - 12:00** **Session 6b: From Turkey to Central Asia (Glass Box)**

Chair: Stephen Blum

New Performance Approaches to Urban *Bağlama* Music: Theoretical Suggestions Towards Traditional *Şelpe* Techniques of *Bağlama*

*Ahmet Ozan Baysal, Sinan Ayyıldız*

Exploring Motivic Features for Understanding Modal Structure: The Case of Seventeenth-Century Turkish Vocal Songs

*M. Emin Soydaş*

Principles of Transmission and Collective Composition in Turkmen *Dutar* Performance

*David Fossum*

Lecture-Demonstration: The Analysis of Microtones in Ottoman/Turkish *Maqam* Music and Creating a Repertoire on Adjustable Microtonal Guitar

*Tolgahan Cogulu*

**12:00 - 1:00 pm** **Lunch**

**1:00 - 2:30 pm Keynote 2 (Theresa Lang Center)**

Jay Rahn, Coordinating Analyses of Tunings with Analyses of Pieces

**2:30 - 3:00 pm Coffee Break (Theresa Lang Center)**

**Poster Session 3** (see p. 11) (Theresa Lang Center)

**3:00 - 4:30 pm Session 7a: World Music in Popular Idioms (Stiefel Hall)**

Chair: Ellen Koskoff

Blending *Katajjaq* and Electronic Dance Music in Tanya Tagaq's "Uja"

*Robin Attas*

Pure Folk Metal: Hybridization of Musical Styles in Folk Metal Band Eluveitie

*Milena Schaller*

**3:00 - 4:30 pm Workshop (Glass Box)**

Using a Computer to Transcribe Monophonic Melodies: An Introduction to Praat Speech Analysis Software

*Aaron Pettigrew*

In preparation for the workshop, please visit <http://aaronpettigrew.com/files/aawm/> for downloads of software and sample files.

**4:30 - 6:30 pm Plenary Session: World Music Analysis in Music Scholarship Today (Theresa Lang Center)**

Panelists: Stephen Blum, Poundie Burstein, Robert Cogan, Ellen Koskoff, Peter Manuel, Martin Scherzinger, Gabriel Solis, Godfried Toussaint

Panayotis Mavromatis and Lawrence Shuster, Moderators

**6:30 - 7:30 pm Dinner**

**7:30 pm Concert: Richard Boukas Quarteto Moderno (Fifth Floor Performance Space)**

*Richard Boukas (guitar and voice), Lucas Pino (saxophone), Gustavo Amarante (bass), Mauricio Zottarelli (drums)*



## **Saturday, June 11**

### **9:00 - 10:30 am Session 8a: African Rhythm (*Stiefel Hall*)**

Chair: Richard Cohn

Healing on the Margins: Rhythm and Repetition in Gnawa Music

*Maisie Sum*

Collaborative Timelines: Metric Identity in Malinke Dance Drumming

*Tiffany Nicely*

### **9:00 - 10:30 am Session 8b: Indian Pitch Structures (*Room 750*)**

Chair: Somangshu Mukherji

Towards a Theory of Formal Functions for North Indian Classical Music

*Somangshu Mukherji*

A Comparative Study of the Impact of Different *Gamakas* on the Structure of the Mohanam Varnam, "Ninnu-kori": Investigating the *Gamaka* Box Notation System

*Jeremy Woodruff*

### **10:30 - 12:45 pm Session 9a: Africa (*Stiefel Hall*)**

Chair: David Racanelli

Pitch and Tuning in Beninese Brass Bands

*Lyndsey Marie Hoh*

Revisiting the Katanga Guitar Style(s) and the Origins of African Guitar Music

*David Racanelli*

Learning Oliver Mtukudzi's "Tuku Music" through Modular Loops

*Matthew Hough*

### **10:30 - 12:45 pm Session 9b: Statistical and Corpus Approaches (*Room 750*)**

Chair: Panayotis Mavromatis

Some Statistical Properties of Harmony and Voice Leading in *Shemokmedi* School Georgian Chant

*Matthew Arndt*

“There’s Gold in Them There Hills!,” or Mining for Drum Patterns: Computational Analysis of Balinese *Kendang Arja* Improvisation

*Leslie Tilley*

Automatic Detection of Outliers in World Music Collections

*Maria Panteli, Emmanouil Benetos, Simon Dixon*

**12:45 - 1:45 pm Lunch**

**1:45 - 4:00 pm Session 10a: Dance and Embodiment (*Stiefel Hall*)**

Chair: Gabriel Solis

Analyzing Traditional Hungarian Dance and Music: Developing a Framework from the Needs of Performance

*Judith E. Olson*

Embodied Performative Knowledge as Crucial Analytical Tool

*T. M. Scruggs*

*Ojú l'òròḣ wà* (meaning is in the eyes): The Role of Gaze in Oríkì Performance

*Aaron Carter-Ényì, David Aina, Quintina Carter-Ényì*

**1:45 - 4:00 pm Session 10b: Comparative and Phylogenetic Approaches (*Room 750*)**

Chair: Godfried Toussaint

After All, It Was About Music! Discovering Flamenco Genetics through a Pulse-Level Analysis

*Bernat Jiménez de Cisneros Puig*

The Evolution of Musical Gabonese Heritage: A Musical Phylogenetic Approach

*Sylvie Le Bomin, Evelyne Heyer, Guillaume Lecointre*

Measuring the Perceptual Similarity of Middle-Eastern Rhythms: A Cross-Cultural Empirical Study

*Godfried Toussaint*

## Poster Sessions (*Theresa Lang Center*)

Wednesday, June 8, 1:00 – 1:30 pm

Thursday, June 9, 2:30 – 3:00 pm

Friday, June 10, 2:30 – 3:00 pm

In addition to these dedicated times, posters will be on display from 12:00 to 6:00 pm Wednesday, Thursday, and Friday.

A Simple Overview of Musics throughout Gabon

*Jeremy Gardent, Sylvie Le Bomin*

Improvisation as Rhetoric within John Coltrane's Impressions

*Jeremy Grall*

Hypothesis of Polymetric Structures in Afro-Brazilian Music

*Gérald Guillot*

A Flexible Conception of Meter in Pacific Northwest Coast Aboriginal Music

*Kristi Hardman*

The Significance of the Acoustic Signature in Chinese Narrative Performance: New Discoveries through Praat Acoustic Analysis Software

*Francesca Lawson, Shawn Nissen*

*Kete: Ashanti* Royal Court Drumming from Ghana

*Ben Paulding*

Mathematical Thought and Zoomorphism in the Rhythmic Practice of Carnatic Percussion Performance

*N. Scott Robinson*

Rhythmic Analysis of Carnatic Style Percussive Music Using an Adaptive Time Domain Decomposition Method

*Konstantinos Trochidis, Carlos Guedes*

Comparative Study of Musical Gestures and Corporeality: The Case of Long-Necked Lutes in Iran and Central Asia

*Farrokh Vahabzadeh*