Program

Thursday 12 June 2014

09.15 registration
09.50 opening
10.00 oral session 1 (details)
11.30 poster session & coffee (details on posters)
13.15 lunch
14.30 keynote talk 1 (speaker: Martin Clayton)
16.00 oral session 2 (details)
18.00 Concerts: String instruments in Turkish folk music
Microtonal Guitar: Tolgaahan Coğulu, Bağlama: Erdem Simşek

Friday 13 June 2014

10.00 oral session 3 (details)
11.30 poster session & coffee
13.15 lunch
14.30 panel session: analysis software for the musics of the world
16.00 oral session 4 (details)

Martin Clayton
Martin Clayton is Professor in Ethnomusicology in Durham University. He studied at the School of Oriental and African Studies (SOAS) in London, where he obtained degrees in Music and Hindi (BA, 1988) and Ethnomusicology (PhD, 1993). His research interests include Hindustani (North Indian) classical music, rhythmic analysis, comparative musicology and early field recordings, British-Asian music and Western music in India. He previously worked at the Open University, and has taught a wide range of ethnomusicological courses at numerous other UK universities, besides contributing to OU teaching materials, and worked as Visiting Assistant Professor at the University of Chicago. He was a member of the Music sub-panel for the 2008 Research Assessment Exercise, and is also a panelist for the 2014 Research Excellence Framework.

LOCAL ORGANIZING COMMITTEE

- Andre Holzapfel (Bogazici University)
- Taylan Cemgil (Bogazici University)
- Esra Mungan (Bogazici University)
- Baris Bozkurt (Bahcesehir University)

The workshop is supported by the Compmusic Project.

PROGRAM COMMITTEE

- (Chair:) Peter Van Kranenburg (Meertens Institute)
- (Chair:) Matija Marott (University of Ljubljana)
- Christina Anagnostopoulou (University of Athens)
- Emmanouil Benetos (City University, London)
- Dániel P. Bíró (School of Music, University
Professor Clayton directed the "Experience and meaning in music performance" research project, which was funded by the Arts and Humanities Award Council: the co-authored book of the same name is published by OUP in October 2013. He is also co-organiser of a British Academy-funded international network dedicated to the study of entrainment in music, with Dr Ian Cross (University of Cambridge) and Professor Udo Will (Ohio State University).

Martin served for many years as committee member for the British Forum for Ethnomusicology (BFE) and the European Seminar in Ethnomusicology (ESEM), and serves on several editorial boards including the journals Music Analysis and Music Performance Research.

1. Oral session: Makam Music
Thursday 12 June, 10.00-11.30

Sertan Senturk, Sankalp Gulati and Xavier Serra
Towards Alignment of Score and Audio Recordings of Ottoman-Turkish Makam Music

Olivier Lartillot and Mondher Ayari
A COMPREHENSIVE COMPUTATIONAL MODEL FOR MUSIC ANALYSIS, APPLIED TO MAQAM AND MAKAM ANALYSIS

Emmanouil Benetos and Andre Holzapfel
Incorporating pitch class profiles for improving automatic transcription of Turkish makam music

2. Oral session: Symbolic collections
Thursday 12 June, 16.00-17.30

Peter Van Kranenburg and Berit Janssen
What to do with a Digitized Collection of Western Folk Song Melodies?

David Meredith
Using point-set compression to classify folk songs

Gregor Strle and Matija Marolt
Uncovering Semantic Structures within Folk Song Lyrics

3. Oral session: Performances
Friday 13 June, 10.00-11.30

Dorian Cazau and Olivier Adam
COMPARATIVE STUDY ON THE TIMBRE OF WESTERN AND AFRICAN PLUCKED STRING INSTRUMENTS

Scott Beveridge, Ronnie Gibson and Estefania Cano
PERFORMER PROFILING AS A METHOD OF EXAMINING THE TRANSMISSION OF SCOTTISH TRADITIONAL MUSIC

David Fossum and Andre Holzapfel
Exploring the Music of Two Masters of the Turkmen Dutar Through Timing Analysis

4. Oral session: Transcription
Friday 13 June, 16.00-17.30

Gonca Demir
The Transfer and Adaptation Stages of Turkish Folk Music Phonetic Notation System to Voice Educational/Doctrinal Applications: CantOvation Sing & See™

Daniel Peter Biro and Peter van Kranenburg
A COMPUTATIONAL RE–EXAMINATION OF BÉLA BARTÓK’S TRANSCRIPTION METHODS AS EXEMPLIFIED BY HIS SIRATÓ TRANSCRIPTIONS OF 1937/1938 AND THEIR RELEVANCE FOR CONTEMPORARY METHODS OF COMPUTATIONAL TRANSCRIPTION OF QUR’AN RECITATION

CONTACT
FMA2014 Organization

PREVIOUS EDITIONS
FMA 2013
FMA 2012 (Together with INFLA 3)
FMA 2011

WEB-PAGE PHOTOS
From left to right: Fieldwork in Crete (Andre Holzapfel), on Armenian music in Turkey (Burcu Yildiz), and on Hemshin music (Nil of Victoria)

Chris Walshaw
A STATISTICAL ANALYSIS OF THE ABC MUSIC NOTATION CORPUS: EXPLORING DUPLICATION

Poster sessions
Thursday 11.30-13.15, Friday 13 June, 11.30-13.15

Note: we will attempt to provide sufficient space to leave ALL posters hanging for the whole duration of the workshop. This way, we hope to provide sufficient opportunity for discussions over a cup of coffee/tea.

M. Kemal Karaosmanoğlu, Baris Bozkurt, Andre Holzapfel and Nilgün Doğrusöz
Dişiaçık
A symbolic dataset of Turkish makam music phrases

Georgi Dzhambazov, Sertan Sentürk and Xavier Serra
AUTOMATIC LYRICS-TO-AUDIO ALIGNMENT IN CLASSICAL TURKISH MUSIC

Klaus Frieler
Exploring phrase form structures. Part I: European Folk songs.

Klaus Frieler, Jakob Abesser and Wolf-Georg Zaddach
Exploring phrase form structures. Part II: Monophonic jazz solos

Maximos Kaliakatsos-Papakostas, Andreas Katsiavalos, Costas Tsougras and Emilos Cambouropoulos
HARMONY IN THE POLYPHONIC SONGS OF EPIRUS: REPRESENTATION, STATISTICAL ANALYSIS AND GENERATION

Manuel Tizon, Francisco Gomez and Sergio Oramas
Does Always the Phrygian Mode Elicit Responses of Negative Valence?

Thomas Fillon, Guillaume Pellerin, Paul Brossier and Joséphine Simonnot
An open web audio platform for ethnomusicological sound archives management and automatic analysis

Dorian Cazau, Olivier Adam and Marc Chemillier
A COMPUTATIONAL ETHNOMUSICOLOGY STUDY OF CONTRAMETRICITY IN THE TRADITIONAL MUSICAL REPERTOIRE OF THE MAROVANY ZITHER

Dorian Cazau and Olivier Adam
ON THE USE OF SCATTERING COEFFICIENTS IN MUSIC INFORMATION RETRIEVAL. APPLICATIONS TO INSTRUMENT RECOGNITION AND ONSET DETECTION ON THE MAROVANY REPERTOIRE

Nadine Kroher, Emilia Gómez, Mohamed Sordo, Francisco Gómez-Martín, Jose-Miguel Díaz-Bañez, Joaquin Mora and Chaachoo Amin
COMPUTATIONAL ETHNOMUSICOLOGY: A STUDY ON FLAMENCO AND ARAB-ANDALUSIAN VOCAL MUSIC

Luwei Yang, Elaine Chew and Khalid Z. Rajab
Cross-cultural Comparisons of Expressivity in Recorded Erhu and Violin: Performer Vibrato Styles

Münevver Köküer, Islah Ali-Maclachlan, Peter Jancovic and Cham Athwal
AUTOMATED DETECTION OF SINGLE-NOTE ORNAMENTS IN IRISH TRADITIONAL FLUTE PLAYING

Jan Van Balen, Frans Wiering and Remco Veltkamp
Cognitive Features for Cover Song Retrieval and Analysis

Dimitrios Bountouridis and Jan Van Balen
THE COVER SONG VARIATION DATASET