

Material Cultures of Music Notation: An Interdisciplinary Conference

Friday 20 – Sunday 22 April, 2018
Utrecht University

Day 1: Friday 20 April

09:00	Registration (a welcome desk will be open in the reception area from 09:00)	
10:15	Welcome	
10:30– 12:30	Session 1A: Materiality (K&S)	Session 1B: Identity I (BvZ)
	Scott Mc Laughlin (University of Leeds) Intra-play: Notating for contingent materiality in open-form works	Joseph S. Kaminski (Wagner College, Staten Island, New York) Jianpu simplified notation and the transmission of Chinese musical repertoire in New York's Chinatown
	You Nakai (New York University) Material bias: The nature of David Tudor's scores/instruments	Matthew Peattie (University of Cincinnati) Recall notation and twenty-first century orality
	Manuel Bärtsch (Bern University of the Arts HKB) Rolls, techniques, annotations. Notational workflows in Welte-Mignon research	Nicola Usula (Universität Wien) Memory and performance practice in a forgotten seventeenth-century notation system
	Naomi Woo (University of Cambridge) Perforating the subject: The Player Piano rolls of Conlon Nancarrow	Giovanni Varelli (University of Oxford) Musical graphs and the crafting of communal identity in early medieval Europe
12:30– 13:30	<i>Lunch</i>	

13:30– 15:00	Session 2A: Gender (K&S)	Session 2B: ANT approaches (BvZ)
	Elaine Fitz Gibbon (Harvard University) Encyclopedias and empty staves: Re-reading music in Hanne Darboven's Quartett ›88‹	Sean Gower (University of Cincinnati) (Re)hearing common sounds: Artistic community in the writing and art song of Pauline Viardot
	Kate Maxwell & Lilli Mittner (University of Tromsø) Notation and gender in Beck's <i>Song Reader</i>	Matthew Sargeant (Bath Spa University) Non-human affordance: Towards an emerging aesthetic force in performative contemporary music
	Erin McHugh (Royal College of Music) Organized (or deliberate) excess? Notating Salome's transgressive, singing body	Rachel Stroud (University of Cambridge) Objects, agency and Beethoven's late String Quartets
15:00– 15:30	<i>Tea/coffee break</i>	
15:30– 16:30	Invited speaker Beth Williamson (History of Art, University of Bristol)	
16:30– 1700	<i>Tea/coffee break</i>	
17:00– 18:30	Session 3A: Iconography (K&S)	Session 3B: Improvisation (BvZ)
	Laura Dolp (Montclair State University) Holbein's hymnal and the cosmology of place in painting	Walter van de Leur (University of Amsterdam / Conservatory of Amsterdam) 'People wrap their lunches in them': Duke Ellington and his written music manuscripts
	Sanna Raninen (Uppsala University) Material properties of music books in the art of Renaissance Italy	Marcel Cobussen (Leiden University) Notation and improvisation
	Tim Shephard (University of Sheffield) Embodied notations and notations of embodiment in early sixteenth-century Italian pictures	Mathias Maschat & Christopher Williams Notation and/as performance: A post-virtual account

Day 2: Saturday 21 April

09:30– 11:00	Session 4A: Print cultures (K&S)	Session 4B: Gesture and the body (BvZ)
	Sarah Fuchs Sampson (Syracuse University) 'As Sung by Signor Velluti': Print culture and creative provenance in late 1820s London	Chae-Lin Kim (Berlin University of the Arts) Deaf body beyond musical notation: Christine Sun Kim's <i>Scores and Transcripts</i>
	Louisa Hunter-Bradley (Royal Holloway, University of London) The making of a music type: Henri du Tour's typeface for Plantin's polyphonic music publications	Lara Pearson (Max Planck Institute for Empirical Aesthetics) Notation, gesture, and identity in South Indian art music
	Jacob Olley (Westfälische Wilhelms-Universität Münster) Stealing songs, selling melodies: Notation, print and the moral economy of music-making in nineteenth-century Istanbul	Annini Tsioutis (Université Paris Sorbonne) Nikos Skalkottas's innovative notation in the <i>32 Piano Pieces: A first step to a gestural analysis</i>
11:00– 11:30	<i>Tea/coffee break</i>	
11:30– 13:00	Session 5A: Copying (K&S)	Session 5B: Identity II (BvZ)
	Nicholas Bleisch (University of Cambridge) Imagined melody: Medieval song-notation as a performance practice in several 13th-century old French chansonniers	Chieh-Ting Hsieh (Freie Universität Berlin) Figure of Force: The concept and (non-) notation of rhythm in the Chinese traditional nan-kuan music
	Giulia Accornero (Harvard University) The end of the history of music notation?	David Maw (University of Oxford) Mediating minstrelsy: Notating instrumental identity in fourteenth-century polyphonic song
	Emanuel Signer (University of Cambridge) Musical canons as visual ornamentation: Some thoughts on examples from sixteenth- and seventeenth-century Italy	Frieda van der Heijden (Royal Holloway, University of London) A discussion of the function of music notation in secular manuscripts c. 1300
13:00– 14:00	<i>Lunch</i>	

14:00– 15:00	Invited speaker Kiene Wurth (Languages, Literature and Communication, Utrecht University)	
15:00– 15:30	<i>Tea/coffee break</i>	
15:30– 17:00	Session 6A: Performance cultures (K&S)	Session 6B: Transcription and representation (BvZ)
	Peter Asimov (University of Cambridge) Textual mediation and musical exoticism: The journey from Śārṅgadeva to Messiaen	Grace Kim (Massachusetts Institute of Technology) Sonata of Muybridge's horse galloping
	Amanda Bayley (Bath Spa University) The role of notation in developing an intercultural performance practice	Melle Kromhout (University of Cambridge) 'Nature has completely denied me a musical ear': Are musical notes sine waves, and why (not)?
	Alon Schab (University of Haifa) Performers of early music - Self-fashioning through notation	Patrick Valiquet (University of Edinburgh) Scoring the listener: Discipline and representation in acousmatic music
17:00	<i>Drinks reception (Faculty Club, University Hall)</i>	
18:30	<i>Conference dinner (pre-booking required) (Faculty Club, University Hall)</i>	

Day 3: Sunday 22 April

09:30– 11:30	Session 7A: Music as performance (K&S)	Session 7B: Technologies (BvZ)
	Petter Frost Fadnes (University of Stavanger) Alexander von Schlippenbach and the question of <i>Total Improvisation</i>	Harry Whalley (University for the Creative Arts) Projecting the pen: Real time composition using overhead projection
	Louis d'Heudieres (Bath Spa University) Colourful interactions: Composers, theatrical scores, and music as performance	Amy Brandon (Dalhousie University) Motor learning, perceptual patterns and guitar notation in augmented reality
	Graeme Boone (Ohio State University) Visualizing improvisational composition: The case of Dark Star	Ed Hughes, Chris Kiefer & Alice Eldridge (University of Sussex) The impact of networked musical notation technology on the experience of ensemble music making
	James Saunders (Bath Spa University) Notating group behaviours	Brian Miller (Yale University) Algorithmic agents, encoded ontologies, and digital corpora: On the objects of computational music theory
11:30– 12:00	<i>Tea/coffee break</i>	
12:00– 13:00	Invited speaker Roger Moseley (Music, Cornell University)	

Conference ends