



University
of Glasgow



Performance

Workshop on Science and Music
Conference on Interdisciplinary Musicology
Anatomy of Listening Colloquium

30 August-3 September 2011, Glasgow

Hosted by:



Sponsored by:



The
Royal Society
of Edinburgh



A close-up, low-angle photograph of a piano keyboard. The keys are white and black, creating a strong sense of perspective as they recede into the distance. The lighting is soft, highlighting the texture of the keys and the gaps between them.

Cornelius Cardew 75th Anniversary Symposium

Cornelius Cardew (1936-1981) was an important figure in British new music. He worked with Stockhausen, who said, "He was one of the best examples that you can find among musicians because he was well informed about the latest theories of composition as well as being a performer."

The seven "paragraphs" of *The Great Learning* took shape as the Scratch Orchestra was founded and developed. What was the Scratch Orchestra? It can be succinctly defined as a turning point. The Scratch Orchestra made music together, taking its performances not only to concert venues but to village halls. It politicised its participants with questions of "for whom?" and "who decides?". Cardew answered by taking up Marxism-Leninism. He wrote, "I have discontinued composing music in an avant-garde idiom", and lists its fragmentation, its indifference to the real situation in the world today and its individualist outlook as reasons. Of particular importance is the period from 1978. He wrote such songs as *We Sing for the Future*, as well as *Boolavogue* for two pianos and the solo piano *We Sing for the Future*. He was on the threshold of a new flowering when killed in the winter of 1981.

The life and music of Cornelius Cardew were an integral whole. The importance of the 75th anniversary lies not in celebrating what has been or what might have been, but in celebrating what is and what is to come.

Note: See Sessions 4B & 6

Our three concurrent conferences are intended to promote cross-disciplinary research in science and music, to examine music from the viewpoint of listeners (rather than of producers) and to bring together scholars in the sciences, the humanities and musical practice.

Conference Organisers:

Conference Hosts:

Nick Bailey
(University of Glasgow)
Don Knox
(Glasgow Caledonian University).

Conference Office:

Denise Smith
Helen Lamour
(Room 2.11, George Moore Building, Glasgow Caledonian University)

Conference Secretary:

Graham Hair
(University of Glasgow)

Conference Assistants:

John O'Donnell
(University of Glasgow)
Cordelia Hall
(University of Glasgow)
Greta-Mary Hair
(University of Edinburgh)
Philip Wigham
(Manchester Metropolitan University)
Bryony Buck
(University of Glasgow)
Michelle Waldron
(University of Glasgow)
Jasmine Clarke
(University of Glasgow)

Audio-Visual Equipment:

Scott Beveridge
(Glasgow Caledonian University)

Videographer:

Emily Tilbury
(University of Glasgow)

Registration:

Contact with conference staff and hosts can be made via the "Sign-on Desks" at the following locations:

Tuesday, August 30 (between 1400 and 1700):

Ground Floor, Fraser Building, University of Glasgow: Building E2 on the U-of-G campus map, at the Southpark Avenue end (across Southpark Avenue from Wellington Church)

Wednesday, August 31 to Friday September 2

(at the beginning of morning and afternoon sessions and during lunch and tea/coffee breaks)
Outside Room CPD 02, First Floor, Continuing Professional Development Centre, Glasgow Caledonian University: Building 2 on the GCU campus map

Conference Venues:

**Room M 001,
George Moore Building,
Glasgow Caledonian University**
Building 6 on the GCU campus map.

**Room CPD 02,
First Floor,
Continuing Professional
Development Centre,
Glasgow Caledonian University**
Building 2 on the GCU campus map.

**The Chapel,
University of Glasgow**
Building A8 on the U-of-G campus map.

The Concert Hall, University of Glasgow

Building A12 on the U-of-G campus map.

The Recital Room, Glasgow City Halls

Located in Candleriggs, downtown Glasgow (on the left hand side going south from Ingram Street)

The Glasgow City Chambers

(not to be confused with the Glasgow City Halls)
Located in George Square, downtown Glasgow.

Buses will be provided to and from the GCU campus to other venues.

1 Conference on Interdisciplinary Musicology

2 Workshop on Science and Music

Sign-on and Opening Orientation: Tuesday, August 30, Afternoon (University of Glasgow)

Time	Venue	Event
1400	Fraser Building, University of Glasgow (E2 on the campus map)	Sign-on, orientation and collection of conference materials.
1700	University of Glasgow Chapel	Performance by Razia Sultanova, and Concert/Workshop of music by delegates Judith Shatin, Nicky Hind, and Tom Hall (with Scottish Voices Ensemble and Instrumentalists).
1830	University of Glasgow Chapel	Reception
1930	Buses to accommodation venues will leave from outside University of Glasgow Chapel	

Session 1A:

Wednesday, August 31, Morning (GCU M 001)

Chair: Graham Hair (University of Glasgow and MMU Manchester)

Time	Author(s)	Title
0930	Judith Shatin, University of Virginia: Department of Music Michael Kubovy, University of Virginia: Department of Psychology	Musical Necklaces: The Art and Science of Temporal Organization
1030	TEA	Several possible venues: see the list at the end of this document
1100	Emery Schubert, University of New South Wales	Preference, Emotion and Music
1200	Jennifer MacRitchie, Hubert Eiholzer, Conservatorio della Svizzera Italiana	Exploring the Perceptual Effects of Performers' Interpretations
1300	LUNCH	Several possible venues: see the list at the end of this document

Session 1B:

Wednesday, August 31, Morning (GCU CPD 02)

Chair: Nick Bailey (University of Glasgow)

Time	Author(s)	Title
0930	Marcelo Gimenes, Núcleo Interdisciplinar de Comunicação Sonora (Campinas State University, Brazil), Antônio Rafael Carvalho dos Santos, Instituto de Artes (Campinas State University, Brazil)	Improvisation and the Use of Interactive Systems in Musicology
1030	TEA	Several possible venues: see the list at the end of this document
1100	Murphy McCaleb, Tychonas Michailidis Birmingham Conservatoire, Birmingham City University	Making Sense: Sensory Input's Effect on Live Electronic Music Performers
1145	Adam R. Tindale, George Tzanetakis, Alberta College of Art & Design, University of Victoria	The E-Drum: A Case Study for Machine Learning in New Musical Controllers
1230	Philip Wigham & Carola Boehm, Manchester Metropolitan University	The BaserBow: An Instrument Based on the Exploration of the Concept of Mimetic Participation for the Development of Multi-Modal and Multi-Gestural Devices
1300	LUNCH	Several possible venues: see the list at the end of this document

3 Anatomy of Listening Colloquium

Session 2A:

Wednesday, August 31, Afternoon (GCU M 001)

Chair: Noorah al-Gailani (Curator of Islamic Civilizations, Burrell Collection, Glasgow)

Time	Author(s)	Title
1400	Martin Clayton & Laura Leante, The University of Durham, Department of Music	Imagery, Gesture and Listeners' Construction of Meaning in North Indian Classical Music.
1445	Sehvar Besiroglu & Yaprak Melike Uyar, State Conservatory of Turkish Music, Istanbul Technical University (Turkey)	Musical Aspects of the Representation of Whirling Dervish Rituals as Public Performance
1530	TEA	Several possible venues: see the list at the end of this document
1600	Razia Sultanova, University of Cambridge	From Lullabies to Laments: Rites of Passage in Uzbek Female Communities
1630	Valerie Ross, Universiti Teknologi MARA, Malaysia	Musical Learning Through Listening: Comparing Western and Non-Western Approaches
1700	Margaret Mackay, The University of Edinburgh	John Levy (1910-1976): Religious Exploration and Musical Quests in the East
1830	Buses to Glasgow City Chambers will leave from outside Glasgow Caledonian University	

Session 2B:

Wednesday, August 31, Afternoon (GCU CPD 02)

Chair: Nick Bailey (University of Glasgow)

Time	Author(s)	Title
1400	Carola Boehm, Manchester Metropolitan University	Exploring Methodological Issues around the Design of Music Information Systems
1445	Anna Jordanous, Bill Keller, University of Sussex	What Makes a Musical Improvisation Creative?
1530	TEA	Several possible venues: see the list at the end of this document
1600	Enric Guaus, Department of Sonology, School of Music of Catalonia, Barcelona, Spain. Jaume Ayats, Music in Contemporary Societies, Universitat Autònoma de Barcelona, Barcelona Spain.	Does Acoustics Contribute to Polyphonic Chants In Corsica?
1700	Mariana Lopez, Dr Sandra Pauletto, Department of Theatre, Film and Television, University of York	Virtual Acoustics and the Study of Music in the York Cycle
1830	Buses to Glasgow City Chambers will leave from outside Glasgow Caledonian University	

Session 3:

Wednesday, August 31, Twilight (Downtown Glasgow)

Time	Event
1900	Reception, Glasgow City Chambers
2100	Buses to accommodation venues will leave from outside Glasgow City Chambers

Session 4A:

Thursday, September 1, Morning (GCU M 001)

Time	Author(s)	Title
0900	Katherine L. Campe, Harvard Graduate School of Education, Cambridge, USA Brian L Kaufman, Conservatory Lab Charter School, Boston, USA	<i>El Sistema: Development Beyond the Orchestra</i>
0945	Melissa Dobson, Helena Gaunt, Guildhall School of Music & Drama, London	Musical and Social Communication in Expert Orchestral Performance
1030	TEA	Several possible venues: see the list at the end of this document
1100	Piotr Podlipniak, Department of Musicology, Adam Mickiewicz University, Poznan, Poland Edward Jacek, Gorzelanczyk Institute of Psychology, Department of Neuropsychology and Behavioral Genetics, Kazimierz Wielki University, Bydgoszcz, Poland	Music Performance Features and their Biological Function in Tonal Music
1145	Rytis Ambrazevicius, Kaunas University of Technology; Lithuanian Academy of Music and Theatre Robertas Budrys, Vilnius Music School "Azuoliukas" Irena Visnevskaya, Institute of Arts, Polish Academy of Sciences	Performance Rules in Academic and Traditional Music
1300	LUNCH	Several possible venues: see the list at the end of this document

Session 4B:

Thursday, September 1, Morning (Cornelius Cardew 75th anniversary symposium) (GCU CPD 02)

Chair: Michael Chant, composer (London)

Time	Author(s)	Title
0900	Michael Chant, Composer and Chair, Cornelius Cardew Concerts Trust	Music, Society and Progress
0930	Lesley Larkum, Head of Strings, Dulwich College.	The New and Tradition in the Music of Cornelius Cardew
1000	Hakim Adi, Emeritus Reader in History at Middlesex University	Working with Cornelius Cardew as a Political Activist
1030	TEA	Several possible venues: see the list at the end of this document
1100	Saroj Bains, Film-maker, Montreal	Film and Talk
1200	Kerry Yong, Natalie Tsaldarakis, Pianists, London	Discussion of performance
1300	LUNCH	Several possible venues: see the list at the end of this document

Session 5A:

Thursday, September 1, Afternoon (GCU M 001)

Chair: Don Knox (Glasgow Caledonian University)

Time	Author(s)	Title
1400	Mark D Plumbley, Director, Centre for Digital Music School of Electronic Engineering & Computer Science, Queen Mary University of London	Analysing Digital Music
1500	William Evans, University of Glasgow	A Performance and Composition-based New Model and Interface for Popular Digital Music Production
1530	TEA	Several possible venues: see the list at the end of this document
1600	Jane Ginsborg, Royal Northern College of Music Roger Chaffin & Alexander Demos, University of Connecticut	Preparation and Spontaneity in Performance: Effects on Subsequent Recall
1730	Buses to Glasgow City Halls Recital Room will leave from outside Glasgow Caledonian University	

Session 5B:

Thursday, September 1, Afternoon (GCU CPD 02)

Chair: Ingrid Pearson (Royal College of Music)

Time	Author(s)	Title
1400	Margaret McAllister, Berklee School of Music, Boston	Performance and Dissonance in the Two-Part Inventions of J. S. Bach
1430	Stephen Husarik, University of Arkansas, Fort Smith	Beethoven's Grotesque Comedy: Rhetorical Aspects of <i>Grosse Fuge</i>, Opus 133
1500	Kurt Ozment, Bilkent University, Turkey	What I Hear in Morton Feldman's <i>Why Patterns?</i> and <i>For John Cage</i>
1530	TEA	Several possible venues: see the list at the end of this document
1600	Luiz Gomez, University of Glasgow	Determination of Parametric Modal Parameters for String Instrument Models
1730	Buses to Glasgow City Halls Recital Room will leave from outside Glasgow Caledonian University	

Session 6:

Thursday, September 1, Twilight (Recital Room, Glasgow City Hall)

Time	Performers	Title
1800	Kerry Yong, Natalie Tsaldarakis, Michael Chant and Lesley Larkum	Recital of late works by Cornelius Cardew (1936–1981)
1930	Buses to accommodation venues will leave from outside Glasgow City Halls Recital Room	

Session 7A:

Friday, September 2, Morning (GCU M 001)

Time	Author(s)	Title
0900	Rytis Ambrasevicius, Kaunas University of Technology; Lithuanian Academy of Music and Theatre Robertas Budrys, Vilnius Music School "Azuoliukas" Irena Visnevska Institute of Arts, Polish Academy of Sciences	Validity of Acoustical Pitch Evaluations in Traditional Vocal Performance
0945	Katty Kochman, Dirk Moelants, Marc Leman, IPEM (Institute for Psychoacoustics and Electronic Music), Ghent University, Belgium.	Analysis of Embodied Cognition Through Gestural Articulation in Vocal Pedagogy
1030	TEA/COFFEE	Several possible venues: see the list at the end of this document
1100	Johanna Devaney, Music Technology Area, Schulich School of Music, Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT), McGill University, Canada Jonathan Wild, Music Theory and Composition Areas, Schulich School of Music, CIRMMT, McGill University Peter Schubert, Music Theory Area, Schulich School of Music, McGill University Ichiro Fujinaga, Music Technology Area, Schulich School of Music, CIRMMT, McGill University	A Study of Intonation Tendencies in a Professional SATB Ensemble
1200	Daniela Prem, Richard Parncutt, Centre of Systematic Musicology, University of Graz Annette Giesriegl, Department of Jazz, University of Music and Performing Arts, Graz Hubert Johannes Stiegler, Centre of Information Modelling, University of Graz	Jazz Vocal Sound: A Timbre Knowledgebase for Research and Practice
1300	LUNCH	Several possible venues: see the list at the end of this document

Session 7B:**Friday, September 2, Morning (GCU CPD 02)**

Time	Author(s)	Title
0900	Mark Pollard, The University of Melbourne, Department of Music	Reconstructing the Familiar: The Relationship Between Creative Process and Perception within My Recent Music
1000	Jonathan Pitkin, Royal College of Music	Raising Expectations: A Composer's Perspective on the Relationship Between Creative Practice and Music Psychology
1030	TEA/COFFEE	Several possible venues: see the list at the end of this document
1100	Nicky Hind, Independent Composer, California	Seizing the Moment: Rate of Change as a Key Parameter Towards Holding Listener Attention
1130	Tom Hall, Anglia Ruskin University	Unaligning Diatonicism: Listening and Composing Around Post-Atonal Tonality
1200	Jason Dixon, University of East Anglia Férdia Stone-Davis, Independent Scholar	The Given Note: Music, Attentiveness and the Enactment of Meaning
1230	Steve Tromans, Middlesex University	The Affective Potential of Listening in Solo Improvised Performance Practice: A Practice-as-Research Case Study
1300	LUNCH	Several possible venues: see the list at the end of this document

Session 8:**Friday, September 2, Afternoon (GCU M 001)**

Time	Author(s)	Title
1400	Richard Parncutt, Centre for Systematic Musicology, University of Graz Graham Hair, Science and Music Research Group, University of Glasgow, and Manchester Metropolitan University, with respondents Johanna Devany, Valerie Ross, Emery Schubert and Rytis Ambrazevicius	Symposium on Consonance and Dissonance in Theory, Practice and Science
1515	TEA/COFFEE	Several possible venues: see the list at the end of this document

Session 9A:**Friday, September 2, Afternoon (GCU M 001)**

Time	Author(s)	Title
1545	Clément Canonne, ENS de Lyon Nicolas B. Garnier, Laboratoire de Physique, ENS de Lyon	Emergent Structures in Collective Free Improvisation
1630	Olmo Cornelis, Joren Six, University College Ghent	Tarsos, Platform for Automated Tone Scale Extraction
1730	Buses to University of Glasgow Chapel leave from outside Glasgow Caledonian University	

Session 9B:

Friday, September 2, Afternoon (GCU CPD 02)

Time	Author(s)	Title
1545	Simon Waters, School of Music, University of East Anglia, Norwich Férdia Stone-Davis (Independent Scholar)	Repetition and Identity
1630	Marc Melo, University of Glasgow	Integrating Music-analytical and Performance Queries from a Unified Database
1730	Buses to University of Glasgow Chapel will leave from outside Glasgow Caledonian University	

Session 10:

Friday, September 2, Twilight, (University of Glasgow Chapel)

Time	Author(s)	Title
1830	Frauke Jürgensen: Soprano, University of Aberdeen; Ian Knopke BBC David Smith: various instruments, University of Aberdeen Caroline Ritchie: various instruments, Schola Cantorum Basiliensis	Lecture-Recital: Fifteenth-Century Performance Practice Issues and the Buxheim Organ Book
	There will be a display of <i>Musica Scotica</i> publications before and after this lecture-recital	
1930	Buses to accommodation venues will leave from outside University of Glasgow Chapel	

Session 11:

Saturday, Sept 3, Morning Concert Hall, University of Glasgow PLENARY SESSION

Chair: Margaret McAllister (Berklee School of Music, Boston)

Time	Author(s)	Title
0900	Katy Hamilton, Natasha Loges, Royal College of Music	The Practical Matters of Programming Text: Approaching Vocal Music Beyond the Traditional Lied
0945	Lawrence Mays, Australian National University	Listening to Recitative
1015	Jane Manning, soprano, London	Voicing <i>Pierrot</i>
1100	TEA/COFFEE	Fraser Building, University of Glasgow
1130	Anna Jordanous, University of Sussex	Evaluating the Creativity of Computational Music Improvisation Systems
1200	Nick Bailey, Science & Music Research Group, University of Glasgow	Machine-based Approaches to Performance-Tracking
1300	LUNCH	Fraser Building, University of Glasgow

General information

Where can I eat at GCU?

The Refectory

Located in the Hamish Wood Building (building 8 on the campus map)
 Hot breakfasts are served in the Refectory from 8.00AM and the Refectory is the principal venue for lunches.
 (8.00am-2.15pm Mon-Fri)

Venues for morning and afternoon tea, and light lunches:

Mbeki Fairtrade Café:

Ground floor, Govan Mbeki Building (building 5 on the campus map). This sells sandwiches, a selection of hot and cold drinks and snacks and is complemented by a series of vending machines providing soft drinks, crisps and confectionery.
 (8.30am-4.00pm Mon-Fri)

Saltire Café

Situated on the ground floor of the Saltire Centre (building 11 on the campus map). PC/internet access available.
 (8.30am-7.00pm Mon-Fri)

The Cyber Café

On the ground floor of the CPDC building (building 2 on the campus map). PC/internet access available.
 This sells products similar to *The Coffee Shop* and *Café Spark*

Staff Social Space:

Ground Floor Hamish Wood Building, next to Refectory.
 (8.30am-3.30pm Mon-Thur, 8.30am-3.00pm Fri)

www.gcu.ac.uk/staff/induction/firstweek/eating.html

Glasgow Map and University Locations





University
of Glasgow

