

Third International Workshop on Folk Music Analysis (FMA2013)

Program

**6 and 7 June, 2013
Amsterdam, Netherlands**

Organizing Committee

Peter van Kranenburg (Meertens Institute, Amsterdam)

Berit Janssen (Meertens Institute, Amsterdam)

Anja Volk (Utrecht University)

Frans Wiering (Utrecht University)

Dániel P. Biró (University of Victoria)

FMA2013 is supported by: Meertens Institute, Utrecht University, University of Victoria, e-Humanities Group (KNAW), International Musicological Society.

Program Committee

Chairs

- Christina Anagnostopoulou (University of Athens)
- Anja Volk (Utrecht University, Netherlands)

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- Andre Holzapfel (Universitat Pompeu Fabra)
- Aline Honingh (University of Amsterdam)
- John Ashley Burgoyne (University of Amsterdam)
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- Emilios Cambouropoulos (Aristotle University of Thessaloniki)
- Ewa Dahlig (The Institute of Art of the Polish Academy of Sciences)
- Joren Six (University College Ghent, Belgium)
- Matija Marolt (University of Ljubljana)
- Olivier Lartillot (University of Geneva)
- Olmo Cornelis (University College Ghent, Belgium)
- Paco Gomez (Technical University of Madrid)
- Polina Proutskova (Goldsmiths, London)

Program Overview

Thursday 6 June

- 9.15 Registration
- 9.50 Opening and welcome by Hans Bennis, director of the Meertens Institute
- 10.00 Oral session “Methodological Considerations in FMA”
Chair: Anja Volk
- 11.40 Break
- 12.00 Oral session “Computational Approaches to Specific Musical Cultures 1”
Chair: Berit Janssen
- 13.15 1-minute poster presentations
- 13.30 Lunch & poster session
- 15.00 e-Humanities meeting & keynote talk by Dr. Emilia Gómez
Chair: Peter van Kranenburg
- c.16.30 Continuation poster session & drinks

Friday 7 June

- 9.00 Oral session “Computational Approaches to Specific Musical Cultures 2”
Chair: Frans Wiering
- 10.40 Break
- 11.00 Oral session “Computational Models of Specific Musical Aspects”
Chair: Christina Anagnostopoulou
- 12.15 Lunch and posters
- 14.00 Panel session on transcription
Chair: Ashley Burgoyne
- c.16.00 Demonstration by Naomi Sato (Sho) and Harrie Starreveld (Shakuhachi)
- c.16.30 Closing

Program in Detail

Oral Session

“Methodological Considerations in FMA”

Thursday 6 June, 10.00–11.40, Symposium room

Chair: *Anja Volk*

- Variability as a key concept: when *different* is *the same* (and vice versa)
Stéphanie Weisser and Didier Demolin
- Folk tune classification with multiple viewpoints
Darrell Conklin
- On computational modeling in ethnomusicological research: beyond the tool
Peter Van Kranenburg
- Investigating non-western musical timbre: a need for joint approaches
Stéphanie Weisser and Olivier Lartillot

Oral Session

“Computational Approaches to Specific Musical Cultures 1”

Thursday 6 June, 12.00–13.15, Symposium room

Chair: *Berit Janssen*

- Tempo and prosody in Turkish taksim improvisation
André Holzapfel
- Traces of equidistant scale in Lithuanian traditional songs
Rytis Ambrazevičius and Robertas Budrys
- A more informative segmentation model, empirically compared with state of the art on traditional Turkish music
Olivier Lartillot, Z. Funda Yazıcı and Esra Mungan

Poster Session

Thursday 6 June, 13.30–15.00, Canteen

1. Computer-assisted transcription of ethnic music
Joren Six and Olmo Cornelis
2. An content-based emotion categorisation analysis of Chinese cultural revolution songs
Mi Tian, Dawn A.A. Black, György Fazekas and Mark Sandler
3. Quantifying timbral variations in traditional Irish flute playing
Islah Ali-Maclachlan, Münevver Köküer, Peter Jančovič, Ian Williams and Cham Athwal
4. Introducing the Jazzomat project and the MeloPy library
Klaus Frieler, Martin Pfeiderer, Jakob Abesser and Wolf-Georg Zaddach
5. The churches' tuning
Enric Guaus and Jaume Ayats
6. On finding repeated stanzas in folk song recordings
Ciril Bohak and Matija Marolt
7. A computational study of choruses in early Dutch popular music
Jan Van Balen, Frans Wiering and Remco Veltkamp
8. Comparative description of pitch distribution in Cypriot melodies by analysing polyphonic music recordings
Maria Panteli and Hendrik Purwins
9. An original optical-based retrieval system applied to automatic music transcription of the marovany zither
Dorian Cazau, Marc Chemillier and Olivier Adam
10. Making Sense and Making Meaning in Musical Creativity: beyond purely Artistic-Aesthetic Processing in Egwu Amala
Ndubuisi Emmanuel Nnamani
11. Timbre and tonal similarities between the Turkish, Western and Cypriot monophonic songs using machine learning techniques
Andreas Neocleous, Maria Panteli, Nicolai Petkov and Christos N. Schizas

12. Towards a comprehensive and modular framework for music transcription and analysis
Olivier Lartillot and Mondher Ayari
13. Some quantitative indexes in the study of traditional musical scales and their genesis
Rytis Ambrazevičius
14. Wavelet-filtering of symbolic music representations for folk tune segmentation and classification
Gissel Velarde, Tillman Weyde and David Meredith

Keynote Talk & e-Humanities Group Meeting

Thursday 6 June, 15.00–16.30, Symposium room

Chair: Peter van Kranenburg

Emilia Gómez (Universitat Pompeu Fabra)

Towards Computer-Assisted Transcription and Description of Music Recordings

Automatic transcription, i.e. computing a symbolic musical representation from a music recording, is one of the main research challenges in the field of sound and music computing. For monophonic music material the obtained transcription is a single musical line, usually a melody, and in polyphonic music there is an interest in transcribing the predominant melodic line. In addition to transcribing, current technologies are able to extract other musical descriptions related to tonality, rhythm or instrumentation from music recordings. Automatic description could potentially complement traditional methodologies for music analysis. In this talk I will first present the state-of-the art on automatic transcription and description of music audio signals. I will illustrate it with our own research on tonality estimation, melodic transcription and rhythmic characterization. I will show that, although current research is promising, current algorithms are still limited in accuracy and there is a semantic gap between automatic feature extractors and expert analyses. Finally, I will present some strategies to address these challenges by developing methods adapted to different repertoire and defining strategies to integrate expert knowledge into computational models, as a way to build systems following a “computer-assisted” paradigm.

Dr. Emilia Gómez is postdoc researcher and assistant professor at the Music Technology Group (MTG), ICT Department in Universitat Pompeu Fabra (UPF), and graduated as a Telecommunication Engineer specialised in Signal Processing at Universidad de Sevilla. In July 2006, Emilia completed her PhD in Computer Science and Digital Communication at the UPF, on the topic of Tonal Description of Music Audio Signals. Her main research interests are related to melodic and tonal description of music audio signals, computer-assisted music analysis and computational ethnomusicology.



Oral Session

“Computational Approaches to Specific Musical Cultures 2”

Friday 7 June, 9.00–10.40, Symposium room

Chair: Frans Wiering

- Descriptive rule mining of Basque folk music
Kerstin Neubarth, Colin G. Johnson and Darrell Conklin
- Melodic contour representations in the analysis of children’s songs
Christina Anagnostopoulou, Mathieu Giraud and Nick Poulakis
- Traditional asymmetric rhythms: a refined model of meter induction based on asymmetric meter templates
Thanos Fouloulis, Aggelos Pikrakis and Emiliios Cambouropoulos
- Analysis of “Polish rhythms”
Ewa Dahlig-Turek

Oral Session

“Computational Models of Specific Musical Aspects”

Friday 7 June, 11.00–12.15, Symposium room

Chair: Christina Anagnostopoulou

- Idiom-independent harmonic pattern recognition based on a novel chord transition representation
Emilios Cambouropoulos, Andreas Katsiavalos and Costas Tsougras
- MIR model of vocal timbre in world’s cultures – where do we start
Polina Proutskova
- A probabilistic study of culture-dependent note association paradigms in folk music
Zoltán Juhász

Panel Session on Transcription

Friday 7 June, 14.00–c.16.00, Symposium room

Moderator: John Ashley Burgoyne

During the panel session, we will confront and compare various transcription methods, computational as well as traditional.

Panelists are:

- **Kofi Agawu** (Princeton University)
- **Dániel P. Biró** (University of Victoria)
- **Olmo Cornelis** (University College Ghent, Belgium)
- **Emilia Gómez** (Universitat Pompeu Fabra, Barcelona)
- **Barbara Titus** (Utrecht University)

Concert

Friday 7 June, c.16.00–16.30, Canteen

Demonstration by **Naomi Sato** on the Sho and **Harrie Starreveld** on Shakuhachi. These Japanese instruments are imported from China during the Tang dynasty (600-900) and were first used in the Gagaku orchestra. They will perform traditional- and contemporary music. Both players are member of the Atlas Ensemble.

Practical Information

Information for presenters

Talks

For each talk, a time-slot of 25 minutes is allotted in the program, including time for questions / discussion. Beamer and audio installation are available. The beamer is capable of 1600x1200 and has a standard VGA connector. The audio has a stereo mini jack plug connector. Bring your own adapters if necessary. Either bring your own laptop, or make use of the mac mini with Powerpoint for Mac 2011 that is available in the Symposium Room. Also a flip-over is available. Please, see the chair of your session before the start of it and check the equipment. Please, make use of the microphone all the time. The intention is to make video recordings of all talks and to publish these recordings online at an appropriate place afterwards. We follow an opt-out policy. If you indicate that you don't want your talk to be published, we will not do so. Please, let us know directly after the workshop.

Posters

For the posters, there are stands that can hold a poster at maximum size of A0 (1189 x 841 mm), either landscape or portrait. Please, put your poster up before the first session on Thursday and remove it directly after lunch on Friday. Particularly during lunch on Thursday, be prepared to stand close to your poster such that those who are interested will be able to find you.

Potentially, a poster session is a very effective way of presenting. There is direct feedback from those who are specifically interested in your research, which could result in new research ideas, collaborations, etc.

1-minute poster presentations

All poster presenters have the opportunity to introduce their poster to all of the workshop's participants during a poster presentation session on Thursday, directly before the lunch/poster session. Each poster gets max. 1 minute, which is sufficient to state your name and the subject of your poster. There is the opportunity to have 1 slide projected during your announcement. Please, provide us this slide at beforehand (preferably as pdf, or as powerpoint), otherwise we will project your name and the title of your poster. The order of presentations is the same as on page 5.

Meeting Rooms

The talks and the panel session will take place in the symposium room. The poster presentation, lunches and concert in the cafeteria. After entering the building, just walk down the (long) corridor until you reach the cafeteria. If you continue your walk (pass the white doors), the next room you will encounter at your left is the symposium room.

Wireless

In the Meertens Institute wifi is available. It should be possible to connect using your eduroam credentials. If you do not have eduroam access, or if it does not work, you could use the following:

User: *****

Pass: *****

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