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## 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: [Tolgahan Coğulu](#), Bağlama: [Erdem Şimşek](#)

### 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)



European  
Research  
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The workshop is supported by the  
Compmusic Project.

### PROGRAM COMMITTEE

- (Chair:) Peter Van Kranenburg (Meertens  
Institute)

- (Chair:) Matija Marolt (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

of Victoria)

- J. A. Burgoyne (*ILLC, Universiteit van Amsterdam*)

- Emiliós Cambouropoulos (*Aristotle University of Thessaloniki*)

- Darrell Conklin (*Universidad del País Vasco*)

- Ewa Dahlig (*The Institute of Art of the Polish Academy of Sciences*)

- Bas De Haas (*Utrecht University*)

- Munevver Kokuer Jancovic (*Birmingham City University*)

- Berit Janssen (*Meertens Institute*)

- Ali Cenk Gedik (*Dokuz Eylül University*)

- Emilia Gomez (*Universitat Pompeu Fabra*)

- Paco Gomez (*Technical University of Madrid*)

- Fabien Gouyon (*INESC Porto*)

- Olivier Lartillot (*University of Jyväskylä*)

- Aggelos Pikrakis (*University of Piraeus*)

- Robert Reigle (*Istanbul Technical University*)

- George Tzanetakis (*University of Victoria*)

- Anja Volk (*Utrecht University*)

- Tillman Weyde (*City University, London*)

- Frans Wiering (*Utrecht University*)

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## CONTACT

FMA2014 Organization

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## PREVIOUS EDITIONS

FMA 2013

FMA 2012 (Together with INFLA 3)

FMA 2011

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## WEB-PAGE PHOTOS

From left to right: Fieldwork in Crete (Andre Holzapfel), on Armenian music in Turkey (Burcu Yildiz), and on Hemshin music (Nil

**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 Emiliós 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-Báñez, 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

