

PROGRAM



**Nordic Network for the
Integration of Music Informatics,
Performance and Aesthetics**
www.nnimipa.org



contributes **two sessions of presentations**
on Thursday, July 18, 2013
at King's College, London
as part of the pre-conference activities in conjunction with

the Third Annual Conference of the



**Royal Musical Association
Music and Philosophy Study Group**

held at King's College London on July 19-20, 2013.

Wednesday, July 17, 2013

NNIMIPA members arrive in London and proceed to

<http://www.halls.london.ac.uk/visitor/garden/location.aspx>, our lodgings at University of London's Canterbury Hall, one of the three 'Garden Halls'.

Thursday, July 18, 2013

NNIMIPA Sessions as part of the Pre-RMA-MPSG Conference Activities.

King's College London, Strand, London WC2R 2LS

<http://www.kcl.ac.uk/campuslife/campuses/strand/StrandCampusLocation.aspx>

All are welcome!

10:30-13:30 NNIMIPA Session I (K2.31)

10:30-10:35

Welcoming Remarks

Cynthia M. Grund Associate Professor, Institute for the Study of Culture, University of Southern Denmark (SDU); Chief Coordinator for NNIMIPA and NNIMIPA-coordinator for SDU; NordForsk Project Manager

10:35-11:00

The Past, Current and Future State of the Art

Barry Eaglestone Senior Lecturer, University of Sheffield, UK (Retired)

Affiliated with NNIMIPA via The University of Southern Denmark

I offer a retrospective on the research I have done into music, information technology and creativity over the last few decades, the multi- and interdisciplinary nature of the area, the methods used and their limitations, the contributions my work has produced and, perhaps more importantly, the lack of contribution and the intractability of the research questions.

11:00-11.30

Pedagogies of Making Music with New Media

Alex Ruthmann

Associate Professor of Music Education and Music Technology, New York University (Steinhardt), New York, New York, USA

Affiliated with NNIMIPA via Grieg Academy, Bergen University College, Norway

This presentation will share pedagogical ideas grounded in new media practices with custom musical construction kits for use with MIT's Scratch visual programming environment and the EchoNest Remix API. Developments in MIR and interactive music technologies are creating new opportunities for education in musical performance, making and invention. Given that children increasingly have access to portable and online musical tools for music production, engineering and design, how should school- and community-based music educators respond to these innovations? The integration of these tools and practices into formal classroom environments raise pedagogical, philosophical and musical/aesthetic issues that challenge traditional notions of music education and performer-audience dynamics. For example: To what extent should the processes of musical analysis be scaffolded by technology? To what extent should musical and recording *fidelity* be maintained in new media experiences? What might be gained from new musical pedagogies inspired by making, invention and engineering design?

11:30-12:00

Philosophy of History and a Rethinking of Musicological Methods

David G. Hebert

Professor, Grieg Academy, Bergen University College, Norway
NNIMIPA Coordinator, GA-BUC

This paper will synthesize essential points from a book scheduled for publication in late 2013 that describes implications of recent debates in the philosophy of history for scholarship in the interdisciplinary field of historical ethnomusicology. Responding primarily to positions outlined by such notable historians as Peter Burke, Bruce Mazlish and Ged Martin, anthropologist Jack Goody, and philosopher Aviezar Tucker, I will argue that due to the rise of digitization and shifting perceptions of intellectual property and cultural rights, musicologists must reassess how the global musical past is most capably understood and communicated to a new generation of "digital natives". As music production and consumption have moved online to digital distribution platforms, the quality and range of instantly accessible musical sounds, experiences and knowledge have rapidly altered worldwide, with profound implications for contemporary musicianship as well as research and pedagogy. Due to the explosion of file sharing and such phenomena as audio post-production, "mashups", and virtual performance, previously unimaginable practices have rapidly proliferated in advance of substantive deliberation among music philosophers. Examples abound of developments that promise to dramatically reshape notions of public domain and scholarly access to both musical and social data, from the sphere of legislation (e.g. Article 10 of the European Convention on Human Rights, the recent SOPA/PIPA controversy, etc.) to expansion of the commercial "data mining" industry (as revealed by Mozilla Collusion software, and associated with such applications as Music Genome Project and Amazon Music), and various corporate partnerships between monopolizing technologies and government intelligence agencies (e.g. Google and NSA). I will demonstrate how in addition to enabling a robust reconsideration of practices associated with collection, storage, analysis (and leaking) of digital files, philosophy of history enables insights into how musicologists may more effectively respond to such challenges as the role of cognitive dissonance in cultural memory, narrative schema in music historiography, and teleological

distortions to the periodization and sociocultural foregrounding of aesthetic arguments and musical practices.

12:00-12:30

The Internet Age and Popular Culture as Reflected in the Mindset of Today's Guitar Students

Mika Sihvonen

Senior Researcher, University of Tampere, TRIM Research Center, Tampere, Finland
NNIMIPA Coordinator, UTA

In this presentation I will discuss the recent technology-related factors that popular culture has brought into the musical experience. The presentation is based on my observations as a guitar teacher during the last 14 years. Different technologies and trends, alongside with the development of the World Wide Web have changed the musical experience, music learning and comprehension of music cultures. When I started to work as a guitar teacher in music school, most of my guitar students hardly recognized any music apart from their own culture. Now, the media hits such as *Guitar Hero* and *Singstar* have increased awareness of different music styles. Also, computer software and tablet PC applications make it possible to produce music with high quality sound and publish it online for free.

Some argue that video-gaming experience, for instance, will foster a rather mechanistic mindset in students. Computer-based systems give instant feedback if the singing or "playing" are performed in the right way or wrong way. Perfect timing and perfect pitch are not the whole story, however. Successful TV-competition concepts such as *Idols* or *Talents* are offering mega-class popularity for a few lucky ones. On some occasions the music student may lose his or her interest for the hard work that learning music usually requires.

Of course, there are pros and cons in every new application or music competition concept. For instance, students are able to get to know music from different periods and recognize songs upon hearing them when they play the games. The TV singing competition may inspire teenagers to sing and learn music. In spite of the accumulation of top-of-the-chart songs, other music may also become part of a young person's life. In some cases teenagers could learn to recognize music from their parents' era and in some cases even start to listen to that music.

The main challenge may lie beneath the rapid development of the technology. Yet there are not suitable pedagogical approaches for supporting students with their different combinations of popular culture concepts and experimentations with music technology. The know-how might fragment into pieces and teachers are unable to follow the new trends in the world of the next generation. Also, the teacher's basic attitude may be reluctant. A teacher can be seen also as a guide to music cultures, and students really need guidance to survive in the complex media field with its be-a-celebrity kind of attitude.

Sometimes students do not reveal what their sources of inspiration have been when they wish to learn music. In short: to move ahead, there must be enough time for dialogue between teacher and student in order to attain mutual understanding.

12:30-13:00

Variations in Bass Strength over Time in Popular Music

Kristoffer Jensen

Associate Professor, Department of Architecture, Design and Media Technology, Aalborg University Esbjerg
NNIMIPA Coordinator, Aalborg University Esbjerg, Esbjerg, Denmark

I will discuss recent finding in the evolution of the relative strength of low frequencies (bass) over time in popular music. In part, I have discovered that there is a static law, saying that the relative bass strength is static until a given year, which is different depending on the frequency, but there exist also modulations on top of these static changes. The goal of this presentation is to discuss the

reasons for these modulations that may be related to genre, or perhaps societal changes. As such, this may be an indication of how music and society are related.

13:00-13:30

The Development of Some Empirical Approaches to Integrating the Physicality of Musical Performance with the Philosophy of Music

Cynthia M. Grund (on site)

Associate Professor, Institute for the Study of Culture, University of Southern Denmark; Chief Coordinator for NNIMIPA and NNIMIPA-coordinator for SDU; NordForsk Project Manager

William Westney (via video conference)

Paul Whitfield Horn Professor of Piano and Browning Artist-in-Residence, School of Music, Texas Tech University, Lubbock, Texas, USA; Hans Christian Andersen Guest Professorial Fellow at SDU 2009-2010; NNIMIPA delegate representing the University of Southern Denmark

In this paper we report and reflect on an in-progress empirical study of piano performance and how it is perceived. Selected as one of the charter projects funded within a groundbreaking initiative to promote transdisciplinary research at Texas Tech University in 2012, the study is specifically designed to address philosophical concerns about the interrelationship of musical meaning and embodiment. This research is being carried out by an international team comprising a concert pianist, a philosopher (the authors and presenters of the paper here summarized), a neuroscientist and an engineer specializing in motion-capture technology.

We introduced this study at last year's London NNIMIPA meeting, and much has happened since then:

Inspired by prior work on musical gesture by Godøy, Leman, Jensenius and others, the research team is pursuing the investigation of musical meaning and expression by first distilling the movements of performing instrumentalists into the movements of their avatars generated by markered motion capture technology. This remediation of their performances reduces the movement and gesturing of the performers to something that is perceived far more clearly in terms of form than is the case in raw video recordings.

During lab sessions conducted in October 2012, each pianist in the study was asked to give two renditions of an expressive piece by Grieg ("Cowherd's Song") and two renditions of a crisply technical one ("Scherzo") by Hummel. In every case the first rendition was to be played according to one specific instruction given by the researchers, and the second one according to a contrasting instruction. This pair of instructions was identical for all performers.

The next phase of experimentation in May 2013 moved the motion capture results into an innovative context of investigation. Two groups of subjects – (1) trained classical-music performers, and (2) others who have been identified as appreciators of classical music, but without any training as instrumentalists – were placed inside an fMRI apparatus wearing noise-cancelling headphones and positioned so as to view a computer screen. They watch and listen to the performances as reproduced on the avatar videos. A battery of questions answerable on a seven-point Likert scale was posed on the screen after each performance, and the subjects will answer these questions by simple cursor manipulation. The questions gauged degree of engagement, level of experienced congruence between the motions of the avatars and the music produced, experienced meaningfulness of the performances, and the like.

Much base-line neuroscientific research is available regarding the location of emotional, imaginative, and pleasure-related responses within the brain. Among the main motivations for involving brain-scanning technology are thus (1) to see what effects the clearly different performance strategies give rise to in the various brain centers; and (2) to compare the stated reactions of subjects with what is revealed by these brain patterns.

Video and audio documentation of the experiments will be shown, and this is interesting in its own right. There is much data processing left to do before definitive results are available; hopefully the full research team will be able to present some of these at the NNIMIPA-CMMR meeting in Marseille in October 2013.

We hope that - ultimately - we will be provided with some clues as to the character of the physical mechanisms that underlie our attribution of meaning to music. For more background information, please see <http://www.soundmusicresearch.org/TRA.html>.

13:30-14.30

Lunch Break

14:30-16:30

Other pre-RMA-MPSG-conference sessions – including the AGM of the RMA-MPSG -which NNIMIPA-delegates are welcome to attend.

16.30-17:00

Coffee Break

17:00-18:30 NNIMIPA SESSION II (St Davids Room)

17:00-17:30

Report on De Montfort Gesture-Data Analysis Project Using NNIMIPA-Data from the Lab Session in Oslo, February 2010

Jenny Carter

Principal Lecturer in Computing, Course Leader - MSc Intelligent Systems & Robotics and MSc Intelligent Systems, Centre for Computational Intelligence at De Montfort University, Leicester, UK
Affiliated with NNIMIPA since primo 2012 via The University of Southern Denmark

Samad Ahmadi, Reader in Optimisation and Computational Intelligence, Co-Director of the Virtual Reality and Assisted Living Research Group (Vir.AL); Member of the Center for Computational Intelligence (CCI); Principal Lecturer, School of Computer Science and Informatics, Faculty of Technology, De Montfort University, Leicester, UK

Affiliated with NNIMIPA since medio 2012 via The University of Southern Denmark

We heartily welcome Jenny Carter and Samad Ahmadi to their first NNIMIPA meeting. Jenny is responsible for having provided NNIMIPA with yet another "branch" at De Montfort University, Leicester, UK, and we look forward to hearing about the findings made by the DeMontfort group led by Jenny and Samad with regard to the Oslo data. (See <http://www.nnimipa.org/JWG.html> for some background). Jenny and NNIMIPA found each other through the mediation of Barry Eaglestone, and Jenny introduced us to Samad, so the network is truly, well, *networking!*

17:30-18:30 Concert lecture

Charles Valentin Alkan: The Pros and Cons of Virtuosity

Morten Heide

Pianist and Choral Director, NNIMIPA-delegate at large representing The Academy of Music and Dramatic Arts, Southern Denmark (AMDA), Odense, Denmark

As we celebrate the 200th anniversary of French composer Ch. V. Alkan (1813-1888), it's worth asking once again why this great and eccentric innovator within the piano repertoire isn't played more often, but is still overshadowed by his friends and contemporaries Liszt and Chopin, as well as by composers such as Schumann and Mendelssohn.

In today's presentation, I will propose some answers to the following questions:

- What qualities are to be found in Alkan's music?
- What can Alkan's piano music offer that is different from that of the other four composers?
- Even though Alkan's piano music is often described as impossible to play, is it all about tremendously difficult, hand-breaking virtuosity?
- Tradition and innovation are contradictions, so where do we place Alkan's music?
- And is there room or need for a revival of this great innovator's music today?

Throughout the lecture, the musical material under discussion will be exemplified by means of scores, recordings, and live piano performance by Morten Heide.

Friday, July 19, 2013

Day One of the Third Annual Conference of the RMA-MPSG. Please see the RMA-MPSG conference program
<http://www.musicandphilosophy.ac.uk/wp-content/uploads/2013/06/MPSG-2013-Website-Programme-Current.pdf> for details.

Saturday, July 20, 2013

Day Two of the Third Annual Conference of the RMA-MPSG. Please see the RMA-MPSG conference program
<http://www.musicandphilosophy.ac.uk/wp-content/uploads/2013/06/MPSG-2013-Website-Programme-Current.pdf> for details. Please note that during Parallel session IIIa. Gesture and Touch, **Kristoffer Jensen** (Aalborg University Esbjerg & NNIMIPA) & **Søren R. Frimodt-Møller** (Aalborg University Esbjerg & NNIMIPA) - will be presenting NNIMIPA-related work in a paper entitled **Capturing the Role of Gesture in Music Performance**.

Sunday, July 21, 2013

10:00-17:00 **NNIMIPA Network Planning and Coordination Day** at
<http://www.halls.london.ac.uk/visitor/garden/location.aspx>, University of London's Canterbury Hall, one of the three 'Garden Halls'. NNIMIPA members will be provided with an agenda.

Monday, July 22, 2013

Depart London.

NNIMIPA was officially established during the 2007-2008 academic year, when funding provided by the University of Southern Denmark at Odense was matched by **Nordplus** in order to establish this Nordic cooperative initiative. Nordplus continued to provide funding for NNIMIPA activities held during the 2008-2009 and 2009-2010 academic years in the form of grants which were matched by the participating institutions. **NNIMIPA became a research network under NordForsk (www.nordforsk.org) on September 1, 2010, with funding during 2010-2013 that has been extended to medio 2014.** The decision to award the grant was made by the director of NordForsk following an evaluation carried out by a panel of independent experts.

NNIMIPA: Nordic Network for the Integration of Music Informatics, Performance and Aesthetics investigates new perspectives upon the aesthetics and the philosophy of music suggested and facilitated by rapidly developing technologies for studying and producing music. The researchers and performers in the network approach music from a vantage point where information technology, communication and practice-based research are the focal points. Today's presentations provide a sampling of the work currently being done within the network.

Participating NNIMIPA institutions, coordinators and committees.

DENMARK

NNIMIPA-Committee, **Syddansk Universitet/University of Southern Denmark – SDU** (member since 2007):

Cynthia M. Grund cmgrund@ifpr.sdu.dk (Chief Coordinator for NNIMIPA and NNIMIPA-coordinator for SDU; NordForsk Project Manager; philosophy; Editor-in-Chief for *JMM: The Journal of Music and Meaning* www.musicandmeaning.net).

Samad Ahmadi, sahmadi@dmu.ac.uk (Reader in Optimisation and Computational Intelligence, Co-Director of the Virtual reality and Assisted Living Research Group (Vir.AL); Member of the Center for Computational Intelligence (CCI); Principal Lecturer, School of Computer Science and Informatics, Faculty of Technology, De Montfort University, The Gateway, Leicester, LE1 9BH, UK). Affiliated with NNIMIPA since medio 2012.

Jenny Carter, jennyc@dmu.ac.uk (Course Leader: MSc Intelligent Systems & Robotics; MSc Intelligent Systems. Centre for Computational Intelligence De Montfort University). Affiliated with NNIMIPA since primo 2012.

Barry Eaglestone (Senior Lecturer, U of Sheffield, UK -Retired; Cross-disciplinary application of IT to music and the humanities; databases).

Søren R. Frimodt-Møller soren@frimodt-moller.dk (Philosophy; Managing Editor for *JMM: The Journal of Music and Meaning* www.musicandmeaning.net)

Anne Helle Jespersen ahj@bib.sdu.dk (Research librarian in music; head of music section, Library of the University of Southern Denmark; ethnomusicology). Member of NNIMIPA-committee as of May 2012.

William Westney bill.westney@gmail.com (Hans Christian Andersen Guest Professorial Fellow at SDU 2009-2010; Paul Whitfield Horn Professor of Piano and Browning Artist-in-Residence, School of Music, Texas Tech University; piano, music pedagogy and philosophy of performance).

(Until ultimo 2011) Peter E. Nissen (Librarian; musicologist; member of the steering committee for *Den Virtuelle Musikkbibliotek*, www.dvm.nu).

(Until medio 2012) Bent Nielson (Formerly: Music pedagogy SMKS/ librarian SDU with responsibility for the jazz collection of the SDU Library; saxophonist). Joined NNIMIPA-committee in 2011.

NNIMIPA-Committee, **Syddansk Musikkonservatorium og Skuespillerskole** – SMKS (member since 2007 while still Vestjysk Musikkonservatorium/Academy of Music and Music Communication, Esbjerg, Denmark (VMK); as of 1/1-2010 renamed **Academy of Music and Dramatic Arts/Syddansk Musikkonservatorium & Skuespillerskole (SMKS)** after merging with the Carl Nielsen Academy of Music Odense/Det Fynske Musikkonservatorium (DFM) and The School of Dramatic Arts Odense/Skuespillerskolen ved Odense Teater (SkO)):

Fredrik Søegaard fsoegaard10@smksnet.dk (NNIMIPA-Coordinator for SMKS, guitar).

Inge Bjarke ibjarke@webspeed.dk (Music theory/piano.) Member as of May 2012.

Hanne Bramsen Buhl habuhl10@smksnet.dk (Piano).

Guri Frenning gufr@bib.sdu.dk (Librarian/musicologist/percussionist).

Helene Gjerris helene@gjerris.dk (Singing and Performance).

Member-at-large: Morten Heide post@mortenheide.dk (Piano/choral direction, www.mortenheide.dk).

NNIMIPA-Committee, **Aalborg University Esbjerg** (a.k.a. **Esbjerg Institute of Technology**) – AUE (member since 2007):

Kristoffer Jensen krist@create.aau.dk (NNIMIPA-Coordinator for AUE; Music informatics, electroacoustic composition and performance).

Søren R. Frimodt-Møller sfm@create.aau.dk (Music informatics, philosophy).

FINLAND

NNIMIPA-Coordinator, **Aalto University - AaU**, Helsinki, (Member as of February 2012):

Tere Vadén tereensio@gmail.com (Philosophy, hypermedia, practice-based research).

NNIMIPA-Coordinator, **University of Tampere – UTA** (member since 2007):

Mika Sihvonen, mika.sihvonen@uta.fi (Interactive Media, Digital Archives, Music Education). UTA-coordinator 2013-.

Mika Mustikkamäki mika.mustikkamaki@gmail.com (Information Studies, New Literacies, Media Education). UTA-coordinator as of primo 2012 and for the rest of 2012.

NNIMIPA/NordPlus, then Nordforsk coordinator: 2007-primo 2012: Tere Vadén tereensio@gmail.com (Philosophy, hypermedia, practice-based research).

NNIMIPA-Coordinator, **Sibelius Academy**, Helsinki – SiBa (member since 2007):

Lauri Vakeva lauri.vakeva@siba.fi (Music Education).

NNIMIPA/NordPlus Coordinator: 2007-2008 Ulla-Britta Broman-Kananen;

NNIMIPA/NordPlus /NordForsk Coordinator 2009- mid 2010 David Hebert. Student Associates:

Dāvis Ozolijs davis.ozolins@siba.fi; daozolin@siba.fi.

(At large) Josué Moreno jomoren01@gmail.com.

ICELAND

NNIMIPA-Coordinator, **Bifröst University – BU** (Member as of September 2010):

Sigrún Lilja Einarsdóttir sigrunlilja@bifrost.is (Socio-musicology with emphasis on choral culture); followed Njörður Sigurjónsson as NNIMIPA-Coordinator for BU).

NNIMIPA-Coordinator, **University of Iceland – UI** (Member as of September 2010):

Helga Rut Guðmundsdóttir helgarut@hi.is (Music education with emphasis on early childhood).

NORWAY

NNIMIPA-Coordinator, **Grieg Academy, Bergen University College – GA-BUC** (member as of 2011):

David Hebert davidgabrielmusic@yahoo.com (Ethnomusicology; music technology studies).

Member-at-large: Alex Ruthmann alex.ruthmann@gmail.com (music education, music technology, creative computation).

NNIMIPA-Coordinator at **Stord Haugesund University College** (member as of June 2012):

Oded Ben-Horin oded.ben@hsh.no (Science-music collaborations, vocal jazz, improvisations).

NNIMIPA-Coordinator at **University of Oslo – UiO** (member since 2009):

Alexander Refsum Jensenius a.r.jensenius@imv.uio.no (Musicology, music informatics, piano).

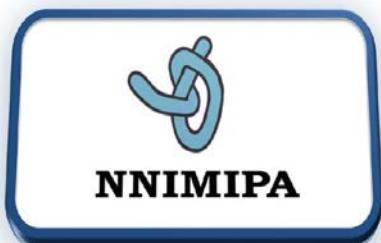
SWEDEN

NNIMIPA-Coordinator, **Kungliga Tekniska Högskolan/Royal Institute of Technology– KTH**, Stockholm (member since 2007):

Anders Friberg afriberg@kth.se (Music informatics, piano).

NNIMIPA-Coordinator, **Malmö Academy of Music, Lund University – MHM-LU** (member since December 2010):

Stefan Östersjö Stefan.Ostersjo@mhmlu.se (Practice-based research, performance studies, guitar).



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