

Off the Staves: Writing Music Before and After Conventional Notation  
Bangor University

**Programme**

**Day One:** Friday 26 March 2010

12:00-1:00	Reception/Registration Tea/Coffee and light lunch available on arrival.	<i>JP Foyer</i>
1:00-2:30	Session One: <i>Notation, Score Performance</i>	<i>JP Hall</i>
3:00-4:30	Workshop/Concert <b>Le Basile</b>	<i>Music Hall</i>
4:30-5:00	Keynote Speaker <b>James Saunders</b>	<i>Music Hall</i>
5:30-7:00	Buffet Dinner/Wine Reception	<i>Terrace Café</i>
7:30	BBC NOW New Music Concert	<i>PJ Hall</i>

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**Day Two:** Saturday 27 March 2010

9:30-11:00	Session Two: <i>The Old and the New</i>	<i>Music Hall</i>
11:00-11:30	Tea/Coffee	<i>Parry Williams</i>
11:30-1:00	Session Three: <i>Of Art and Graphic Notation</i>	<i>Music Hall</i>
1:00-2:00	Lunch	<i>Parry Williams</i>
2:00-3:30	Session Four:    a. <i>Of Silence and Numbers</i> b. <i>Music's Encoding Languages</i>	<i>Music Hall</i> <i>Smith Brindle</i>
3:30-4:30	Keynote Speaker <b>Jane Alden</b>	<i>Music Hall</i>
4:30	Closing Remarks	<i>Music Hall</i>

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Session One

*Notation, Score, Performance*

Chair: Jane Alden

**Notational Limitations in Engraving Software: Death to Artistic Creativity?**

Shaun David Crowdus, Bangor University

**Indeterminacy and Performance**

Gorwel Owen, Bangor University

**Freedom From/Freedom To: Ideological Aspects of the Relationship  
between Notation and Creativity**

Anthony Pryer, Goldsmiths' College, University of London

Session Two

*The Old and the New*

Chair: Anthony Pryer

**Reviving an Aural Tradition: The musical implications of performing from  
15th-century notation**

Graham Troeger Bier, University of York

**Uneasy Bedfellows? Medieval Notation, Graphic Notation, and Jacques  
Derrida**

Kate Maxwell, University of Glasgow

**Sound Which is Music, Sound Which is Not: musical concepts between the  
ninth and twentieth centuries**

Elina G Hamilton, Bangor University

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Session Three  
*Of Art and Graphic Notation*  
Chair: Pwyll ap Sion

**‘What Remains’: musical structure as a function of notation in experimental music**

Scott McLaughlin, University of Huddersfield

**When Music Meets Art: Connections and influences between music notation and visual arts in the mid-20th century**

Nicola Davico, Conservatorio di Torino – Italy

**Number and Numeral: The Relationship between the Piece, the Score, and Performance**

Joseph Kudirka, University of Huddersfield

Session Four (a)  
*Of Silence and Numbers*  
Chair: Thomas Schmidt-Beste

***Il Canto Sospeso: Reading Silence in the European Avant-garde***

Nicholas Melia

**The Compositional Use of Numerals in Music Notation**

Richard Glover, University of Huddersfield

**The Signs of Silence: Challenges of Notating ‘Nothing’, Then and Now**

Christian Thomas Leitmeir, Bangor University

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Session Four (b)

*Music's Encoding Languages*

Chair: George Athanasopoulos

**Extending an Inscriptive Metaphor for Music Encoding**

Richard Lewis, Goldsmiths, University of London

**Frameworks 3D: Adding Fluidity to Computer-Based Notation**

Richard Polfreman, University of Southampton

**Innovative Approaches to Scoring Music from the University of Edinburgh  
Composers and Sound Designers**

George Athanasopoulos, University of Edinburgh