

Session 1: Sunday 10th June, 2007, 6:30pm. A recital of works for horn, violin and piano by [Don Banks](#), [Johannes Brahms](#), [Iain Matheson](#) and [Anthony Payne](#), performed by "Jane's Minstrels": Roger Montgomery (horn), Susanne Stanzeleit (violin) and Dominic Saunders (piano). The works by Matheson and Payne will form the basis of subsequent discussions.

Session 2

Tues 12th June, 2007: 10am–1pm, 2pm–5pm

Measuring Chopin: Applying Measurement Science to the B-flat minor Sonata. *Jennifer MacRitchie, CMT.* An overview of the methodology behind measuring performance parameters in order to provide insight into the otherwise ambiguous structure of the B flat minor Sonata finale. This includes a demonstration of a performance capture.

My Horn Trio: as composed, heard, analysed and interpreted.

Anthony Payne & Iain Matheson. Each composer will introduce his work, and there will follow a discussion between them and questions from the floor.

Listening and Singing Microtonally with the Rosegarden Codicil.

Graham Hair & the CMT. An account of a recent project funded by the AHRC of the UK, with soprano Amanda Morrison (BBC Singers, Steve Reich and Musicians, Scottish Voices...), clarinettist Ingrid Pearson (RCM), composer Graham Hair (University of Glasgow) and musicologist Richard Parncutt (University of Graz, Austria). When Graham Hair wrote pieces which use 19 divisions of the octave ("19-ET"), the CMT provided ear-training and performance analysis tools accurate enough to be useful to highly expert performers. Includes a live demonstration of 19-ET works performed by soprano Lisa Swayne.

Session 3

Wed 13th June, 2007: 10am–1pm, 2pm–5pm

Musical Form and the Multimedia Artwork. *Dr Margaret McAllister, Boston College Faculty of Music.* A focus on technical methods of creating musical narrative and how these interface with visual techniques in the composition of the multimedia artwork.

Modeling Performance Gesture with Algorithms Written in the Max Programming Language.

Bruce Mahin, Director, Radford University Center for Music Technology. What makes human musical performance gestures interesting and effective? The roles of dynamics, tempo alteration and articulation in phrase shaping are examined through audio and graphic computer models.

Ashitaka: an audiovisual instrument. *Niall Moody, CMT.*

Based on Michel Chion's notion of Synchronesis in film, a new audio-visual instrument is demonstrated, based on the idea that sound and visuals are linked through related motions.

There will follow a round-table discussion and questions from the floor on the relationship of the

process of composition to listening, measurement, analysis and interpretation.

Recording Everything. A demonstration by the whole team of methods developed at the CMT. We will record many different aspects of a live piano performance, store the results in a database, and manipulate them using a musically-relevant query. These methods have the potential to do for music what the world-wide-web did for text.

Listening to Music: Measurement, Analysis and Interpretation

A short series of recitals, talks and demonstrations with an interdisciplinary theme of how composed music is performed, measured, analysed, interpreted and understood by performers, theorists, scientists and the listening public.

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