

CIM08 – Titles and Authors

1	<p>Teachers' music knowledge and social representations of music Anna Rita Addressi, Department of Music and Performing Arts, University of Bologna Felice Carugati, Department of Education, University of Bologna Poster</p>
2	<p>Musical style again: A mathematical analysis of musical intertext Anna Rita Addressi, Dept of Music and Perf Arts, University of Bologna Mirko Degli Esposti, Department of Mathematics, Univ of Bologna, Italy François Pachet, CSL-SONY, Paris, France Poster</p>
3	<p>Confronting Jason Eckardt's Transience Brian Alegant, Oberlin College Conservatory Jonathan Hepfer, University of California-San Diego</p>
4	<p>On the Methodology of Structural Analysis in Byzantine and Classical Western Music - A Comparison Maria Alexandru, Aristotle University of Thessaloniki Costas Tsougras, Aristotle University of Thessaloniki</p>
5	<p>Tonal hierarchies in Sutartinės Rytis Ambrazevičius, Faculty of the Humanities, Kaunas University of Technology, Kaunas, Lithuania Irena Wiśniewska, Lithuanian Academy of Music and Theatre, Vilnius</p>
6	<p>Data mining approaches in formal music analysis Christina Anagnostopoulou, Department of Music Studies, University of Athens Darrell Conklin, Department of Computing, City University London</p>
7	<p>Inter-structures: a performative-philosophical typology of post-1945 piano repertoire Pavlos Antoniadis (University of California, San Diego) Danae Stefanou (Aristotle University of Thessaloniki)</p>
8	<p>Improving the Work Environment for Workers of Textile Factories by Control and Harmonizing Machinery Noises Dr Mohammad R Azadehfar (PhD Musicology) and Arash Azadeh (MA Acoustics), University of Arts, Tehran Poster</p>
9	<p>Get immersed in the structure of sound: a Schaefferian listening to overtone singing Marie-Cécile Barras, Anne-Marie Gouiffès, Francis Rousseaux Poster</p>
10	<p>Interactive strategies for analysing musical structure Dr Amanda Bayley, Reader in Performing Arts, Department of Music, University of Wolverhampton Prof Michael Clarke, Director of Research, School of Music Humanities and Media University of Huddersfield</p>
11	<p>Mathematical Approaches to Music Analysis: Schoenberg/Ullmann, Berg/Finney; Variations on a Theme Rachel Bergman and Linda Monson, George Mason University, USA Poster</p>
12	<p>Musical structures and technology as transcendence in Jonathan Harvey's music Bruno Bossis, MINT/OMF Paris – Sorbonne University and Rennes 2 University Jonathan Harvey, composer</p>
13	<p>Towards a trans-semiotics of rhetorical argumentation : considering the "genetic form" Liouba BOUSCANT, Université Lille 3 and Colin ROCHE, composer Poster</p>
14	<p>A symbolic liberation in the artistic forms after the Second World-War. The example of Architecture and Music Séverine BRIDOUX-MICHEL, National School of Architecture and Landscape, Lille, France Philippe MICHEL, Paris 8 University, St-Denis, France Poster</p>
15	<p>One Voice or Many? Compound Melody & Auditory Streaming Bryony Buck, Prof. Graham B. Hair, Dr. Nicholas Bailey Centre for Music Technology, University of Glasgow, UK Poster</p>
16	<p>'Tonal' vs 'atonal': Perception and tonal hierarchies Robertas Budrys, Lithuanian Academy of Music and Theatre, Vilnius, Lithuania Rytis Ambrazevičius, Faculty of the Humanities, Kaunas University of Technology, Kaunas, Lithuania</p>
17	<p>Auditory Streams in Ligeti's Continuum: A theoretical and perceptual study Emiliós Cambourooulos, Dept. Of Music Studies, Aristotle University of Thessaloniki. Costas Tsougras, Dept. Of Music Studies, Aristotle University of Thessaloniki.</p>
18	<p>Generation, Mechanical Structure, and Intrinsic Duality of the Glarean Modes David Clampitt, Yale University, Department of Music Thomas Noll, ESMUC Barcelona, Department of Theory and Composition</p>
19	<p>The interpenetrated musical structures in Turkey: Symphonic music as bricolage Ali ERGUR, Yiğit AYDIN, Uğur Zeynep GÜVEN Poster</p>
20	<p>A performance-composition based new model and interface for popular digital music production William Evans, University of Glasgow, Centre for Music Technology Nick Fells, Lecturer, Dept. of Music, University of Glasgow Poster</p>
21	<p>Iannis Xenakis's Writing and Outside-Time Musical Structures Dimitris Exarchos, Goldsmiths College, University of London Yannis Stamos, University of Warwick</p>
22	<p>Computer assisted statistical evaluation of chordal occurrence in Mozart's, Schubert's and Brahms' piano music as a contribution to the determination of individual compositional style. Eva Ferková, Peter Šidlik, Milan Ždimal, Academy of Music and Drama Arts, Bratislava, Slovakia Poster</p>

23	Physical modeling as a process for writing music Jose Miguel Fernandez, professional composer. Nicolas Montgermont, Institut d'Alembert, University Paris 6, CNRS, Ministry of Culture, Paris, France.
24	Parallel Successions of Perfect Fifths in the Bach Chorales George Fitsioris, Music Department, University of Athens Darrell Conklin, Department of Computing, City University London Poster
25	"Death" and Rebirth: An Archetypal Narrative in Liszt's B Minor Sonata. George Fitsioris and S. J. Iliopoulos Music Department, English Department, University of Athens, Greece
26	Recognition of the melody in a polyphonic symbolic score using perceptual knowledge. Anders Friberg, Speech, Music and Hearing, KTH, Stockholm Sven Ahlbäck, Royal College of Music, Stockholm
27	From score to expressive performance and back again – A study of two analytical approaches investigating the relationship between musical structure and musical expression. Sven Ahlbäck, Royal College of Music, Stockholm Anders Friberg, Speech, Music and Hearing, KTH, Stockholm
28	Automatic Makam Classification of Turkish Classical Music Recordings Ali C. Gedik, Barış Bozkurt and F. Acar Savacı Audio Processing Lab., Department of Electrical and Electronics Engineering, Izmir Institute of Technology, Turkey
29	Cultural relativity vs scientific universalism: emotions, identity and the "materials" of popular music Ali C. Gedik ¹ , Cem Callı ² , Firat Kutluk ³ , Timur Köse ⁴ , and Gorsev Yener ⁵ ¹ Department of Electrical and Electronics Engineering, Izmir Institute of Technology, ² Department of Radiology, Ege University, Turkey ³ Department of Musicology, Dokuz Eylul University (DEU), Turkey ⁴ Biostatistics & Medical Informatics, Ege University, Turkey ⁵ Department of Neurology, Dokuz Eylul University, Turkey Poster
30	Gothic Structures and Musical Compositions: Fiction, Criticism, and Early Romantic Music Jon-Tomas Godin, Université de Montréal, Canada Noelle Chao, University of California, Los Angeles, U.S.A.
31	Musical structure and perception of emotion: a cross-cultural study Kyriaki Zacharopoulou, Athanasia, D. Kyriakidou, and Eleni Lapidaki Department of Music Studies, Aristotle University of Thessaloniki, Greece.
32	Comparative Analysis of Music Recordings from Western and Non-Western Traditions by Automatic Tonal Feature Extraction and Data Mining Emilia Gómez and Perfecto Herrera Music Technology Group, Universitat Pompeu Fabra
33	Expressive Genres and Analysis of Performance in the Finale of Mahler's Third Symphony. Márta GRABOCZ, Université Marc Bloch, Strasbourg 2 (France), Joan GRIMALT, Escola superior de música de Barcelona (Espagne).
34	Phase-plane visualizations of gestural structure in expressive timing Maarten Grachten, Dep. of Computational Perception (CP), Johannes Kepler University (JKU), Austria Werner Goebel, Sequence Production Lab, McGill university, Canada Sebastian Flossmann, Dep. of CP, JKU, Austria Gerhard Widmer, Dep. of CP, JKU, Austria
35	The search for an environment in composition based on man, movement and the instrument. Francesca Guerrasio, PhD candidate (Musicology), l'Université Paris-Sorbonne (Paris IV) Maria Vastola, PhD candidate (Philosophy), l'Università Federico II (Naples) Poster
36	Performance Considerations of Proportional Crux Placement in the Scarlatti Sonatas: Interpreting the Golden Ratio Nancy Lee Harper (Associate Professor with Distinction, Departamento de Comunicação e Arte, Universidade de Aveiro, Portugal) José Tomás Henriques (Assistant Professor, Departamento de Ciências Sociais e Humanas, Universidade Nova de Lisboa, Portugal) Poster
37	Mathematical and musical structure: Concept – lattices of musical genre Alexandra Hänig (TU Bergakademie Freiberg, Germany) Tom Hellat (University Zurich, Switzerland)
38	A Survey of Melody Extraction Techniques for Music Information Retrieval Cihan Isikhan ¹ , Giyasettin Ozcan ² ¹ Department of Musicology, Dokuz Eylul University, Turkey ² Department of Computer Engineering, Dokuz Eylul University, Turkey
39	Structuring music, juxtaposing realities: A reflexive dialogue between musicology and anthropology through musical structure Kavouras, Pavlos, Professor of Cultural Anthropology, Faculty of Music Studies, The National & Kapodistrian University of Athens Hapsoulas, Anastasios, Lecturer of Ethnomusicology, Faculty of Music Studies, The National & Kapodistrian University of Athens Papapavlou, Maria, Lecturer of Ethnomusicology – Musics of the Mediterranean, Faculty of Music Studies, The National & Kapodistrian University of Athens
40	Proportion in Bach's Air from the French Suite in C minor Evangelia Kikou, Aristotle University of Thessaloniki, School of Music Studies, Thessaloniki, Greece Vasilis Karagiannis, Aristotle University of Thessaloniki, School of Dentistry, Thessaloniki, Greece
41	Identifying Contrapuntal Modules in Palestrina's Masses Frauke Jurgensen, University of Aberdeen, United Kingdom. Ian Knopke, Music Informatics, Indiana University, Bloomington, USA
42	Constrained automatic chord alignment and detection of musical structure Ian Knopke, Music Informatics, Indiana University, Bloomington, USA. Eric Nichols, Department of Computer Science, Indiana University, Bloomington, USA.

43	<p>Mozart's Intrigue: Context, Textuality and their Dissemination PyoungRyang Ko, Department of Musicology, University of Music & Theatre Leipzig, Germany. Gesine Schröder, Department of Composition/Music Theory, UMT Leipzig. Claus-Steffen Mahnkopf, Department of Composition/Music Theory, UMT Leipzig. Suk-yeong Mun, Department of Korean Language and Literature, Seoul National University, Korea. Kian Geiselbrechtinger, Department of Composition/Music Theory, Mannheim University of Music and Performing Arts, Germany.</p>
44	<p>Music as limes: preliminary concepts of the process-centered music analysis Airi Liimets, Kerri Kotta, Estonian Academy of Music and Theater</p>
45	<p>Does awareness of musical structure relate to general cognitive and literacy profile in children with learning disabilities? Magdalini Krommyda^a, Georgios Papadelis^b, Katerina Chatzikallia^c & Konstantinos Pasiadis^b. ^a Petra-Olympus Psychiatric Hospital, Greece ^b Department of Music Studies, School of Fine Arts, Aristotle University of Thessaloniki, Greece ^c Department of Psychology, Aristotle University of Thessaloniki, Greece</p>
46	<p>HARMONIC PULSATION AND SERIAL DENSITY Peter Kulichkin, State Institute for Art Studies, Moscow, Russia Natalia Zubareva, Perm State Institute of Arts and Culture, Perm, Russia</p>
47	<p>MUSICAL CHANGES FROM RURAL TO URBAN: "TÜRKÜ BARS" IN POPULAR CULTUR Prof. Ş. ŞEHVAR BEŞİROĞLU, State Conservatory of Turkish Music, Istanbul Technical University. Assistant Professor ASLI KAYHAN, Department of Philosophy, Kocaeli University</p>
48	<p>Temporal Experience in Ecclesiastical Chanting: A Collaborative Approach between Music Psychology and Byzantine Musicology. Eleni Lapidaki and Maria Alexandrou, Department of Music Studies, Aristotle University of Thessaloniki, Thessaloniki, Greece.</p>
49	<p>Melodic segmentations: Comparing listeners' responses with computer predictions Olivier Lartillot, University of Jyväskylä, Finland Mondher Ayari, Université Marc Bloch-Strasbourg 2, France</p>
50	<p>Musical Brokenness, Intentionality, and the Singer-Actor: A View From the Stage Edward D. Latham, Assistant Professor of Music Theory, Boyer College of Music and Dance, Temple University (Theory/Analysis) Roberta Sloan, Prof of Theater, School of Communications and Theater, Temple University (Performance, History of Theater) Dr. Susan Feagin, Research Professor of Philosophy, Editor, Journal of Aesthetics and Art Criticism, College of Liberal Arts (Philosophy)</p>
51	<p>Investigating structure of contemporary music applying tension design and empirical perception analysis Gerhard Lock, Faculty of Fine Arts, Department of Music, Tallinn University Maris Valk-Falk, Institute of Interpretation Pedagogics, Estonian Academy of Music and Theatre</p>
52	<p>Extracting musical structure from multi-modal performance analysis Jennifer MacRitchie, Centre for Music Technology, Glasgow University, UK Professor Graham Hair, Department of Music, Glasgow University, UK Dr Nicholas J. Bailey, Centre for Music Technology, Glasgow University, UK Stuart Pullinger, Centre for Music Technology, Glasgow University, UK</p>
53	<p>Charles Gounod's Ave Maria: textual versus performance analyses Eva Mantzourani, Canterbury Christ Church University, UK Tim Crawford, Goldsmiths, University of London, UK Stephen Cottrell, Goldsmiths, University of London, UK</p>
54	<p>Schenkerian Reduction as Search Alan Marsden, Lancaster Institute for the Contemporary Arts, Lancaster University, UK Geraint Wiggins, Department of Computing, Goldsmiths, University of London, UK</p>
55	<p>Music education and digital design: an interactive approach to structure Chloe Matus (Glasgow School of Art) Johannes Rubenz (University of Music & Performing Arts Mozarteum) Monika Oebelsberger (University of Music & Performing Arts Mozarteum) Martin Naef (Glasgow School of Art)</p>
56	<p>An Intelligent Tutoring System for Tonal Counterpoint: From Process to Structure Panayotis Mavromatis, Assistant Professor, Department of Music and Performing Arts, New York University Matthew Brown, Professor of Music Theory, Eastman School of Music</p>
57	<p>Musically Significant, Automatic Localisation of Note Boundaries for the Performance Analysis of Vocal Music. Douglas McGilvray, Centre for Music Technology, The University of Glasgow Graham Hair, Department of Music, The University of Glasgow Nicholas J Bailey, Department of Electronics and Electrical Engineering, The University of Glasgow Poster</p>
58	<p>ModusXXI: An Atonal Melody Generator Based on Lars Edlund's Modus Novus Methodology Alfonso Meave, Music Faculty of the Universidad Nacional Autónoma de México. Felipe Orduña, Laboratorio de Acústica y Vibraciones, CCADET-UNAM, Universidad Nacional Autónoma de México.</p>
59	<p>Sequenza VIIa and VIIb by Luciano Berio: a comparison from analytical and performance point of view Pierre Michel, Université Marc Bloch, UFR „Arts“, Département de musique, France Philippe Lalitte, Centre Georges Chevrier, Département de musicologie, Université de Bourgogne, France</p>
60	<p>Offenbach's Les Contes d'Hoffmann as an open work Elżbieta Nowicka – teatrologist, Adam Mickiewicz University, Poznan Jarosław Mianowski – musicologist, Adam Mickiewicz University, Poznan</p>
61	<p>SEARCHING FOR DEMARCATION CHARACTERISTICS IN TRADITIONAL AD-LIB COMPOSITIONS Triinu Ojamaa, Estonian Literary Museum Jaan Ross, University of Tartu and the Estonian Academy of Music and Theatre</p>
62	<p>Controlling Music Affective Content: A Symbolic Approach António Pedro Oliveira, Centre for Informatics and Systems, University of Coimbra, Portugal Amílcar Cardoso, Centre for Informatics and Systems, University of Coimbra, Portugal Poster</p>

63	<p>Musical meaning and logical inference from the perspective of Peircean pragmatism Luis Felipe Oliveira – Interdisciplinary Nucleus for Sound Studies (NICS), University of Campinas, Brazil Willem F.G. Haselager – Nijmegen Institute for Cognition and Information (NICI), Radboud University, The Netherlands Jônatas Manzollli – Interdisciplinary Nucleus for Sound Studies (NICS), University of Campinas, Brazil Maria Eunice Quilici Gonzalez – Philosophy Department, São Paulo State University, Brazil</p>
64	<p>Melodic Groupings and Segmentation in Atonal Pieces. Jose A. Ordoñana. University of Basque Country, Public University of Navarra and Music School of Bergara. Marcos Andrés. Public University of Navarra. Disciplines Involved: Musical Analysis, Empirical (perception, cognition). Poster</p>
65	<p>Beyond MIDI: Theoretical Foundations for the Voice-Instrument Digital Interface for Byzantine Music Fr. Nektarios Paris, Department of Music Science and Art, University of Macedonia, Thessaloniki, Greece Dionysios Politis, Department of Informatics, Aristotle University of Thessaloniki, Greece</p>
66	<p>Understanding and representing musical structures in music courses for beginners Milena Petrovic, Faculty of Music Belgrade Vera Milankovic, Faculty of Music, Belgrade Gordana Acic, Music school “V. Vuckovic”, Belgrade Nina Mihailovic, Music school “K.Manojlovic”, Belgrade poster</p>
67	<p>Structural Gravity Centre of Mozart’s Phantasië: Segmentation, Music-Semantic Functions, and Emotional Response Tijana Popovic Mladjenovic, Department of Musicology, University of Arts, Faculty of Music, Belgrade, Serbia Blanka Bogunovic, Institute for Educational Research; Faculty of Music, University of Arts, Belgrade, Serbia Marija Masnikosa, Department of Musicology, University of Arts, Faculty of Music, Belgrade, Serbia</p>
68	<p>Musical conception, para-musical events and stage performance in Jani Christou’s, The Strychnine Lady. Giorgos Sakallieros, PhD, Department of Music Studies, Aristotle University of Thessaloniki Konstantinos Kyriakos, PhD, Department of Theatre Studies, University of Patras</p>
69	<p>Investigating folk instrumental music through a framework of structure analysis Haris Sarris, Faculty of Music Studies, University of Athens Tassos Kolydas, Faculty of Music Studies, University of Athens Panagiotis Tzevelekos, Department of Informatics and Telecommunications, University of Athens</p>
70	<p>The ‘Tate St Ives’ Project Dr Simon Shaw-Miller, School of the History of Art, Film, and Visual Media, Birkbeck College, University of London: Dr David Gorton, Royal Academy of Music, University of London: composer.</p>
71	<p>Artificially Intelligent Accompaniment using Hidden Markov Models to Model Musical Structure Anna Jordanous, Music Informatics, Department of Informatics, University of Sussex, UK Alan Smaill, Centre for Intelligent Systems and their Applications, Department of Informatics, University of Edinburgh, UK</p>
72	<p>Multivariate Approaches to the Analysis of Musical Structure Using Hausdorff Measure Mike Solomon (University of Florida, Music) Nicholas Sharpe (University of Florida, Mathematics)</p>
73	<p>Jani Christou’s Mysterion (1966): music analysis through archetypal theatre Vicky Steiri, Goldsmiths College, University of London, UK Göze Saner, Goldsmiths College, University of London, UK</p>
74	<p>The history and aesthetics of the multiple total artwork: contemporary practices and the example of Karlheinz Stockhausen’s “Licht” Ivanka Stoianova and Danielle Follett, Université de Paris VIII à Saint Denis</p>
75	<p>Perceiving structures of musical performance: Outlines of acoustic events within orchestral seating arrangements, composer-performer relationship in Händel’s opera Giulio Cesare in Egitto as seen from the view of some ontological aspects Jani Suominen and Marjo Suominen, Institute for Art Research, Department of Musicology, University of Helsinki, Finland</p>
76	<p>Quantifying relationships between expressive and structural elements of music and musicians’ gestures Marc R. Thompson & Geoff Luck, Department of Music, University of Jyväskylä, Finland</p>
77	<p>The ‘depth’ of the ‘surface’, the ‘surface’ of the ‘depth’: Re-visiting Blacking’s theory on structures Dafni Tragaki, Dept. of History, Archaeology and Social Anthropology, University of Thessaly, Greece Emilios Tsekenis, Dept. of History and Anthropology, University of the Aegean, Greece</p>
78	<p>Music –Literature-Ideology: two Composers, one Poem Georgia-Maria Tserpe, 2nd Experimental School, Thessaloniki, Greece Marialena Karamouzi, Deutsche Schule Thessaloniki, Greece</p>
79	<p>Visualizing Macrocompositional Dynamics in the Works of Iannis Xenakis Charles Turner, Doctoral Candidate, Graduate Center, City University of New York, New York Marcel Hendrix, Universitair Hoofd Docent, Eindhoven Technical University, the Netherlands</p>
80	<p>Xenakis and Brownian Motion: an analytical and compositional exploration. Evaggelia Vagopoulou, Musicologist Tim Ward, Composer, Ionian and Macedonian Universities</p>
81	<p>Mozart’s Materials: An Empirical Approach to the Theory of Formal Functions Michel Vallières, Department of Music Theory and CIRMMT, Schulich School of Music, McGill University, Canada Daphne Tan, Eastman School of Music, USA William Caplin, Schulich School of Music, McGill University, Canada Joseph Shenker, Department of Music Theory, Schulich School of Music and Department of Psychology, McGill University, Canada Stephen McAdams, CIRMMT, Schulich School of Music, McGill University, Canada</p>
82	<p>Response of novice listeners to Hindustani classical music M. R. Velankar, Cummins College of Engineering, Pune, India. Dr. H. V. Sahasrabudde, Pune, India. Poster</p>
83	<p>Automatic Melodic Transcription of Flamenco Singing Emilia Gómez and Jordi Bonada Music Technology Group, Universitat Pompeu Fabra</p>

84	<p>Comparative Melodic Analysis of A Cappella Flamenco Cantes Francisco Javier Escobar-Borrego¹, Jose Miguel Díaz-Báñez¹, Emilia Gómez², Joaquín Mora¹ and Juan J. Cabrera¹ ¹ Universidad de Sevilla ² Universitat Pompeu Fabra</p>
85	<p>Rhythmic Similarity in Flamenco Music: Comparing Psychological and Mathematical Measures. Catherine Guastavino and Godfried Toussaint, Centre for Interdisciplinary Research on Music Media and Technology (CIRMMT) and McGill University, School of Information Studies Additional authors: Francisco Gómez, Fabrice Marandola, Rafa Absar.</p>
86	<p>Perception of Rhythmic Similarity in Flamenco Music: Comparing Musicians and Non-Musicians. Catherine Guastavino and Fabrice Marandola, Centre for Interdisciplinary Research on Music Media and Technology (CIRMMT) and McGill University, School of Information Studies Additional authors: Godfried Toussaint, Francisco Gómez, Rafa Absar</p>
87	<p>Functions and images in Greek art music utilizing Byzantine <i>echoi</i> Kostas Chardas, Aristotle University of Thessaloniki Maria Alexandru, Aristotle University of Thessaloniki</p>
88	<p>Sound Scale: perspectives on the contribution of flute's sound classification to musical structure Panayiotis KOKORAS (composition), Department of Music Studies, Aristotle University of Thessaloniki, Greece Olivier PASQUET (musical acoustics) Institute for music/acoustic research and coordination (IRCAM), France</p>
89	<p>Emergent musical structures and music as an emergence. A dialogue between aesthetics and composition practice Makis Solomos, musicologist, University Paul Valéry-Montpellier 3, France Agostino Di Scipio, composer, School of Electronic Music, Conservatory of Naples, Italy</p>
90	<p>Ecosystems and emergent structures in Di Scipio's music. Music theoretical and philosophical aspects Renaud Meric, RIRRA 21, University Paul Valéry-Montpellier 3, France Makis Solomos, RIRRA 21, University Paul Valéry-Montpellier 3, France</p>
91	<p>The "dual" form of Igor Stravinsky's "Piano-Rag-Music" : musical structure as result of a rearrangement process Angela Ida De Benedictis, Facoltà di Musicologia, Università di Pavia, Italia Massimiliano Locanto, Facoltà di Lingue e Letterature straniere, Università di Salerno, Italia Nicola Scaldaferrì, Facoltà di Lettere e Filosofia, Università degli Studi di Milano, Italia Desired presentation format: talk</p>
92	<p>MELRHYTHMIC STRUCTURALISM, IDENTITY AND MEANING IN NIGERIAN CONTEMPORARY ART MUSIC PRACTICE – A STUDY OF "IGEDE-BELL" BASS TECHNIQUE. Onyee N. Nwankpa, University of Calgary, Canada Ndubuisi E. Nnamani, Department of Music, University of Alberta, Edmonton, Canada Poster</p>
93	<p>Metastaseis and Sea Nymphs as scientific educational proposals Helena Maria da Silva Santana, Departamento de Comunicação e Arte, Universidade de Aveiro, Portugal Rosário Santana, Escola Superior de Educação da Guarda, Portugal</p>
94	<p>Musical Structure: Quotation, Revision, Influence in mid-20th-Century Music Professors David Schwarz (Cultural Studies), University of North Texas Graham Phipps (Music Theory), UNT Frank Heidelberg (Musicology), UNT</p>
95	<p>"Three tunes... one thousand "musical phrases" in greek traditional music. The composition of motives and musical phrases as an instrument in music education: An empirical study for the students of Dept. of Early Childhood Education at the University of Athens. Nikolas Tsafaridis, Dept. of Early Childhood Education, University of Athens, Greece Irina Theodosopoulou, Faculty of Folk and Traditional Music, T.E.I. of Epirus and Member of Educational Personnel, Studies in Greek Culture, Greek Open University</p>
96	<p>Memorization strategies of atonal music: the role of the musical structure Theodora Tsintzou (musicology-music psychology), Keele University UK Ermis Theodorakis (piano performance), Musical Academy of Leipzig Poster</p>
97	<p>Polyphonic music processing – computing an analysis Soren Tjagvad Madsen, Austrian Research Institute for Artificial Intelligence (OFAI), Vienna, Austria Anna Tjagvad Madsen, Independent researcher, Vienna, Austria</p>
98	<p>The role of expressive properties in musical structure: A perspective from philosophy of music and music education Elvira Panaiotidi, Department of Social Sciences, North-Ossetian State Pedagogical Institute, Russia currently: Musikwissenschaftliches Institut, Universität Hamburg, Germany Panagiotis Kanellopoulos, Department of Early Childhood Education, School of the Humanities, University of Thessaly, Volos, Greece Poster</p>
99	<p>Aspects of musical structure and functionality of electroacoustic media in the performance of ancient Greek tragedy – A composers' point of view (P. Velianitis) Anastasia Georgaki (music technology-informatics) Panayiotis Velianitis (composer)</p>
100	<p>The Space of Sound Lori Freedman (performer) Sharon Kanach (composer/musicologist) David Lieberman (architect)</p>
101	<p>Intonation in a new composition in 19-tone equal temperament Richard Parncutt, Department of Musicology, University of Graz, Austria Graham Hair, Music Department and Centre for Music Technology, University of Glasgow, Scotland</p>
102	<p>Perceptual evaluation of models for music segmentation Michael J. Bruderer, Technical University of Eindhoven, The Netherlands Martin F. McKinney, Philips Research, Eindhoven, The Netherlands Poster</p>
103	<p>Cognition-Based Segmentation for Music Information Retrieval Systems Justin de Nooijer, Frans Wiering, Anja Volk, Hermi J.M. Tabachneck-Schijf Department of Information and Computing Sciences, Utrecht University</p>