

Moscow P.I. Tchaikovsky Conservatory
Московская государственная консерватория имени П.И. Чайковского

X EUROPEAN MUSIC ANALYSIS CONFERENCE
EuroMAC 10
X ЕВРОПЕЙСКИЙ КОНГРЕСС ПО МУЗЫКАЛЬНОМУ АНАЛИЗУ

ANALYSIS, THEORY AND HISTORY OF MUSIC: AND/OR/VS RELATIONSHIP
АНАЛИЗ, ТЕОРИЯ И ИСТОРИЯ МУЗЫКИ: ОБЪЕДИНЕНИЕ, КОНТРАСТ ИЛИ ПРОТИВОПОСТАВЛЕНИЕ

Moscow, Russia, September 20–24, 2021
Москва, Россия, 20–24 сентября 2021

PROGRAM
ПРОГРАММА

THE LIST OF KEYNOTE PRESENTATIONS
ПЕРЕЧЕНЬ ПЛЕНАРНЫХ ДОКЛАДОВ

OTM, Society for Theory of Music (Russia). Speaker: **Alexander Sokolov** (Moscow P.I. Tchaikovsky Conservatory). Subject: “**Post-scriptum as a mode of expression of a composer**”
Monday, 11.00–12.00

SFAM, French society for Music Analysis. Moderator of a round table: **Jean-Marc Chauvel** (Sorbonne University). Subject: “**What analysis does to musical works**”
Monday, 12.00–13.00

SMA, British society for Music Analysis. Speaker: **Catherine A. Bradley** (University of Oslo). Subject: “**Analysing Fragmentary Evidence: Revealing Remnants from a Medieval Motet Book in Stockholm**”
Monday, 13.00–14.00

ATAM, Associació de Teoria i Anàlisi Musicals. Speakers: **Pedro Purroy** (Zaragoza) and **Josep Margarit** (ESMUC, Barcelona). Subject: “**La abduction dans la pensée de Schenker**”
Tuesday, 11.00–12.00

HDGT, Croatian Association of Music Theorists. Speaker: **Sanja Kiš Žuvela** (University of Zagreb, Academy of Music, Croatia). Subject: “**Nikša Gligo’s Criteria of Evaluation of New Music of the 20th Century: A retrospective**”
Tuesday, 12.00–13.00

GMTH, Association of German-speaking Music Theory. Speaker: **Gesine Schröder** (Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy”, Leipzig and Universität für Musik und darstellende Kunst, Wien); Subject: “**Li Bai, set to music by European Composers. On relations between music, words and the cultivation of strangeness**”
Tuesday, 13.00–14.00

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SBAM, Belgian society for Music Analysis. Speaker: **Nicolas Meeùs** (Sorbonne University, SBAM). Subject: “**Music Notation as Analysis**”
Wednesday, 12.00–13.00

VvM, Dutch-Flemish Society for Music Theory. Panel discussion, participants: **John Koslovsky** (Conservatorium van Amsterdam / Utrecht University), **Cecilia Oinas** (Sibelius Academy / University of the Arts Helsinki), **Lea Fink** (Max Planck Institute for Empirical Aesthetics), **Yannis Rammos** (École Polytechnique Fédérale de Lausanne, Switzerland). Subject: “**Engaging Beethoven Today**”
Wednesday, 13.00–14.00

PTAM, Polish society for Music Analysis. Speaker: **Marcin Trzęsiok** (The Karol Szymanowski Academy of Music in Katowice, Poland). Subject: “**The dark side of the soul. A topical approach to Scriabin on the example of the 6th Piano Sonata**”
Thursday, 12.00–13.00

GATM, Italian society for Music Analysis and Music Theory. Speaker: **Mario Baroni** (Università di Bologna). Subject: “**Analysis of post-dodecaphonic languages. In memoriam Bruno Maderna (1920–2020)**”
Thursday, 13.00–14.00

SPIM, Sociedade Portuguesa de Investigação em Música. Speaker: **José Oliveira Martins** (University of Coimbra). Subject: “**Beyond the pitch/pitch-class dichotomy: register, altered octaves and the harmonic imagination in twentieth-century modernism**”
Friday, 12.00–13.00

SATMUS, Sociedad de Análisis y Teoría Musical. Speakers: **Cristóbal García** (Conservatorio Superior de Málaga, High Conservatory of Malaga) and **José Luis Besada** (Complutense University of Madrid). Subject: “**SATMUS: The First Year of Activities**”
Friday, 13.00–14.00

SDMT, Srpsko društvo za muzičku teoriju. Speaker: **Zoran Bozanic**, (Faculty of Music in Belgrade). Subject: “**Theoretical and Analytical Aspects of Musical Interpretation: Approach to Acoustic Dynamics**”
Thursday, 11.00–12.00

North-American Theory Welcome Session: “Schenkeriana, Schoenbergiana, Stravinskiana, Riemanniana and Cageana”
Participants: **Poundie Burstein** (Hunter College and CUNY), Subject: “**Schenker, Schenkerian Analysis, and Other Strange Bedfellows**”; **Severine Neff** (University of North Carolina, Chapel Hill), Subject: “**Symmetries and the Sonnet: Narratives of the Movement ‘Variations’ in Schoenberg’s Serenade**”; **Pieter van den Toorn** (University of California, Santa Barbara), Subject: “**Stravinsky: A Brief Definition of the Musical Materials**”; **Alexander Rehding** (Harvard University), Subject: “**Three Impromptu Encounters with Riemann**” and **David W. Bernstein** (Mills College), Subject: “**Cage Research at the Crossroads: ‘Where are We Going and What are We Doing’**”. Plenary session moderators **Michael Beckerman** (New York University) and **Ildar Khannanov** (Peabody Institute, Johns Hopkins University).
Wednesday, 18.30–22.00

TIME-TABLE

	Monday, 20	Tuesday, 21	Wednesday, 22	Thursday, 23	Friday, 24
9.00–10.00	Registration	13, 18, 21 A, 34	12 A, 14, 21 D	32 B, 38 B, 40 C, 48 B	33 B, 39 B, 46/3, 48 C, 50 A, 53 B
10.00–11.00	Opening				
11.00–12.00	OTM	ATAM	EuroT&AM	SDMT	
12.00–13.00	SFAM	HDGT	SBAM	PTAM	SPIM
13.00–14.00	SMA	GMTh	VvM	GATM	SATMUS
Break					
15.00–18.00 [6]	1 A, 22, 25 A/19, 35 A, 40 A, 42/52	5 A, 9 A, 21 B/P 2, 25 B, 31 A, 44/P 4	9 B/7, 10 A, 21 E/26, 38 A, 40 B	9 C, 15/10 B, 24/P 3, 27, 33 A, 39 A	43, 53 C/45, 54 A
Coffee Break					
18.30.00–22.00 [7]	1B/2, 4, 30, 35 B, 51 Concert	5 B/6, 17, 20/8, 21 C/32 A, 36/48 A, 31 B/53 A Reception	North American Panel	10 C, 23/50 B, 28, 37, 47, 49	11, 12 B, 16, 29/P 1, 54 B, 55 Closing 21.00

Explanation of symbols

The sessions have varied numbers of papers. For example, if the Session x has 8 papers, and Session y has 5 papers; altogether for the Sessions x and y, there are 13 papers – the number that fits into time, allotted for afternoon block and evening block. In order to fit all the sessions, we had to split some of the session into subsections A, B, C, etc.

Thus, for example, 1 A and 1 B are split between afternoon and evening blocks (out of 8 papers, first six are presented from 15.00 to 18.00 and the last two, after a short break – from 18.30 to 19.30; the rest of the evening block is taken by Session 2 (5 papers, from 19.30 to 22.00). In the Time-Table, the sessions that share the same block and follow each other are marked with dash, for example, 1B-2 means that the remnant of Session 1, the 1B is followed by the Session 2.

Sessions within a single time block that are separated with comma go in parallel. We have tried to keep not more than six parallel sessions in each block.

Lunch in most countries: 12 noon, Dinner in France, Netherlands, Italy, Germany, at 8 pm

Time differences with Moscow

Greece – the same as Moscow

China – 5 hours ahead. Lunch at 17 MT. Daytime available 9–16

France – 1 hour behind. Lunch at 11 MT. Available 10–21

London – 2 hours behind. Lunch at 10 MT. Available 11–21

Portugal – 3 hours behind. Lunch at 9 MT. Available 12–21

Brazil – 6 hours behind. Lunch at 18 MT. Available 15–21

New York – 7 hours behind. Lunch at 19 MT. Available 16–21

Chicago – 9 hours behind. Lunch at 21 MT. Available 18–21

L.A. – 10 hours behind. Lunch time in Moscow time: 22. Available 19–21 pm.

THE LIST OF SESSIONS

Chronological Topics

- *1 BYZANTINE THEORY [7]: A [5] and B [2]
- 2 MEDIAEVAL AND RENAISSANCE MUSICAL POETICS [4]
- *3 PALESTRINA's VESTIVA I COLLI [3]
- 4 RENAISSANCE TECHNIQUES, FORMS and GENRES [5]
- 5 BAROQUE TECHNIQUES, FORMS and GENRES [8]: A[5] and B [3]
- *6 THÉORIE ET ANALYSE DE LA MUSIQUE BAROQUE FRANÇAISE [4]
- 7 PARTIMENTI [2]
- 8 HISTORY OF GERMAN MUSIC THEORY [3]
- 9 CLASSICAL FORM [15]: A [5], B [4] and C [6]
- 10 ROMANTIC FORM [16]: A [6], B [3] and C [7]
- 11 CYCLICITY IN FRENCH MUSIC [5]
- 12 WESTERN ANALYTICAL APPROACHES TO RUSSIAN MUSIC [8]: A [3] and B [5]
- *13 MUSSORGSKY PICTURES AT AN EXHIBITION: A COMPUTER-DRIVEN SEMIOTIC INTERPRETATION [1 + Round Table]
- 14 RUSSIAN AND SOVIET MUSIC THEORY [4]
- 15 REVISITING TRISTANAKKORD [2]
- 16 ANALYSING SCRIBIN'S PIANO MUSIC [3]
- *17 INTERPRETING SCRIBIN [6]
- *18 STRAVINSKY: LE SACRE FOUR-HAND REDUCTION [4]
- *19 FROM STRAVINSKY TO MESSIAEN AND BOULEZ [1]
- 20 POLYPHONY IN THE 20th CENTURY [4]
- 21 20th CENTURY TECHNIQUES AND FORMS [18]: A [2], B [5], C[3], D [4], and E [4]

- *22 MUSIC OF SPECTRALISM [3]
- 23 NORTH and SOUTH: EUROPEAN PERSPECTIVE [5]
- *24 CHINESE MUSICAL-THEORETICAL TRADITION [5]
- 25 BOULEZ, XENAKIS, STOCKHAUSEN, BERIO, LIGETI: Analytical Approaches [10]: A [5] and B [5]
- 26 POLISH AVANTGARDE and POST-AVANTGARDE [2]
- *27 SERBIAN AVANT-GARDE [6]
- 28 JAZZ & ROCK [7]

- Non-chronological Topics*
- 29 UNIVERSALIA, INTERDISCIPLINARY AND EVOLUTIONARY MUSICOLOGY [4]
- 30 MATHEMATICS APPLIED TO MUSIC [6]
- 31 GENDER, RACE and ETHNIC IDENTITY [8]: A [6] and B [1] + Round Table
- 32 COGNITION, PSYCHOLOGY AND ANALYSIS [8]: A [4] and B [4]
- 33 MUSICAL SEMIOTICS, TOPIC and SCHEMATA THEORIES [12]: A [6] and B [6]
- 34 PHILOSOPHY, AESTHETICS and MUSICAL CRITICISM [4]
- 35 METHODOLOGY OF ANALYSIS [12]: A [6] and B [6]
- 36 ANALYSIS OF VOCAL MUSIC [5]
- 37 THEORIES and ANALYSES OF PERFORMANCE [7]
- 38 RHYTHM [10]: A [6] and B [4]
- 39 MODE, LAD, TONALITY [9]: A [5] and B [4]
- 40 THEORIES OF HARMONY [15]: A [5], B [6] and C [4]

*41 RECONNECTING MUSIC THEORY AND MUSICAL PRACTICE [2] (Cancelled)

42 SCHENKERIAN ANALYSES [3]

43 NEORIEMANNIAN ANALYSES [6]

44 AUDIO FEATURES, SYMBOLIC COMPUTATION AND PSYCHOACOUSTIC MODELS APPLIED TO ANALYSIS OF ORCHESTRATION [3]

45 MUSIC AND MULTI-MEDIA [3]

46 ANALYSES OF FILM MUSIC, MUSIQUE en IMAGE [3]

*47 MUSIC THEORY AND ANALYSIS IN SERBIA: STATUS, HISTORY, METHODS, PERSPECTIVES [5]

48 THEORETICAL ASPECTS OF FOLK MUSIC [9]: A [2], B [3] and C [4]

*49 MUSICAL TELEOLOGY [7]

*50 DECONSTRUCTING MUSIC THEORY [8]: A [6] and B [2]

51 NOTATION, TRANSCRIPTION, MANUSCRIPT STUDIES AND INFORMATION RETRIEVAL [7]

*52 PERFORMING BODIES, SOUNDING MACHINES: MUSICAL ANALYSIS AND/AS PERFORMANCE [3]

*53 INVARIANT AS A PRINCIPLE OF MODELLING OF THE MUSICAL PROCESS [12]: A [5], B [4] and C [3]

54 OPERA, BALLET AND MUSICAL THEATER [11]: A [6] and B [5]

55 HISTORY OF MUSIC THEORY, THEORY OF MUSIC HISTORY [5]

Asterisks mark the precomposed sessions

ALL PRESENTATIONS WILL BE DONE IN **ZOOM**

OVERALL DAILY TIME SCHEDULE

Morning sessions: 9.00–12.00 (Monday 9.00 Opening; 11.00 OTM keynote; Tuesday, Wednesday papers: 9.00–11.00)

Plenary session 12.00–13.00

Plenary session 13.00–14.00

Dinner time in Moscow 14.00–15.00, MSTeams OPEN TO ALL PARTICIPANTS FOR SOCIALIZING, with BREAKOUT ROOMS

Afternoon sessions: 15.00–18.00

Coffee break: 18–18.30, MSTeams OPEN TO ALL PARTICIPANTS, with BREAKOUT ROOMS

Evening sessions 18.30–22.00 (Wednesday: North American Plenary session; Friday, 21.00–22.00, Closing)

WE WILL LEAVE ZOOM CHANNELS OPEN FOR PRIVATE CONVERSATIONS IN THE FOLLOWING PERIODS:

S 22 Mo. 17.00–18.00

S 21 A Tu. 9.00–10.30

S 21 E We. 17.00–18.00

You will be able to communicate with your colleagues using the breakout rooms.

**MAIN PROGRAM
ПРОГРАММА**

September 20, Monday

09.00–10.00

Registration of participants. CONFERENCE HALL

10.00–11.00

OPENING of EuroMAC 10. CONFERENCE HALL

GREETINGS TO PARTICIPANTS

Alexander SOKOLOV

D. A., Honored Art Worker of Russia, Professor, Acting Rector of the Moscow P.I. Tchaikovsky Conservatory, Chairman of the Council of the Society for Theory of Music (OTM)

Nicolas MEEÛS

*Professor Emeritus of the Sorbonne Université, Permanent researcher at Institut de Recherche en Musicologie (IReMus, CNRS), Paris, France;
President of the Belgian Society for Music Analysis, Member of the Administrative Committee of the French Society for Music Analysis*

Valentina KHOLOPOVA

D. A., Honored Art Worker of Russia, Professor of the Moscow P.I. Tchaikovsky Conservatory, Chair of the Scientific Committee of the Society for Theory of Music (OTM)

Ildar KHANNANOV

Ph. D., Assistant Professor of Music Theory at Peabody Institute, Johns Hopkins University; Vice Chair of the Scientific Committee of the Society for Theory of Music (OTM)

Konstantin ZENKIN

D. A., Professor, Vice Rector for Research of the Moscow P.I. Tchaikovsky Conservatory, Member of the Council of the Society for Theory of Music (OTM)

11.00–12.00 CONFERENCE HALL

ОБЩЕСТВО ТЕОРИИ МУЗЫКИ (ОТМ), RUSSIA. KEYNOTE PRESENTATION

11.00

Alexander SOKOLOV

Moscow P.I. Tchaikovsky Conservatory, Russia

Keynote speech: “Post-scriptum as a mode of expression of a composer”

12.00–13.00 CONFERENCE HALL

SOCIÉTÉ FRANÇAISE D'ANALYSE MUSICALE (SFAM), FRANCE. KEYNOTE PRESENTATION

12.00

Jean-Marc CHOUVEL

Institut de Recherche en Musicologie (IReMus), Sorbonne Université, Paris, France

Keynote speech: “What analysis does to musical works”

13.00–14.00 CONFERENCE HALL

SOCIETY FOR MUSIC ANALYSIS (SMA), UNITED KINGDOM. KEYNOTE PRESENTATION

13.00

Catherine A. BRADLEY

University of Oslo, Norway

Keynote speech: “Analysing Fragmentary Evidence: Revealing Remnants from a Medieval Motet Book in Stockholm”

14.00–15.00 Break

15.00–18.00 SESSIONS 1 A, 22, 25 A/19, 35 A, 40 A, 42/52

Section 1 A “Byzantine and Ancient Russian Theory”. **Chair – Achilleas CHALDÆAKES. Auditorium 23**

Section 22 “Music of Spectralism”. **Chair – Bert Van HERCK. Auditorium 9**

Section 25 A “Boulez, Xenakis, Stockhausen, Berio, Ligeti: Analytical Approaches”. **Chairs – Georges BERIASHVILI and Anna REBRINA. Auditorium 21**

Section *19 “From Stravinsky to Messiaen and Boulez”. **Chair – Dainel Paes DE BARROS. Auditorium 21**

Section 35 A “Methodology of Analysis”. **Chairs – Mondher AYARI and Karina ZYBINA. Conference Hall**

Section 40 A “Theories of Harmony”. **Chairs – Gu WEI, Roberta VIDIC and Baiba JAUNSLAVIETE. Auditorium 38**

Section 42 “Schenkerian Analyses”. **Chair – Lauri SUURPÄÄ. Auditorium 18**

Section 52 “Performing Bodies, Sounding Machines: Musical Analysis And/As Performance”. **Chair – Karina ZYBINA. Auditorium 18**

18.00–18.30 Coffee Break

18.30–22.00 **SESSIONS** 1 B/2, 4, 30, 35 B, 51

Section 1 B “Byzantine and Ancient Russian Theory”. **Chair – Achilleas CHALDÆAKES. Auditorium 23**

Section 2 “Mediaeval and Renaissance Musical Poetics”. **Chair – Susan WEISS. Auditorium 23**

Section 4 “Renaissance Techniques, Forms and Genres”. **Chair – Yulia MOSKVA. Auditorium 21**

Section 30 “Mathematics Applied to Music”. **Chair – Egor POLIAKOV. Conference Hall**

Section 35 B “Methodology of Analysis”. **Chairs – Mondher AYARI and Karina ZYBINA. Auditorium 38**

Section 51 “Notation, Transcription, Manuscript Studies and Information Retrieval”. **Chair – Grigory MOISEEV. Auditorium 18**

22.00

The CONCERT OPENING of EuroMAC 10

RACHMANINOV HALL. Bolshaya Nikitskaya, 11. ПАХМАНИНОВСКИЙ ЗАЛ. Ул. Б. Никитская, 11

Music of Nikolay Sidelnikov and Giya Kancheli

NIKOLAY SIDELNIKOV

«Russian fairy tales»

Concert for twelve soloists (1968)

«STUDIO FOR NEW MUSIC» ensemble

Conductor

Honored artist of Russia

Igor DRONOV

Artistic director

Vladimir TARNOPOLSKY

НИКОЛАЙ СИДЕЛЬНИКОВ

«Русские сказки»

Концерт для 12 солистов (1968)

Ансамбль солистов

«СТУДИЯ НОВОЙ МУЗЫКИ»

Дирижер

заслуженный артист России

Игорь ДРОНОВ

Художественный руководитель

Владимир ТАРНОПОЛЬСКИЙ

GIYA KANCHELI

Nine miniatures for string orchestra

(2015)

Russian premiere

Chamber orchestra

«KOROLĚV ORCHESTRA»

Artistic director and conductor

Gregory KOROLĚV

Director

Alexandra MARKEVICH

ГИЯ КАНЧЕЛИ

Девять миниатюр

для струнного оркестра (2015)

Российская премьера

Камерный оркестр

«KOROLĚV ORCHESTRA»

Художественный руководитель и дирижёр

Григорий КОРОЛЕВ

Директор

Александра МАРКЕВИЧ

September 20, Monday. 15.00–18.00

<p>*1 A BYZANTINE AND ANCIENT RUSSIAN THEORY [5] Chair – Achilleas Chaldæakes</p> <p>Aud. 23 Mo. 15.00–17.30</p>	<p>22 MUSIC OF SPECTRALISM [3] Chair – Bert Van Herck</p> <p>Aud. 9 Mo. 15.00–16.30</p>	<p>25 A BOULEZ, XENAKIS, STOCKHAUSEN, BERIO, LIGETI: Analytical Approaches [5] Chairs – Georges Bériachvili and Anna Rebrina</p> <p>Aud. 21 Mo. 15.00–17.30</p>	<p>35 A METHODOLOGY OF ANALYSIS [6] Chairs – Mondher Ayari and Karina Zybina</p> <p>Conference Hall Mo. 15.00–18.00</p>	<p>40 A THEORIES OF HARMONY [5] Chairs – Gu Wei, Roberta Vidic and Baiba Jaunslaviete</p> <p>Aud. 38 Mo. 15.00–18.00</p>	<p>42 SCHENKERIAN ANALYSES [3] Chair – Lauri Suurpää</p> <p>Aud. 18 Mo. 15.00–16.30</p>
<p>15.00 Achilleas CHALDÆAKES National and Kapodistrian University of Athens, Greece axaldaiak@music.uoa.gr Towards a contemporary technique of the Analysis of the Byzantine Music</p>	<p>15.00 Bert VAN HERCK New England Conservatory, USA bertvanherck.lg@gmail.com Luc Brewaeys: Belgian Spectralist</p>	<p>15.00 Pavlos ANTONIADIS EUR ArTeC / Paris 8 (MUSIDANSE & AIAC), France katapataptwsi@yahoo.gr L'incarnation des algorithmes: Approches et technologies analytiques du point de vue de l'interprète dans l'œuvre pour piano seul Mists d'Iannis Xenakis</p>	<p>15.00 Alla KOROBOVA Ural M.P. Mussorgsky Conservatory, Ekaterinburg, Russia 2011korobova@mail.ru From <i>genus</i> to <i>genre</i>: the history of the theory of musical genre</p>	<p>15.00 Yurii ZAKHAROV V.S. Popov Academy of Choral Art, Russia n-station@yandex.ru К проблеме тональной централизации гармонических структур в музыке А. Брукнера (на примере Andante из Четвёртой симфонии)</p>	<p>15.00 Lauri SUURPÄÄ Sibelius Academy, University of the Arts Helsinki, Finland lauri.suurpaa@uniarts.fi An Individual Opposing the Crowd: The Capriccio of Haydn's String Quartet Op. 20 No. 2</p>
<p>15.30 Gerasimos Sofoklis PAPADOPOULOS National and Kapodistrian University of Athens, Greece axaldaiak@music.uoa.gr Towards a syntactic model of neo-Byzantine Music</p>	<p>15.30 Joshua MAILMAN Columbia University, USA jmailman@alumni.uchicago.edu Modeling Grisey's Vortex Temporum</p>	<p>15.30 Lyudmila LEIPSON Freie Waldorfschule Flensburg, Germany ludmila-leipson@yandex.ru Архитектурное моделирование как альтернативный метод анализа музыки Ксенакиса</p>	<p>15.30 Manon DECROIX Université côte d'azur, France dcrx.manon@gmail.com Repenser l'analyse formelle du poeme symphonique: un dialogue entre theorie et pratique</p>	<p>15.30 Therese DE GOEDE Conservatorium van Amsterdam, Netherlands degoede.therese@gmail.com Monteverdi's Harmonic Language and the Relevance of Early Continuo Treatises for its Understanding and Recreation</p>	<p>15.30 Olli VÄISÄLÄ Sibelius Academy, University of the Arts Helsinki, Finland olli.vaisala@uniarts.fi Harmony, Voice Leading, and "Idea" in Schoenberg's Op. 11/1</p>

September 20, Monday. 15.00–18.00

*1 A	22	25 A	35 A	40 A	42
<p>16.00 Antonia P. PAPAIOANNOU <i>National and Kapodistrian University of Athens, Greece</i> artdelallegria@gmail.com The Eight-Mode Cherybic Hymns of “Antonios the priest and oikonomos”: a comparative byzantine-musicological analysis</p>	<p>16.00 Rena FAKHRADOVA <i>Moscow P.I. Tchaikovsky Conservatory, Russia</i> rena.fakhradova@gmail.com О новом подходе к анализу сочинений Тристана Мюряя</p>	<p>16.00 Georges BERIACHVILI <i>Stanislas High School, Paris, France; Tbilisi State Conservatoire, Georgia</i> beriachvili_georges@yahoo.fr How can we approach Stockhausen and Xenakis with the Theory of intonation</p>	<p>16.00 Mondher AYARI <i>Université de Strasbourg & Ircam-CNRS, France</i> ayari@ircam.fr, ayari@unistra.fr Création / Musique / Culture: Approche psychologique et ethnomusicologique du phénomène de l’écoute</p>	<p>16.00 Gianluca DAI PRÀ <i>GATM, Italy</i> gianluca.dai.pra@gmail.com A genealogic-structural hypothesis of harmonic dualism</p>	<p>16.00 Catello GALLOTTI <i>Conservatory of Music Giuseppe Martucci, Salerno, Italy</i> catello.gallotti@consalerno.it Redefining Schenker’s Principle of Unterbrechung</p>
<p>16.30 Polykarpos TIMBAS <i>National and Kapodistrian University of Athens, Greece</i> polykarpos.violin@gmail.com Understanding the structure of a melismatic byzantine composition: The analysis of Petros Bereketes’ “octaechos” communion hymn</p>		<p>16.30 Nena BERETIN <i>Phoenix, Sydney, Australia</i> nberetin@phoenixcentralpark.com.au Evaluating the critical reception of Luciano Berio’s Stanza within Patrik Juslin’s code levels’</p>	<p>16.30 Yvonne TEO <i>Durham University, United Kingdom</i> yvonne.teo1@yahoo.com Theoretical Hybridity and Post-tonal Tension</p>	<p>16.30 Hiroko NISHIDA <i>Kyushu University, Japan</i> nishida.hiroko@gmail.com Interdisciplinarity in Hugo Riemann’s Music Theory in the 1910s and the “Harmonic Relatedness”</p>	<p>*52 PERFORMING BODIES, SOUNDING MACHINES: MUSICAL ANALYSIS AND/AS PERFORMANCE [3] Chair – Karina Zybina Aud. 18 Mo. 16.30 – 18.00</p>
					<p>16.30 Karina ZYBINA <i>University of Salzburg; University Mozarteum, Austria</i> kzybina1983@gmail.com Music Analysis and/as/vs Performance Broadening Horizons</p>

September 20, Monday. 15.00–18.00

*1 A Aud. 23	25 A Aud. 21	35 A Conference Hall	40 A Aud. 38	*52 Aud. 18
<p>17.00 Zivar GUSEINOVA St. Petersburg N.A. Rimsky-Korsakov Conservatory, Russia zivar.guseinova@yandex.ru Структурно-аналитические воззрения мастеров церковно-певческого искусства</p>	<p>17.00 José Luis BESADA Universidad Complutense de Madrid, Spain besadajl@gmail.com Anne-Sylvie BARTHEL-CALVET Université de Lorraine / Labex GREAM, Université de Strasbourg, France anne.sylvie.barthel@mac.com Les “roues dentées” de Xenakis: ancrages matériels pour une conceptualisation spatiale du temps</p>	<p>17.00 Anna ALYABYEVA Moscow A.G. Schnittke Institute of Music, Russia aliabieva_a@mail.ru Традиционные категории формообразования в музыке Юго-Восточной Азии</p>	<p>17.00 Gu WEI Peabody Conservatory of The Johns Hopkins University, USA guwei1991@hotmail.com Harmonic Functionality in Steve Reich’s Piano Phase, Tehillim, and Quartet</p>	<p>17.00 Inja STANOVIĆ University of Huddersfield, United Kingdom inja.stanovic@gmail.com (Re)constructing Early Recordings: a guide for historically-informed performance</p>
	<p>*19 FROM STRAVINSKY TO MESSIAEN AND BOULEZ [1] Chair – Dainel Paes de Barros Aud. 21 Mo. 17.30–18.00</p> <p>17.30 Daniel Paes DE BARROS University of Lavras, UFLA; University of São Paulo, USP, Brazil danielpbarros@gmail.com Alexy VIEGAS DE ARAÚJO State University of Paraná, UNESPAR; University of São Paulo, USP, Brazil alexyviegas@gmail.com Adriana Lopes MOREIRA University of São Paulo, USP, Brazil adrianalopes@usp.br Le Sacre du Printemps as an argument for Messiaen and Boulez</p>	<p>17.30 Violetta YUNUSOVA Moscow P.I. Tchaikovsky Conservatory, Russia VNYunusov@yandex.ru Специфика традиционного инструмента и проблемы анализа традиционной и современной музыки Азии</p>		<p>17.30 Matthew WERLEY University of Salzburg, Austria matthew.werley@sbg.ac.at An „absolute coalescence” or analytical cul-de-sac Reconstructing the choreography of Grete Wiesenthal’s musical- dance collaborations, ca. 1908</p>

September 20, Monday. 18.30–22.00

<p>*1 B BYZANTINE AND ANCIENT RUSSIAN THEORY [2] Chair – Achilleas Chaldæakes</p> <p>Aud. 23 Mo. 18.30–19.30</p>	<p>4 RENAISSANCE TECHNIQUES, FORMS and GENRES [5] Chair – Yulia Moskva</p> <p>Aud. 21 Mo. 18.30–21.00</p>	<p>30 MATHEMATICS APPLIED TO MUSIC [6] Chair – Egor Poliakov</p> <p>Conference Hall Mo.18.30–21.30</p>	<p>35 B METHODOLOGY OF ANALYSIS [6] Chairs – Mondher Ayari and Karina Zybina</p> <p>Aud. 38 Mo. 18.30–21.30</p>	<p>51 NOTATION, TRANSCRIPTION, MANUSCRIPT STUDIES AND INFORMATION RETRIEVAL [7] Chair – Grigory Moiseev</p> <p>Aud. 18 Mo. 18.30–22.00</p>
<p>18.30 Irina STARIKOVA Moscow P.I. Tchaikovsky Conservatory, Russia ivstarikova@gmail.com About Turkish Maqams in Chant Compositions of Late Byzantine Period</p>	<p>18.30 Daniel SERRANO University of Music and Performing Arts Vienna, Austria danielserrano@gmx.at Compositional techniques and models in two-part Villancicos of the Renaissance</p>	<p>18.30 Roman RUDITSA The St. Petersburg Union of Composers, Russia r@dnotation.com The Formal Generalization of Pitch Structure</p>	<p>18.30 Oksana SHELUDIAKOVA Ural M.P. Mussorgsky Conservatory, Ekaterinburg, Russia K046421@yandex.ru Проблемы методологии анализа современной духовной музыки православной традиции</p>	<p>18.30 Veronica-Laura DEMENESCU Aurel Vlaicu University of Arad, Romania veronica_demenescu@yahoo.com Victor VELTER The Executive Unit for Financing Higher Education, Research, Development and Innovation, Ministry of Education and Research, Romania victor.velter@uefiscdi.ro Ion-Alexandru ARDEREANU West University of Timișoara, Romania ionut.ardereanu@gmail.com The virtual library of musical analysis / musicology</p>
<p>19.00 Natalia GURYEVA Moscow P.I. Tchaikovsky Conservatory, Russia gourjeva@mail.ru Аналитические и исторические аспекты спекурса “История русской музыки XI–XVIII веков” в Московской консерватории</p>	<p>19.00 Antonello MERCURIO Conservatory of Music Giuseppe Martucci, Salerno, Italy antonello.mercurio@libero.it Melodic formulas in Renaissance counterpoint: a preliminary study towards modelling a melodic lexicon</p>	<p>19.00 Egor POLIAKOV HMT Leipzig, Germany egor.poliakov@hmt-leipzig.de How micro is your timing? Zu Verfahren der softwarebasierten Microtiming-Analyse im Kontext der akusmatischen Musik</p>	<p>19.00 Anna IGLITSKAYA Moscow P.I. Tchaikovsky Conservatory, Russia anna.iglitskaya@gmail.com Денисов и Холопов анализируют прелюдии Дебюсси</p>	<p>19.00 Emilia KOLAROVA P. Vladigerov National Music Academy, Sofia, Bulgaria emiko54@hotmail.com К проблеме взаимодействия теоретических и исторических источников в ранней болгарской музыкальной лексикографии</p>

September 20, Monday. 18.30–22.00

*1 B	4	30	35 B	51
<p>2 MEDIAEVAL AND RENAISSANCE MUSICAL POETICS [4] Chair – Susan Weiss Aud. 23 Mo. 19.30 – 21.30</p>	<p>19.30 Yulia MOSKVA <i>Moscow P.I. Tchaikovsky Conservatory, Russia</i> iulmos@mail.ru Певческие книги в системе западных христианских литургических книг</p>	<p>19.30 Mariachiara GRILLI <i>Gruppo Analisi e Teoria musicale (GATM), Italy</i> mariachiaragrilli@hotmail.it Applied spectromorphology: dichotomy and verticality in Denis Smalley’s Piano Nets</p>	<p>19.30 Philipp SOBECKI <i>Hochschule für Musik und Tanz, Köln; Hochschule für Musik, Theater und Medien, Hannover; Universität der Künste, Berlin, Germany</i> philipp.so@gmail.com Analyzing ambiguities in Scriabin’s op. 51, No. 2</p>	<p>19.30 Francesca MIGNOGNA <i>Institut de Recherche en Musicologie (IreMus), Sorbonne Université, Paris, France</i> francescamignognasax@gmail.com Considerazioni sopra l’apertura della notazione musicale nelle fonti di Pierre-Louis Pollio (1724–1796): una ipotesi di analisi generative</p>
<p>19.30 Giacomo FERRARIS, Federico ZAVANELLI <i>Università di Pavia-Cremona, Italy; University of Southampton, United Kingdom</i> giacomo.ferraris01@universitadipavia.it; zavanelli@soton.ac.uk Between Philology and Musical Analysis: Perfect Parallels and Dissonance Treatment in the Reworkings of Some Early Trecento Madrigals</p>				
<p>20.00 Mikhail LOPATIN <i>Uppsala Universitet, Institutionen för musikvetenskap, Uppsala, Sweden</i> lopatin.michael1983@gmail.com Bright colors and ‘sharp’ sounds: On musico-visual interactions in trecento song</p>	<p>20.00 Yulia MOSKVINA <i>Moscow P.I. Tchaikovsky Conservatory, Russia</i> moskvinajulia@mail.ru Мадригал Pope «Ancor che col partire» как предмет анализа в XVI веке</p>	<p>20.00 Natalya TRUTNEVA <i>Kurmangazy Kazakh National Conservatory, Kazakhstan</i> nata.trutneva.93@list.ru Alexander KHARUTO <i>Moscow P.I. Tchaikovsky Conservatory, Russia</i> kharuto@yandex.ru Valeriya NEDLINA <i>Kurmangazy Kazakh National Conservatoire, Kazakhstan</i> leranedlin@gmail.com Manifold Prokofiev’s Sixth Sonata: comparative computer analysis of interpretations</p>	<p>20.00 Sergej TCHIRKOV <i>Moscow P.I. Tchaikovsky Conservatory, Russia</i> info@tchirkov.eu Post Internet Art – Issues of Analysis in the Works by Jennifer Walshe</p>	<p>20.00 Smith ERON <i>Eastman School of Music, University of Rochester, USA</i> esmith49@u.rochester.edu A Taxonomy of Musical Transcription as Translation</p>

September 20, Monday. 18.30–22.00

2	4	30	35 B	51
<p>20.30 Marina GIRFANOVA Kazan N.G. Zhiganov Conservatory, Russia grfn@inbox.ru Еще один изоритмический мотет в «Романе о Фовеле» с музыкальными вставками?</p>	<p>20.30 Nikolay TARASEVICH Moscow P.I. Tchaikovsky Conservatory, Russia nik9649@yandex.ru Понятие тактуса и мензуры в трактате А.П. Коклико «Compendium musices» (1552)</p>	<p>20.30 Gilles BAROIN Université de Toulouse, France Gilles@Baroin.org Ildar KHANNANOV Peabody Conservatory of Music, Baltimore, USA ikhanna1@jhmi.edu The Shadow-Tonnetz: Visualizing Speed and Weight within Harmonic Progressions</p>	<p>20.30 Matthew ARNDT The University of Iowa School of Music, USA matthew-arndt@uiowa.edu “K’ilo is Everything: On Ornamentation in Georgian Chant”</p>	<p>20.30 Evgenia CHIGAREVA Moscow P.I. Tchaikovsky Conservatory, Russia echigareva@yandex.ru Неопубликованная рукопись А.В. Михайлова «Об обозначениях и наименованиях в нотных записях А.Н. Скрябина» (К проблеме взаимодействия гуманитарных наук)</p>
<p>21.00 Susan Forscher WEISS Johns Hopkins University, USA sweiss@jhu.edu Didactic Images as Symbols of Shifts in Music Theory and Practice in the Early Modern Period</p>		<p>21.00 Manuel GAULHIAC Sorbonne Université, France gamaievsky@gmail.com Les descripteurs harmoniques: approche acoustique dans l'analyse musicale</p>	<p>21.00 Fusun KÖKSAL İNCIRLIOĞLU Yaşar Üniversitesi, Turkey koksalfus@gmail.com "Zero Gravity": A Specific Textural Type in Contemporary European Art Music</p>	<p>21.00 Ekaterina KUTSENKO Gnesins Russian Academy of Music, Moscow, Russia cathie.k@mail.ru Творческий процесс Н.К. Метнера на примере «Девяти песен Гёте» op. 6 (анализ эскизов)</p>
				<p>21.30 Georg BURGSTALLER RILM International Center Theory, Analysis, and Beyond: RILM's Digital Collections and Advanced Tools</p>

September 21, Tuesday

09.00–11.00 SESSIONS 13, 18, 21 A, 34

Section *13 “Mussorgsky *Pictures at an Exhibition*: A Computer-Driven Semiotic Interpretation”. **Chair – Erica BISESI. Auditorium 9**

Section *18 “Stravinsky: *Le Sacre du Printemps* Four-Hand Réduction”. **Chair – Anna Maria BORDIN. Conference Hall**

Section 21 A “20th Century Techniques and Forms”. **Chairs – Kristina AGARONIAN, Zachary BERNSTEIN, Mengqi WANG, Marianna VYSOTSKAYA and Lars HOEFS. Auditorium 23**

Section 34 “Philosophy, Aesthetics and Musical Criticism”. **Chair – Jan Philipp SPRICK. Auditorium 21**

11.00–12.00 CONFERENCE HALL

CATALUNYA ASSOCIACIÓ DE TEORIA I ANÀLISI MUSICALS (ATAM), SPAIN. KEYNOTE PRESENTATION

11.00

Pedro PURROY

Zaragoza

Josep MARGARIT

ESMUC, Barcelona

Keynote speech: “La abduction dans la pensée de Schenker”

12.00–13.00 CONFERENCE HALL

HRVATSKO DRUŠTVO GLAZBENIH TEORETIČARA (HDGT), CROATIA. KEYNOTE PRESENTATION

12.00

Sanja KIŠ ŽUVELA

University of Zagreb, Academy of Music, Croatia

Keynote speech: “Nikša Gligo’s Criteria of Evaluation of New Music of the 20th Century: A retrospective”

13.00–14.00 CONFERENCE HALL

GESELLSCHAFT FÜR MUSIKTHEORIE (GMTH), GERMANY. KEYNOTE PRESENTATION

13.00

Gesine SCHRÖDER

Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy”, Leipzig;

Universität für Musik und darstellende Kunst, Wien

Keynote speech: “Li Bai, set to music by European Composers. On relations between music, words and the cultivation of strangeness”

14.00–15.00 Break

15.00–18.00 SESSIONS 5 A, 9 A, 21 B/P2, 25 B, 31 A, 44/P4

Section 5 A “Baroque Techniques, Forms and Genres”. **Chairs – Alena VERIN-GALITSKAYA and Natalya PLOTNIKOVA. Conference Hall**

Section 9 A “Classical Form”. **Chairs – Julia GALIEVA-SZOKOLAY, Brett CLEMENT and Yoel GREENBERG. Auditorium 9**

Section 21 B “20th Century Techniques and Forms”. **Chairs – Kristina AGARONIAN, Zachary BERNSTEIN, Mengqi WANG, Marianna VYSOTSKAYA and Lars HOEFS. Auditorium 21**

Section 25 B “Boulez, Xenakis, Stockhausen, Berio, Ligeti: Analytical Approaches”. **Chairs – Georges BERIACHVILI and Anna REBRINA. Auditorium 23**

Section 31 A “Gender, Race and Ethnic Identity”. **Chair – Olja JANJUŠ. Auditorium 18**

Section 44 “Audio Features, Symbolic Computation and Psychoacoustic Models Applied to Analysis of Orchestration”. **Chair – Didier GUIGUE. Auditorium 38**

P 2, P 4 – Poster Presentations

18.00–18.30 Coffee Break

18.30–22.00 SESSIONS 5 B/6, 17, 20/8, 21 C/32 A, 36/48 A, 31 B/53 A

Section 5 B “Baroque Techniques, Forms and Genres”. **Chairs – Alena VERIN-GALITSKAYA and Natalya PLOTNIKOVA. Conference Hall**

Section 6 “Théorie et Analyse de la Musique Baroque Française”. **Chair – Suzanne KASSIAN. Conference Hall**

Section 17 “Interpreting Scriabin”. **Chair – Kenneth SMITH. Auditorium 9**

Section 20 “Polyphony in the 20th Century”. **Chair – Tatiana TSAREGRADSKAYA. Auditorium 21**

Section 8 “History of German Music Theory”. **Chair – Larissa KIRILLINA. Auditorium 21**

Section 21 C “20th Century Techniques and Forms”. **Chairs – Kristina AGARONIAN, Zachary BERNSTEIN, Mengqi WANG, Marianna VYSOTSKAYA and Lars HOEFS. Auditorium 23**

Section 32 A “Cognition, Psychology and Analysis”. **Chairs – Marina KARASEVA and Lea FINK. Auditorium 23**

Section 36 “Analysis of Vocal Music”. **Chair – Marina MEZZINA. Auditorium 18**

Section 48 A “Theoretical Aspects of Folk Music”. **Chairs – Gusel YUNUSOVA, Elena BOGINA and Elena ZAYTSEVA. Auditorium 18**

Section 31 B “Gender, Race and Ethnic Identity”. **Chair – Olja JANJUŠ. Auditorium 38**

Section 53 A “Invariant as a Principle of Modelling of the Musical Process”. **Chairs – Konstantin KURLYENYA, Firuz ULMASOV and Konstantin ZENKIN. Auditorium 38**

22.00

Reception for the participants on site

STUDENT CAFETERIA

September 21, Tuesday. 09.00–11.00

<p style="text-align: center;">*13 MUSSORGSKY PICTURES AT AN EXHIBITION: A COMPUTER-DRIVEN SEMIOTIC INTERPRETATION [1 + Round Table] Chair – Erica Bisesi</p> <p style="text-align: center;">Aud. 9 Tu. 10.00–11.00</p>	<p style="text-align: center;">*18 STRAVINSKY: LE SACRE DU PRINTEMPS FOUR-HAND RÉDUCTION [4] Chair – Anna Maria Bordin</p> <p style="text-align: center;">Conference Hall Tu. 09.00–11.00</p>	<p style="text-align: center;">21 A 20th CENTURY TECHNIQUES AND FORMS [2] Chairs – Kristina Agaronyan, Zachary Bernstein, Mengqi Wang, Marianna Vysotskaya, and Lars Hoefs</p> <p style="text-align: center;">Aud. 23 Tu. 10.00–11.00</p>	<p style="text-align: center;">34 PHILOSOPHY, AESTHETICS AND MUSICAL CRITICISM [4] Chair – Jan Philipp Sprick</p> <p style="text-align: center;">Aud. 21 Tu. 09.00–11.00</p>
	<p style="text-align: center;">09.00 Enrico COMINASSI <i>Franco Vittadini Conservatory, Pavia, Italy</i> ecominassi@gmail.com The Réduction of Le Sacre du Printemps: difficulties, incoherencies, and perfection of the four-hand piano work</p>		<p style="text-align: center;">09.00 Mikhail PYLAEV <i>Perm Humanitarian and Pedagogical University, Russia</i> pylaevm@mail.ru О статусе и функциях анализа музыки</p>
	<p style="text-align: center;">09.30 Francesco GUIDO <i>Niccolò Paganini Conservatory, Genoa, Italy</i> guido.fnc@gmail.com Critical revision of the four-hand Réduction of Le Sacre du Printemps for two pianos</p>		<p style="text-align: center;">09.30 Siavash SABETROHANI <i>University of Chicago, USA</i> siavash@uchicago.edu Music Criticism and Public Sphere in Eighteenth-Century Berlin: The Emergence of the Modern Discipline of Music Analysis</p>

September 21, Tuesday. 09.00–11.00

*13 Aud. 9	*18 Conference Hall	21 A Aud. 23	34 Aud. 21
<p>10.00 Erica BISESI <i>University of Montreal, Canada</i> bisesi@kth.se</p> <p>Daniela FADDA <i>Gruppo Analisi e Teoria Musicale (GATM), Italy</i> dani.fadda@tiscali.it</p> <p>Simonetta SARGENTI <i>Conservatorio Guido Cantelli, Novara, Italy</i> simonasargenti@gmail.com</p> <p>Mario BARONI <i>Gruppo Analisi e Teoria Musicale (GATM) University of Bologna, Italy</i> mario.baroni34@gmail.com</p> <p>Mussorgsky Pictures at an Exhibition: A computer-driven semiotic interpretation</p>	<p>10.00 Carla REBORA <i>Arrigo Boito Conservatory, Parma, Italy</i> reboracarla@gmail.com</p> <p>Anna Maria BORDIN <i>Niccolò Paganini Conservatory, Genoa, Italy</i> annamaria.bordin@conspaganini.it</p> <p>Le Sacre du Printemps from the Sketchbook to the Réduction for Piano Duet: the beginning of a modern 'matrioska'</p>	<p>10.00 Kristina AGARONYAN <i>Moscow P.I. Tchaikovsky Conservatory, Russia</i> k.agaronyan@bk.ru</p> <p>Meta+hodos Джеймса Тенни: методология анализа музыки от американского эксперименталиста</p>	<p>10.00 Jan Philipp SPRICK <i>Hochschule für Musik und Theater Hamburg, Germany</i> jan.sprick@hfmt-hamburg.de</p> <p>Ambivalence as (Psycho-)Analytical Category in 19th Century Music and Music Theory</p>
<p>10.30 ROUND TABLE</p>	<p>10.30 Anna Maria BORDIN <i>Niccolò Paganini Conservatory, Genoa, Italy</i> annamaria.bordin@conspaganini.it</p> <p>Stravinsky's Sacre du Printemps: analytical and interpretive proposals for the Réduction for Piano Duet</p>	<p>10.30 Mariam ASATRYAN <i>University of Pavia, Italy</i> mariam.asatryan@ahoo.it</p> <p>Тембр и пространство звука в музыке Джачинто Шельси</p>	<p>10.30 Jonathan GUEZ <i>The College of Wooster, USA</i> jonathanguez@gmail.com</p> <p>The Third Dimension of Adorno's Landscape Metaphor</p>

September 21, Tuesday. 15.00–18.00

<p style="text-align: center;">5 A BAROQUE TECHNIQUES, FORMS and GENRES [5] Chairs – Alena Verin-Galitskaya and Natalya Plotnikova</p> <p style="text-align: center;">Conference Hall Tu. 15.00–17.30</p>	<p style="text-align: center;">9 A CLASSICAL FORM [5] Chairs – Julia Galieva- Szokolay, Brett Clement and Yoel Greenberg</p> <p style="text-align: center;">Aud. 9 Tu. 15.30–18.00</p>	<p style="text-align: center;">21 B 20th CENTURY TECHNIQUES AND FORMS [5] Chairs – Kristina Agaronian, Zachary Bernstein, Mengqi Wang, Marianna Vysotskaya, and Lars Hoefs</p> <p style="text-align: center;">Aud. 21 Tu. 15.00–17.30</p>	<p style="text-align: center;">25 B BOULEZ, XENAKIS, STOCKHAUSEN, BERIO, LIGETI: Analytical Approaches [5] Chairs – Georges Bériachvili and Anna Rebrina</p> <p style="text-align: center;">Aud. 23 Tu. 15.00–17.30</p>	<p style="text-align: center;">31 A GENDER, RACE and ETHNIC IDENTITY [6] Chair – Olja Janjuš</p> <p style="text-align: center;">Aud. 18 Tu. 15.00–18.00</p>	<p style="text-align: center;">*44 AUDIO FEATURES, SYMBOLIC COMPUTATION AND PSYCHOACOUSTIC MODELS APPLIED TO ANALYSIS OF ORCHESTRATION [3] Chair – Didier Guigue</p> <p style="text-align: center;">Aud. 38 Tu. 15.00–16.30</p>
<p style="text-align: center;">15.00 Alyona VERIN-GALITSKAYA <i>Gnesins Russian Academy of Music, Moscow, Russia</i> verin-galitskaya.alena@yandex.ru Единый композиционный принцип в сольных, ансамблевых и хоровых номерах Вечерни Монтеверди</p>		<p style="text-align: center;">15.00 Jon CHURCHILL <i>Duke University, USA</i> jonathan.churchill@duke.edu Capital Disjunction: Rupture as Expression in Vaughan Williams's A London Symphony</p>	<p style="text-align: center;">15.00 Hongduo CHEN <i>Shanghai Conservatory of Music, China</i> 442304089@qq.com Complex simplicity: Ligeti's distinctive contribution to minimalist music</p>	<p style="text-align: center;">15.00 Marina DOLGUSHINA <i>Vologda University, Russia</i> mgd63@mail.ru Камерно-вокальная музыка России первой трети XIX века как объект анализа: национальный аспект</p>	<p style="text-align: center;">15.00 Didier GUIGUE <i>NICS/Mus3; CNPq, Brazil</i> didierguigue@gmail.com Rameau's orchestration: the manifestation of a thought of music as sound</p>
<p style="text-align: center;">15.30 Paolo TEODORI <i>Conservatorio Santa Cecilia, Roma, Italy</i> paoloteodori@gmail.com Counterpoint rules or models? About the compositional procedures used in a collection of Roman motets from 1675</p>	<p style="text-align: center;">15.30 Julia GALIEVA-SZOKOLAY <i>The Glenn Gould School of The Royal Conservatory of Music, Toronto, Ontario, Canada</i> jszokolay@sympatico.ca julia.galieva@rcmusic.ca Proliferation, «form- functional conflict», «becoming» и совмещение функций формы: перспективы интеграции аналитических подходов</p>	<p style="text-align: center;">15.30 Rachel GAIN <i>University of North Texas, USA</i> rachelgain@my.unt.edu The Recapitulation as Site of Formal Tension in Hindemith's Wind Sonatas</p>	<p style="text-align: center;">15.30 Elena ANDREEVA <i>Saratov L.V. Sobinov Conservatory, Russia</i> andreeva.sgk@mail.ru Lux aeterna Д. Лигети: микрполифония под прицелом семиотики</p>	<p style="text-align: center;">15.30 Wai-Ling CHEONG <i>The Chinese University of Hong Kong, Hong Kong</i> cheongwl@cuhk.edu.hk Tomoko YASUKAWA <i>Kitasato University College of Liberal Arts and Sciences, Kanagawa, Japan</i> yasukawa@kitasato-u.ac.jp Riemann and Hindemith made Indigenous: The “Nationalization” of Harmony in Japan and China</p>	<p style="text-align: center;">15.30 Didier GUIGUE Charles SANTANA <i>University of Campinas, Brazil</i> didierguigue@gmail.com cdepaiva@unicamp.br A model for the analysis of orchestration and its experimental application to Núria G. Comas' Recovery Zones</p>

September 21, Tuesday. 15.00–18.00

5 A	9 A	21 B	25 B	31 A	*44
<p>16.00 Anna PASTUSHKOVA <i>Moscow P.I. Tchaikovsky Conservatory, Russia</i> anna.pastuschkova@gmail.com</p> <p>Revisiting the musical concordances of aria and concerto by Antonio Vivaldi</p>	<p>16.00 Tatyana GORDON <i>Moscow P.I. Tchaikovsky Conservatory, Russia</i> fedotovata@list.ru</p> <p>Шесть фуг Никола Порпоры: анализ полифонического стиля</p>	<p>16.00 Zachary BERNSTEIN <i>Eastman School of Music, University of Rochester, USA</i> zbernstein@esm.rochester.edu</p> <p>What is a Series? Two Models for the Cognition of Twelve-Tone Music</p>	<p>16.00 Simonetta SARGENTI <i>Conservatorio 'Guido Cantelli' Novara, Italy</i> simonetta.sargenti@gmail.com</p> <p>Compositional structures and aesthetic perspectives in Karlheinz Stockhausen's Mantra's performance</p>	<p>16.00 Ying WANG <i>Guangzhou University, Music and Dance department, China</i> christina-wy@hotmail.com</p> <p>The signification, culture and socialization behind music – comparative analysis based on artificial scales between French and Chinese composers' works</p>	<p>16.00 Micael ANTUNES <i>Institute of Arts, Interdisciplinary Center for Sound Studies (NICS), University of Campinas, Brazil</i> micael.antunes@nics.unicamp.br</p> <p>Daniilo ROSSETTI <i>Federal University of Mato Grosso, Interdisciplinary Center for Sound Studies (NICS), University of Campinas, Brazil</i> d.a.a.rossetti@gmail.com</p> <p>Jônatas MANZOLLI <i>Institute of Arts, Interdisciplinary Center for Sound Studies (NICS), University of Campinas, Brazil</i> jotamanzo@gmail.com</p> <p>A computer-aided analysis of the Orchestration in Iannis Xenakis' Arousa</p>
<p>16.30 Maria Teresa ARFINI <i>Università di Roma 3, Italy</i> arfinimt11@gmail.com</p> <p>The Rising Canon before Bach's Musical Offering</p>	<p>16.30 Giacomo FRANCHI <i>Università degli Studi di Pavia, Italy</i> giacfranchi@gmail.com</p> <p>Relationship between Muzio Clementi's minor mode piano sonatas and the use of the minor mode in the Classical Form</p>	<p>16.30 Francisco ZMEKHOL NASCIMENTO DE OLIVEIRA <i>Federal University of Rondônia (UNIR), Brazil</i> franciscodeoliveira@unir.br</p> <p>Max PACKER <i>Federal University of Mato Grosso do Sul (UFMS), Brazil</i> mxpacker@gmail.com</p> <p>A compositional and tonal-oriented approach to Schoenberg's Op. 19/6</p>	<p>16.30 Ana REBRINA <i>University of Music and Performing Arts Graz, Austria</i> ana.rebrina@student.kug.ac.at</p> <p>Motion in Static Music? Karel Goeyvaerts' Sonata for Two Pianos</p>	<p>16.30 Christian SCHLEGEL <i>Universität für Musik und darstellende Kunst, Wien, Austria</i> chrisschleg@gmail.com</p> <p>Musiktheorie in sozialen Medien</p>	<p>POSTER PRESENTATIONS 16.30–17.00</p> <p>Johannella TAFURI Factors influencing the ability of children 3-5 years old to keep timing during the spontaneous singing</p> <p>Ekaterina SONKINA Синестезия в слуховом анализе. Особенности практического применения в курсе сольфеджио</p> <p>Galina UVAROVA Освоение элементов музыкального языка и эмоционального содержания посредством двигательных методик</p>

September 21, Tuesday. 15.00–18.00

5 A Conference Hall	9 A Aud. 9	21 B Aud. 21	25 B Aud. 23	31 A Aud. 18
<p>17.00 Evan CAMPBELL <i>Crane School of Music, SUNY Potsdam, USA</i> campbeel@potdam.edu Mean Counterpoint and Temperamental Choices in the Early Baroque</p>	<p>17.00 John BOWCOCK <i>University of Oxford, United Kingdom</i> john.bowcock@st-annes.ox.ac.uk Haydn's Handling of Sonata Form in his Minor Mode Sturm und Drang Symphonies</p>	<p>17.00 Renata SKUPIN <i>Stanisław Moniuszko Academy of Music in Gdańsk, Poland</i> r.skupin@amuz.gda.pl Le haïkuisme musical et son orientalité: à propos de deux cas</p>	<p>17.00 Stéphan SCHAUB <i>Universidade Estadual de Campinas (UNICAMP), Brazil</i> schaub@nics.unicamp.br Iannis Xenakis' Pithoprakta (1956): an Analysis</p>	<p>17.00 Olja JANJUŠ <i>Universität für Musik und darstellende Kunst, Wien; Hochschule für Musik und Theater „Felix Mendelssohn Bartholdy“, Leipzig, Austria</i> olja.janjus@outlook.com (Un)integrierte Musik: Musikkultur- „bending“ bei Komponist*innen Ex- Jugoslawiens</p>
	<p>17.30 Muriel BOULAN <i>Sorbonne Université, Institut de Recherche en Musicologie (IReMus, CNRS), Paris, France</i> muriel.boulan@sorbonne- universite.fr Stratégies formelles et rhétoriques des finales pour ou avec clavier de Haydn</p>	<p>POSTER PRESENTATIONS 17.30–18.00 P 2 Andrew GORETSKY Месса Пауля Хиндемита: приношение католической традиции «старой музыки» Nailya NASIBULINA «Помощники» и «вредители» как главные действующие лица в опере С. Прокофьева «Любовь к трем апельсинам» Alfonso MEAVE AVILA An Analysis of Bad Bunny's "Caro" Music Video based on Nicholas Cook Multimedia Models</p>		<p>17.30 Yumeng WU <i>Shanghai Conservatory of Music, China</i> vivianyumeng@126.com Black-White-Dreams: Unsub Chin's cultural identity and three piano etudes</p>

September 21, Tuesday. 18.30–22.00

<p>5 B BAROQUE TECHNIQUES, FORMS and GENRES [3] Chairs – Alena Verin-Galitskaya and Natalya Plotnikova Conference Hall Tu. 18.30–20.00</p>	<p>*17 INTERPRETING Scriabin [6] Chair – Kenneth Smith Aud. 9 Tu. 18.30–21.30</p>	<p>20 POLYPHONY IN THE 20th CENTURY [4] Chair – Tatiana Tsaregradskaya Aud. 21 Tu. 18.30–20.30</p>	<p>21 C 20th CENTURY TECHNIQUES AND FORMS [3] Chairs – Kristina Agaronian, Zachary Bernstein, Mengqi Wang, Marianna Vysotskaya, and Lars Hoefs Aud. 23 Tu. 18.30–20.00</p>	<p>36 ANALYSIS OF VOCAL MUSIC [5] Chair – Marina Mezzina Aud. 18 Tu. 18.30–21.00</p>	<p>31 B GENDER, RACE and ETHNIC IDENTITY [1 +Round table] Chair – Olja Janjuš Aud. 38 Tu. 18.30–19.30</p>
<p>18.30 Anna BULYCHEVA Moscow P.I. Tchaikovsky Conservatory, Russia alphise@yandex.ru «Преложение пропорций» в концерте Леонтия-монаха «Оком благоустроенным» в свете барочной теории такта</p>	<p>18.30 Cheong WAI-LING The Chinese University of Hong Kong, Hong Kong cheongwl@cuhk.edu.hk Metric and Rhythmic Novelty in Scriabin's Piano Sonatas Dynamics between metre and rhythm in Scriabin's music</p>	<p>18.30 Almut GATZ Hochschule für Musik Würzburg, Germany almut.gatz@hfm-wuerzburg.de Sharpness and Blurriness in Webern's Counterpoint</p>	<p>18.30 Evgenia IZOTOVA Moscow P.I. Tchaikovsky Conservatory, Russia eugenie.izotova@gmail.com Аллен Форт в поисках универсального метода музыкального анализа</p>	<p>18.30 Mirja Inkeri JAAKKOLA University of the Arts Helsinki, Sibelius Academy, Finland inkeri.jaakkola@uniarts.fi The Model of Vocal Style as a Tool for Analyzing Contemporary Vocal Music</p>	<p>18.30 Walter EVERETT University of Michigan, USA weverett@umich.edu Sex and Gender in Recent Popular Music by Women and Non-Binary Performers</p>
<p>19.00 Natalia PLOTNIKOVA Moscow P.I. Tchaikovsky Conservatory, Russia n_y_plotnikova@mail.ru О каденциях и каденционных планах в четырехголосных хоровых концертах Николая Дилецкого</p>	<p>19.00 Vasilis KALLIS University of Nicosia, Cyprus kallis.v@unic.ac.cy On Scriabin's Late-Style: Scale(s), Chord(s), and Tymoczko's 'Locally-Diatonic Scales</p>	<p>19.00 Péter-László KÓTER "Gheorghe Dima" National Academy of Music, Cluj-Napoca, Romania peter.koter@gmail.com peter.koter@amgd.ro Aspects of heterophony in Romanian composers works – theory and analysis</p>	<p>19.00 Cara STROUD Michigan State University, USA cstroud@msu.edu Structuring Nostalgia in John Corigliano's Symphony № 1 (1989)</p>	<p>19.00 Clotilde VERWAERDE Sorbonne Université, France c.verwaerde@gmail.com Une nouvelle lecture de Goethe : les Lieder de Louis Spohr</p>	<p>19.00 ROUND TABLE</p>

September 21, Tuesday. 18.30–22.00

5 B	*17	20	21 C	36	31 B
<p>19.30 Irina GERASIMOVA <i>Pskov State University, Russia</i> bazylek@yandex.ru Baroque choral concerts by N. Dylecki: musical and rhetorical analysis</p>	<p>19.30 Kenneth SMITH <i>University of Liverpool, United Kingdom</i> kmsmith@liverpool.ac.uk Scriabin and Sonata Structures: Two-Dimensional Accelerative Forms</p>	<p>19.30 Irina SNITKOVA <i>Gnesins Russian Academy of Music, Moscow, Russia</i> irina.snitkova@mail.ru Фрактальный контрапункт в Quartetti brevi Сальваторе Шаррино</p>	<p>19.30 Mengqi WANG <i>Shanghai Conservatory, China</i> mengqwang@yahoo.com From Poet to Music: An Analysis on the Second Movement of Beckett's Bones by Pascal Dusapin</p>	<p>19.30 Marina MEZZINA <i>Salerno State Conservatory, Italy</i> mezzina2014@gmail.com As a Mirror of Misty Water: 'Diverted' Structures in Nineteenth-Century Lied</p>	<p>*53 A INVARIANT AS A PRINCIPLE OF MODELLING OF THE MUSICAL PROCESS [4] Chairs – Konstantin Kurlyenya, Firuz Ulmasov and Konstantin Zenkin Aud. 38 Tu. 19.30–21.30</p>
<p>*6 THÉORIE ET ANALYSE DE LA MUSIQUE BAROQUE FRANÇAISE [4] Chair – Suzanne Kassian Conference Hall Tu. 20.00–22.00</p>	<p>20.00 Inessa BAZAYEV <i>Louisiana State University, United States</i> ibazayev@lsu.edu The Disfigured Body in Scriabin's Middle-Period Works</p>	<p>20.00 Tatyana TSAREGRADSKAYA <i>Gnesins Russian Academy of Music, Moscow, Russia</i> tania-59@mail.ru «Полифония процессов» как средство формообразования в музыке спектраллистов</p>	<p>32 A COGNITION, PSYCHOLOGY AND ANALYSIS [4] Chairs – Marina Karaseva and Lea Fink Aud. 23 Tu. 20.00–22.00</p>	<p>20.00 Gordon SLY <i>Michigan State University, USA</i> sly@msu.edu From Redemption to Despondency: Britten's Song Cycles on the Poetry of Donne, Hardy, and Blake</p>	<p>20.00 Leo BRAUNEISS <i>University Vienna, Austria</i> leo.brauneiss@chello.at Lines of development in Arvo Pärt's Tintinnabuli-technique</p>
<p>20.00 Suzanne KASSIAN <i>Institut de Recherche en Musicologie (IReMus / CNRS), Sorbonne Université, Paris, France</i> suzanne.kassian@mail.fr Aspects analytique et méthodologique de la traduction des traités de Rameau en russe</p>			<p>20.00 Michael CLARKE Frédéric DUFEU Keitaro TAKAHASHI <i>University of Huddersfield, England</i> j.m.clarke@hud.ac.uk f.dufeu@hud.ac.uk k.takahashi@hud.ac.uk Towards an Interactive Aural Analysis of Synchrony by Debussy</p>		

September 21, Tuesday. 18.30–22.00

5 B	*17	20	32 A	36	*53 A
<p>20.30 Margarita KATUNYAN Moscow P.I. Tchaikovsky Conservatory, Russia katunyanm@mail.ru Н. Дилецкий – Ж.-Ф. Рамо: компаративный диалог</p>	<p>20.30 Marco STASSI Antonio Scontrino Conservatory of Music, Trapani, Italy marco.stassi0517@g mail.com Combinatorial Automatism and Structure in Alexander Scriabin's Prelude op. 74 № 3</p>	<p>8 HISTORY OF GERMAN MUSIC THEORY [3] Chair – Larissa Kirillina Aud. 21 Tu. 20.30–22.00</p> <hr/> <p>20.30 Frank HEIDLBERGER University of North Texas, USA frank_heidlberger@hotmail.com Beethoven and Reicha – Stylistic Intersections and Misreadings Reconsidered</p>	<p>20.30 Marina KARASYOVA Moscow P.I. Tchaikovsky Conservatory, Russia karaseva@mosconsv.ru Освоение ладо-ритмических особенностей вневропейской музыки: возможности мобильных приложений</p>	<p>20.30 Cecilia OINAS Sibelius Academy, University of the Arts Helsinki, Finland cecilia.oinas@uniarts.fi Sonic Bridges between singer and pianist in Kaija Saariaho's "Parfum de l'instant" and "Rauha"</p>	<p>20.30 Mart HUMAL Estonian Academy of Music and Theater, Estonia humal@ema.edu.ee Arvo Pärt's Second Symphony and XII-Invariant Twelve-Tone Rows</p>
<p>21.00 Nahoko SEKIMOTO Sorbonne Université, Institut de Recherche en Musicologie (IReMus, CNRS), Paris, France nahoko.sekimoto@gmail.com D'Alembert et ses Éléments de musique (1752, 1762): ramiste ou anti-ramiste?</p>	<p>21.00 Stephen DOWNES Royal Holloway University of London, United Kingdom Stephen.Downes@rh ul.ac.uk Scriabin's Miniaturism</p>	<p>21.00 Larissa KIRILLINA Moscow P.I. Tchaikovsky Conservatory, Russia larissa_kir@mail.ru Beethoven analyzing Beethoven</p>	<p>21.00 Ivan JIMENEZ Tuire KUUSI Sibelius Academy, University of the Arts Helsinki, Finland ivan.jimenez.rodriguez@uniarts. fi tuire.kuusi@uniarts.fi Isabella CZEDIK-EYSENBERG Christoph REUTER Institute of Musicology University of Vienna, Austria isabella.czedik- eysenberg@univie.ac.at christoph.reuter@univie.ac.at The effect of vertical pitch structures, timbre, and duration on memory for chords</p>	<p>48 A THEORETICAL ASPECTS OF FOLK MUSIC [2] Chairs – Gusel Yunusova, Elena Bogina and Elena Zaytseva Aud. 18 Tu. 21.00–22.00</p> <hr/> <p>21.00 Ainur KAZTUGANOVA M.O. Auezov Institute of Literature and Art, Kazakhstan zhasaganbergen@mail.ru Issues of studying the Kazakh kuy tradition</p>	<p>21.00 Adrian KLEINLOSEN HMT Leipzig, Germany adriankleinlosen@gmail.com Wie sich musikalische Gestalten beschreiben lassen</p>

September 21, Tuesday. 18.30–22.00

5 B	*17	8	32 A	48 A	*53 A
<p>21.30 Raphaëlle LEGRAND <i>Sorbonne Université, Paris, France</i> raphaelle.legrand@sorbonne-universite.fr</p> <p>Old Terms for New Tools: Historicizing French Baroque Music Analysis / Termes anciens, nouveaux outils: historiciser l'analyse de la musique baroque française</p>		<p>21.30 Owen BELCHER <i>University of Missouri- Kansas City, USA</i> obelcher@umkc.edu</p> <p>A Theoretical Oddity: Ludwig Bussler's Lexikon der musikalischen Harmonieen (1889)</p>	<p>21.30 Ivan JIMENEZ Tuire KUUSI <i>Sibelius Academy, University of the Arts Helsinki, Finland</i> ivan.jimenez.rodriguez@uniarts.fi tuire.kuusi@uniarts.fi</p> <p>Matthew SCHULKIND <i>Department of Psychology, Amherst College, USA</i> mdschulkind@amherst.edu</p> <p>The effect of melodic cues, transposition, and harmonic distinctiveness on the identification of music from chord progressions</p>	<p>21.30 Guzel YUNUSOVA <i>G. Ibragimov Institute of Language, Literature and Art of the Academy of Sciences, Republic of Tatarstan</i> gyzelyunusova@gmail.com</p> <p>Адаптация авторского текста в татарском музыкальном фольклоре</p>	

September 22, Wednesday

09.00–11.00 SESSIONS 12 A, 14, 21 D

Section 12 A “Western Analytical Approaches to Russian Music”. **Chairs – Tatiana BARANOVA and Joseph KRAUS. Auditorium 9**

Section 14 “Russian and Soviet Music Theory”. **Chair – Olga OTAŠEVIĆ. Auditorium 21**

Section 21 D “20th Century Techniques and Forms”. **Chairs – Kristina AGARONIAN, Zachary BERNSTEIN, Mengqi WANG, Marianna VYSOTSKAYA and Lars HOEFS. Conference Hall**

11.00–12.00 CONFERENCE HALL

EuroT&AM

12.00–13.00 CONFERENCE HALL

SOCIÉTÉ BELGE D’ANALYSE MUSICALE (SBAM), BELGIUM. KEYNOTE PRESENTATION

12.00

Nicolas MEEÛS

Sorbonne Université, Institut de Recherche en Musicologie (IReMus, CNRS), Paris, France

nicolas.meeus@scarlet.be

Keynote speech: “Music Notation as Analysis”

13.00–14.00 CONFERENCE HALL

VERENIGING VOOR MUZIEKTHEORIE (VvM), NETHERLANDS. KEYNOTE PRESENTATIONS

A panel discussion organized by the Dutch-Flemish Society for Music Theory.

Plenary session moderator – **John KOSLOVSKY.**

john.koslovsky@ahk.nl

Subject: “Engaging Beethoven Today”

13.00

Cecilia OINAS

Sibelius Academy, University of the Arts Helsinki, Finland

Keynote speech: “Beethoven’s Performative Past”

Lea FINK

Max Planck Institute for Empirical Aesthetics, Frankfurt, Germany

Keynote speech: “Beethoven and Our Longing for the Unexpected”

Yannis RAMMOS

École Polytechnique Fédérale de Lausanne, Switzerland

Keynote speech: “On Beethovenian Motives & Motivations”

John KOSLOVSKY

Conservatorium van Amsterdam, Utrecht University, Netherlands

Keynote speech: “Owning Beethoven”

14.00–15.00 Break

15.00–18.00 SESSIONS 9 B/7, 10 A, 21 E/26, 38 A, 40 B

Section 9 B “Classical Form”. **Chairs – Julia GALIEVA-SZOKOLAY, Brett CLEMENT and Yoel GREENBERG. Conference Hall**

Section 7 “Partimenti”. **Chair – Marco POLLACI. Conference Hall**

Section 10 A “Romantic Form”. **Chairs – Janet SCHMALFELDT, Sio Pan LEONG and Wendelin BITZAN. Auditorium 9**

Section 21 E “20th Century Techniques and Forms”. **Chairs – Kristina AGARONIAN, Zachary BERNSTEIN, Mengqi WANG, Marianna VYSOTSKAYA and Lars HOEFS. Auditorium 21**

Section 26 “Polish Avantgarde and Post-Avantgarde”. **Chair – Natalia SZWAB. Auditorium 21**

Section 38 A “Rhythm”. **Chairs – Matthew CHIU and Ekaterina OKUNEVA. Auditorium 23**

Section 40 B “Theories of Harmony”. **Chairs – Gu WEI, Roberta VIDIC and Baiba JAUNSLAVIETE. Auditorium 18**

18.00–18.30 Coffee Break

18.30–22.00 CONFERENCE HALL

NORTH-AMERICAN THEORY WELCOME SESSION

Subject: “**Schenkeriana, Schoenbergiana, Stravinskiana, Riemanniana and Cageana**”

Plenary session moderators – **Michael BECKERMAN** (New York University) and **Ildar KHANNANOV** (Peabody Institute, Johns Hopkins University).

Participants:

L. Poundie BURSTEIN

City University of New York, USA

poundieburstein@gmail.com

Keynote speech: “Schenker, Schenkerian Analysis, and Other Strange Bedfellows”

Severine NEFF

University of North Carolina, Chapel Hill, USA

sevneff@aol.com

Keynote speech: “Symmetries and the Sonnet: Narratives of the Movement ‘Variations’ in Schoenberg’s Serenade”

Pieter C. van den TOORN

University of California, Santa Barbara, USA

cbvan@aol.com

Keynote speech: “Stravinsky: A Brief Definition of the Musical Materials”

Alexander REHDING

Harvard University, USA

arehding@fas.harvard.edu

Keynote speech: “Three Impromptu Encounters with Riemann”

David W. BERNSTEIN

Mills College, Oakland, California, USA

davidb@mills.edu

Keynote speech: “Cage Research at the Crossroads: ‘Where are We Going and What are We Doing’”

September 22, Wednesday. 09.00–11.00

<p>12 A WESTERN ANALYTICAL APPROACHES TO RUSSIAN MUSIC [3] Chairs – Tatiana Baranova and Joseph Kraus Aud. 9 We. 09.30–11.00</p>	<p>14 RUSSIAN AND SOVIET MUSIC THEORY [4] Chair – Olga Otašević Aud. 21 We. 09.00–11.00</p>	<p>21 D 20th CENTURY TECHNIQUES AND FORMS [4] Chairs – Kristina Agaronian, Zachary Bernstein, Mengqi Wang, Marianna Vysotskaya and Lars Hoefs Conference Hall We. 09.00–11.00</p>
	<p>09.00 Aleksandra SAVENKOVA Wiener Musikakademie, Austria aleksandra.savenkova@gmail.com Zur Geschichte der temporalen Formenanalyse: Georgi Eduardovič Konjus und sein “Prinzip der Skelettierung musikalischer Körper”</p>	<p>09.00 Marianna VYSOTSKAYA Moscow P.I. Tchaikovsky Conservatory, Russia anna_mari@mail.ru Музыкальная композиция Марко Строппы: нотация как средство визуализации идеи</p>
<p>09.30 Tatiana BARANOVA Art and music foundation, Switzerland t.baranovamonighetti@gmail.com Додекафония с ближневосточным акцентом: семиотический анализ эскизов «Авраама и Исаака» Стравинского</p>	<p>09.30 Olga OTAŠEVIĆ Университет искусств, г. Белград, Сербия olga_jokic@yahoo.com Роль советской теории музыки в формировании музыковедения в Сербии</p>	<p>09.30 Svetlana SARKISYAN Erevan Komitas State Conservatory, Armenia svetlana.sarkisyan@mail.ru Об одном свойстве фактуры в оркестровой музыке XX века</p>
<p>10.00 Mitra Alice THAM City University, University of London, United Kingdom mitraalicetham@hotmail.com The Provenance of Prokofiev and His Motivic Style</p>	<p>10.00 Elena DVOSKINA Moscow P.I. Tchaikovsky Conservatory, Russia theoria70@mail.ru Танеев конспектирует Чайковского</p>	<p>10.00 Mikhail IGLITSKII Moscow P.I. Tchaikovsky Conservatory, Russia m03r@m03r.net Функциональная система «диатонизированной хроматики» в 24 прелюдиях И. Вышнеградского</p>
<p>10.30 Daniele BUCCIO Independent researcher, Italy danielebuccio@yahoo.it Теоретические исследования Ивана Вышнеградского о магическом звуковом квадрате и их композиторский смысл</p>	<p>10.30 Irina SKVORTZOVA Moscow P.I. Tchaikovsky Conservatory, Russia iskvor@mail.ru Аналитические штудии стилистики модерна</p>	<p>10.30 Anna AMRAKHOVA Moscow P.I. Tchaikovsky Conservatory, Russia amrahova54@mail.ru Опыт классификации индивидуальных проектов в современной композиции</p>

September 22, Wednesday. 15.00–18.00

<p style="text-align: center;">9 B CLASSICAL FORM [4] Chairs – Julia Galieva-Szokolay, Brett Clement and Yoel Greenberg</p> <p style="text-align: center;">Conference Hall We. 15.00–18.00</p>	<p style="text-align: center;">10 A ROMANTIC FORM [6] Chairs – Janet Schmalfeldt, Sio Pan Leong and Wendelin Bitzan</p> <p style="text-align: center;">Aud. 9 We. 15.00–18.00</p>	<p style="text-align: center;">21 E 20th CENTURY TECHNIQUES AND FORMS [4] Chairs – Kristina Agaronian, Zachary Bernstein, Mengqi Wang, Marianna Vysotskaya and Lars Hoefs</p> <p style="text-align: center;">Aud. 21 We. 15.00–17.00</p>	<p style="text-align: center;">38 A RHYTHM [6] Chairs – Matthew Chiu and Ekaterina Okuneva</p> <p style="text-align: center;">Aud. 23 We. 15.00–18.00</p>	<p style="text-align: center;">40 B THEORIES OF HARMONY [6] Chairs – Gu Wei, Roberta Vidic and Baiba Jaunslaviete</p> <p style="text-align: center;">Aud. 18 We. 15.00–18.00</p>
<p style="text-align: center;">15.00 Panu HEIMONEN <i>University of Helsinki, Finland</i> panu.heimonen@helsinki.fi Re-evaluating the concept of double-Anlage: Mozart's concerto form as an evolving dialogue</p>	<p style="text-align: center;">15.00 Diego CUBERO <i>University of North Texas, USA</i> Diego.Cubero@unt.edu The Deformation of the Period in the Early Romanticism</p>	<p style="text-align: center;">15.00 Ana Leticia ZOMER Adriana MOREIRA <i>University of São Paulo, USP, Brazil</i> anazomer@usp.br adrianalopes@usp.br Hybridisms Between Indeterminacy and Serial Procedures in Brazilian Music</p>	<p style="text-align: center;">15.00 Matthew CHIU <i>Eastman School of Music, USA</i> mchiu9@u.rochester.edu Reshaping Rhythm: An Analysis of Prokofiev's Piano Sonata № 4</p>	<p style="text-align: center;">15.00 Stephanie VENTURINO <i>Eastman School of Music, USA</i> sventuri@u.rochester.edu Pivot-Notes in André Jolivet's Style Incantatoire</p>
<p style="text-align: center;">15.30 Veijo MURTOMÄKI Timothy L. JACKSON <i>Sibelius Academy, The University of Arts, Helsinki Finland</i> <i>University of North Texas, School of Music, USA</i> veijo.murtomaki@uniarts.fi shermanzelechin@gmail.com Punctuation and expressive analysis of Mozart's Symphony No. 40, first movement</p>	<p style="text-align: center;">15.30 Eva-Maria de OLIVEIRA PINTO <i>University of Music Weimar, Germany</i> emvas.berlin@gmail.com Zur Gattungsgeschichte der Orgelsymphonie. Ein transkultureller Vergleich zur Entstehung und Definition einer Gattung</p>	<p style="text-align: center;">15.30 Lars HOEFS <i>Universidade Estadual de Campinas, Brazil</i> larshoefs@hotmail.com Models for Villa-Lobos' Grand Concerto – drawing from cello concertos by Saint-Saëns and Popper</p>	<p style="text-align: center;">15.30 Nico SCHULER <i>Texas State University, USA</i> nico.schuler@txstate.edu Rubato Performed and Perceived: An Analytical Case Study</p>	<p style="text-align: center;">15.30 Marián ŠTÚŇ <i>Institute of Musicology, Slovak Academy of Sciences, Slovakia</i> marian.stun@gmail.com Identification of vertical structures in contemporary music with a method of Eugen Suchoň</p>

September 22, Wednesday. 15.00–18.00

9 B	10 A	21 E	38 A	40 B
<p>16.00 Brett CLEMENT Ball State University, USA bgclement@bsu.edu Functional Multiplicity of B Sections in AABA Forms</p>	<p>16.00 Benedict TAYLOR The University of Edinburgh, United Kingdom B.Taylor@ed.ac.uk Formal Jests: Playing with Form in the scherzo of Mendelssohn's Quartet Op. 44 № 3</p>	<p>16.00 Vsevolod ZADERATSKY Moscow P.I. Tchaikovsky Conservatory, Russia pianoforum@mail.ru Электроакустическая композиция и универсум музыкальной теории</p>	<p>16.00 Leandro GUMBOSKI Federal Institute of Paraná, IFPR; University of São Paulo, USP, Brazil leandro.gumboski@ifpr.edu.br Adriana MOREIRA University of São Paulo, USP, Brazil adrianalopes@usp.br Micro-Metrical Dissonance: Analytical and Theoretical Possibilities</p>	<p>16.00 John REEF Nazareth College, USA reef.john@gmail.com Bach's Energetic Shapes</p>
<p>16.30 William CAPLIN McGill University, Canada william.caplin@mcgill.ca The "Iconic Cadence": A Post-Romantic Case of Cadential Nostalgia and Irony</p>	<p>16.30 Pavel PIMURZIN Kazan N.G. Zhiganov Conservatory, Russia pavelpimurzin@gmail.com Однотемная сонатная форма в симфониях Феликса Мендельсона</p>	<p>16.30 Igor KUZNETSOV Moscow P.I. Tchaikovsky Conservatory, Russia igorkuznecov186@gmail.com Принципы анализа современных систем микрохроматики в музыке</p>	<p>16.30 Yik Long LAU Chinese University of Hong Kong, Hong Kong yiklonglau@link.cuhk.edu.hk Stravinsky's Mask: Metrical Dissonances in "The Mumpers" from "Petrushka"</p>	<p>16.30 Yulia VEKSLER Nizhni-Novgorod M.I. Glinka Conservatory, Russia atonal111@yandex.ru Сочинения Альбана Берга в ракурсе теории «энергетизма» начала XX века</p>
<p>7 PARTIMENTI [2] Chair – Marco Pollaci Conference Hall We. 17.00–18.00</p>	<p>17.00 Peter H. SMITH University of Notre Dame, USA Peter.H.Smith.80@nd.edu Compositional Range versus Compositional Ideal Type: Some Reflections on Brahms and Dvořák</p>	<p>26 POLISH AVANTGARDE AND POST-AVANTGARDE [2] Chair – Natalia Szwab Aud. 21 We. 17.00–18.00</p>	<p>17.00 Christopher BOCHMANN University of Évora, Portugal bochmann@uevora.pt Some rhythmic techniques in Webern's later works</p>	<p>17.00 Nicholas HUNTER University of Queensland, Brisbane, Australia nicholas.hunter@uqconnect.edu.au Methodological Approaches to Harmonic Analysis of the works of Lili Boulanger (1893–1918)</p>
<p>17.00 Zalina ZAGIDULLINA N.G. Zhiganov Kazan State Conservatory, Russia zalina.z.mitiukova@gmail.com Partimenti and grande coupe binaire in Anton Reicha's theory (to the problem of sonata form establishment)</p>		<p>17.00 Natalia SZWAB Krzysztof Penderecki Academy of Music in Kraków, Cracow, Poland natalia.szwab@amuz.krakow.pl Reconstructing Deconstruction. On Strategies in Paweł Szymański's Music</p>		

September 22, Wednesday. 15.00–18.00

7	10 A	26	38 A	40 B
<p>17.30 Marco POLLACI <i>University of Pavia, United Kingdom</i> marcopollaci@gmail.com Playing with the Past: Eighteenth Century Pedagogic Traditions and Nineteenth Century Compositional Praxis in Tchaikovsky's Music Creations</p>	<p>17.30 Janet SCHMALFELDT <i>Tufts University, USA</i> janet.schmalfeldt@tufts.edu Brahms and the Unreliable Narrative</p>	<p>17.30 Paulina ZGLINIECKA-HOJDA <i>Krzysztof Penderecki Academy of Music in Kraków, Cracow, Poland</i> p.zgliniecka@interia.pl When opera meets literature. Strategies and solutions in the libretto: ahat ilī – sister of gods by Olga Tokarczuk and Aleksander Nowak</p>	<p>17.30 Kristina KNOWLES <i>Arizona State University, USA</i> Kristina.Knowles@asu.edu Temporal Duality: Cyclical and Linear Features of Meter</p>	<p>17.30 Martijn HOONING <i>Conservatorium van Amsterdam, Netherlands</i> martijn_hooning_comp@yahoo.com Musical and extra-musical meaning of chord progressions, chord types and key relations in 19th-century compositions</p>

September 23, Thursday

09.00–11.00 SESSIONS 32 B, 38 B, 40 C, 48 B

Section 32 B “Cognition, Psychology and Analysis”. **Chairs – Marina KARASEVA and Lea FINK. Auditorium 21**

Section 38 B “Rhythm”. **Chairs – Matthew CHIU and Ekaterina OKUNEVA. Conference Hall**

Section 40 C “Theories of Harmony”. **Chairs – Gu WEI, Roberta VIDIC and Baiba JAUNSLAVIETE. Auditorium 9**

Section 48 B “Theoretical Aspects of Folk Music”. **Chairs – Gusel YUNUSOVA, Elena BOGINA and Elena ZAYTSEVA. Auditorium 23**

11.00–12.00 CONFERENCE HALL

SRPSKO DRUŠTVO ZA MUZIČKU TEORIJU (SDMT), SERBIA. KEYNOTE PRESENTATION

11.00

Zoran BOZANIC

Faculty of Music in Belgrade, Serbia

zbozanic@gmail.com

Keynote speech: “Theoretical and Analytical Aspects of Musical Interpretation: Approach to Acoustic Dynamics”

12.00–13.00 CONFERENCE HALL

POLSKIE TOWARZYSTWO ANALIZY MUZYCZNEJ (PTAM), POLAND. KEYNOTE PRESENTATION

12.00

Marcin TRZĘSIOK

Karol Szymanowski Academy of Music, Katowice, Poland

marcin.trzesiok@gmail.com

Keynote speech: “The dark side of the soul. A topical approach to Scriabin on the example of the 6th Piano Sonata”

13.00–14.00 CONFERENCE HALL

GRUPPO ANALISI ET TEORIA MUSICALE (GATM), ITALY. KEYNOTE PRESENTATION

13.00

Mario BARONI

Università di Bologna, Italy

mario.baroni34@gmail.com

Keynote speech: “Analysis of post-dodecaphonic languages. In memoriam Bruno Maderna (1920–2020)”

14.00–15.00 Break

15.00–18.00 SESSIONS 9 C, 15/10 B, 24/P 3, 27, 33 A, 39 A

Section 9 C “Classical Form”. **Chairs – Julia GALIEVA-SZOKOLAY, Brett CLEMENT and Yoel GREENBERG. Auditorium 9**

Section 15 “Revisiting Tristanakkord”. **Chair – Patrick MURPHY. Auditorium 23**

Section 10 “Romantic Form”. **Chairs – Janet SCHMALFELDT, Sio Pan LEONG and Wendelin BITZAN. Auditorium 23**

Section 24 “Chinese Musical-Theoretical Tradition”. **Chair – Yan ZOU. Auditorium 18**

Section *27 “20th/21st-Century Serbian Modernism and Avant-Garde: Intersections of History, Theory, Analysis and Performance”. **Chair – Laura EMMERY. Auditorium 38**

Section 33 A “Musical Semiotics, Rhetoric, Topic and Schemata Theories”. **Chair – Jean-Pierre BARTOLI and David HAAS. Conference Hall**

Section 39 A “Mode, Lad, Tonality”. **Chairs – José Oliveira MARTINS and Daniil SHUTKO. Auditorium 21**

P 3 – Poster Presentations

18.00–18.30 Coffee Break

18.30–22.00 SESSIONS 10 C, 23/50 B, 28, 37, 47, 49

Section 10 C “Romantic Form”. **Chairs – Janet SCHMALFELDT, Sio Pan LEONG and Wendelin BITZAN. Auditorium 21**

Section 23 “Music of North and South: European Perspective”. **Chair – Kerri KOTTA. Auditorium 9**

Section *50 B “Deconstructing Music Theory”. **Chair – David MALVINNI. Auditorium 9**

Section 28 “Jazz & Rock”. **Chair – Barbara BLEIJ. Conference Hall**

Section 37 “Theories and Analyses of Performance, Interpretation and Pedagogy”. **Chairs – Vladimir CHINAYEV and Olga KRASNOGOROVA. Auditorium 38**

Section 47 “Music Theory and Analysis in Serbia: Status, History, Methods, Perspectives”. **Chair – Jelena MIHAJLOVIĆ MARKOVIĆ. Auditorium 23**

Section 49 “Musical Teleology”. **Chair – Milos ZATKALIK. Auditorium 18**

September 23, Thursday. 09.00–11.00

<p>32 B COGNITION, PSYCHOLOGY AND ANALYSIS [4] Chairs – Marina Karaseva and Lea Fink Aud. 21 Th. 09.00–11.00</p>	<p>38 B RHYTHM [4] Chairs – Matthew Chiu and Ekaterina Okuneva Conference Hall Th. 09.00–11.00</p>	<p>40 C THEORIES OF HARMONY [4] Chairs – Gu Wei, Roberta Vidic and Baiba Jaunslaviete Aud. 9 Th. 09.00–11.00</p>	<p>48 B THEORETICAL ASPECTS OF FOLK MUSIC [3] Chairs – Gusel Yunusova, Elena Bogina and Elena Zaytseva Aud. 23 Th. 9.30–11.00</p>
<p>09.00 Yaroslav STANISHEVSKY Moscow P.I. Tchaikovsky Conservatory, Russia yarostan@mail.ru Psychoacoustical approach in harmonic analysis: present day and prospects</p>	<p>09.00 Dmitry CHEKHOVICH Moscow P.I. Tchaikovsky Conservatory, Russia dochekh@mail.ru Авторская метрономизация Девятой симфонии Бетховена с позиции сравнительного анализа</p>	<p>09.00 Grigory LYZHOV Moscow P.I. Tchaikovsky Conservatory, Russia g.lyzhov@gmail.com «Вариации на созвучие» как принцип гармонии XX века (по аналитическим очеркам Ю.Н. Холопова)</p>	
<p>09.30 Damilya NADYROVA Kazan N.G. Zhiganov Conservatory, Russia dumilayandex.ru Nicola MILLER Aberdeen Biomedical Imaging Centre, University of Aberdeen, UK n.a.miller@abdn.ac.uk Audio-motor mirroring in musical perception: a return to the primacy of experience (phenomenological study)</p>	<p>09.30 Margarita ESIPOVA Moscow P.I. Tchaikovsky Conservatory, Russia esipova.margo@yandex.ru Закон динамической прогрессии (дзё-ха-кю) и «пауза» (ма) в традиционном музыкальном театре, музыке и других временных искусстваах Японии. Проблема аналитического подхода</p>	<p>09.30 Baiba JAUNSLAVIETE Jāzeps Vītols Latvian Academy of Music, Latvia baiba.jaunslaviete@jvlma.lv Проявления стилистической дихотомии в гармонии XX века</p>	<p>09.30 Irina NURIEVA Udmurt Institute of History, Language and Literature of UdmFRC of Ural Branch of RAS, Russia nurieva-59@mail.ru Удмуртская традиционная музыка в звучащем пространстве Евразии (опыт междисциплинарного исследования)</p>
<p>10.00 Laurent CUGNY Sorbonne Université, France Laurent.Cugny@sorbonne-universite.fr Is Theory of audiotactile musics an analysis method?</p>	<p>10.00 Ekaterina OKUNEVA Petrozavodsk A.K. Glazunov Conservatory, Russia okunevaeg@yandex.ru Временная структура сериальных сочинений Карела Гуйвартса</p>	<p>10.00 Marcin STRZELECKI Academy of Music in Krakow, Poland marcin.strzelecki@amuz.krakow.pl Towards the general, aesthetically informed theory of harmonic progression, based on analysis of large corpus of music and the geometrical approach to harmony</p>	<p>10.00 Elena BOGINA Moscow P.I. Tchaikovsky Conservatory, Russia ln.bogina@gmail.com Традиционная инструментальная музыка как объект музыковедческого анализа (на материале полевых исследований МГК 1993–2003 гг.)</p>

September 23, Thursday. 09.00–11.00

32 B	38 B	40 C	48 B
<p>10.30 Lea FINK <i>Max Planck Institute for Empirical Aesthetics, Frankfurt, Germany lea.fink@ae.mpg.de</i> Music Theory and Psychology: A Conceptual History of Understanding Musical Form</p>	<p>10.30 Irina KOPOSOVA <i>Petrozavodsk State A.K. Glazunov Conservatoire, Russia kopira@mail.ru</i> Техника свободной пульсации Лейфа Сегерстама: вопросы генезиса</p>	<p>10.30 Roberta VIDIC <i>Hochschule für Musik und Theater Hamburg, Germany roberta.vidic@hfmt-hamburg.de</i> 'Musical Inference' between Epistemology and History of Harmony</p>	<p>10.30 Nassos POLYZOIDS <i>Bath Spa University, Greece n.polyzoidis@gmail.com</i> Westernisation of rebetiko modes: dromoi brightness and darkness</p>

September 23, Thursday. 15.00–18.00

<p>9 C CLASSICAL FORM [6] Chairs – Julia Galieva-Szokolay, Brett Clement and Yoel Greenberg Aud. 9 Th. 15.00–18.00</p>	<p>15 REVISITING TRISTANAKKORD [2] Chair – Patrick Murphy Aud. 23 Th. 15.00–16.00</p>	<p>*24 CHINESE MUSICAL-THEORETICAL TRADITION [5] Chair – Yan Zou Aud. 18 Th. 15.00–17.30</p>	<p>*27 20th/21st-CENTURY SERBIAN MODERNISM AND AVANT-GARDE: INTERSECTIONS OF HISTORY, THEORY, ANALYSIS, AND PERFORMANCE [6] Chair – Laura Emmery Aud. 38 Th. 15.00–18.00</p>	<p>33 A MUSICAL SEMIOTICS, RHETORIC, TOPIC and SCHEMATA THEORIES [6] Chair – Jean-Pierre Bartoli and David Haas Conference Hall Th. 15.00–18.00</p>	<p>39 A MODE, LAD, TONALITY [5] Chairs – José Oliveira Martins and Daniil Shutko Aud. 21 Th. 15.00–17.30</p>
<p>15.00 Yoel GREENBERG <i>Bar-Ilan University, Israel</i> yoel.greenberg@biu.ac.il Refreshing Formenlehre: Towards Diachronic, Bottom-Up Theories of Form</p>	<p>15.00 Patrick MURPHY <i>University of Portland, USA</i> Alissa HENDERSON <i>Texas Tech University, USA</i> murphyp@up.edu Re-Imagining Tristan: A New Pedagogical Approach</p>	<p>15.00 Ruihan YANG <i>Rutgers University, USA</i> Harelulu@gmail.com Musical Idiom and Cultural Expression: Harmony, Timbre, and Gesture In Qigang Chen's Wu Xing</p>	<p>15.00 Nikola KOMATOVIĆ <i>Independent researcher, Serbia</i> nikolakom@gmail.com Three women – Three generations – Three contexts</p>	<p>15.00 Jean-Pierre BARTOLI <i>Sorbonne Université, France</i> jean-pierre.bartoli@paris-sorbonne.fr Topics, figures and musical rhetoric: proposals for an analytical protocol</p>	<p>15.00 Karst De JONG <i>Escola Superior de Música de Catalunya, Spain</i> karstdj@gmail.com Thomas NOLL <i>Escola Superior de Música de Catalunya, Spain; Germany</i> thomas.mamuth@gmail.com Liquified Tonality in Ravel's Ondine</p>
<p>15.30 Omer MALINIAK <i>Bar Ilan University, Israel</i> omermaliniak@gmail.com From a Solo Passage to a Solo Exposition</p>	<p>15.30 Elena TITOVA <i>St. Petersburg N.A. Rimsky-Korsakov Conservatory, Russia</i> titova55@list.ru Загадка Тристан-аккорда Р. Вагнера: аналитические версии от Э. Курта до Х.У. Трайхеля</p>	<p>15.30 Xiaonuo LI <i>Shanghai Conservatory of Music, China</i> lixiaonuo_shc@163.com The Visualization Analysis on Dialect Elements in Chinese Contemporary Music</p>	<p>15.30 Srdan TEPARIĆ <i>Faculty of Music Art in Belgrade, Serbia</i> teparic@fmu.bg.ac.rs The narrative archetype of pastoral in the music of Serbian postmodernism: Sonnets by Svetlana Savić and Whilst Thinking About You by Tatjana Milošević</p>	<p>15.30 Canbekir BILIR <i>Independent Scholar, Turkey</i> cb698@cornell.edu Cosmopolitics of Pitch in Zaïde / Adama Fragments</p>	<p>15.30 Thomas NOLL <i>Escola Superior de Música de Catalunya, Spain; Germany</i> thomas.mamuth@gmail.com Jason YUST <i>Boston University School of Music, USA</i> jason.yust@gmail.com Harmonic qualities as key to Scriabin's late harmonic practice</p>

September 23, Thursday. 15.00–18.00

9 C	15	*24	*27	33 A	39 A
<p>16.00 Uri ROM <i>The Buchmann-Mehta School of Music, Tel Aviv University, Israel</i> urom@tauex.tau.ac.il Mozart to Be Continued: The Riddle of the Horn Concerto Fragments – towards Completing the Concerto Movement K. 494 a</p>	<p>10 B ROMANTIC FORM [3] Chairs – Janet Schmalfeldt, Sio Pan Leong and Wendelin Bitzan Aud. 23 Th. 16.00–17.00</p>	<p>16.00 Li LU <i>Huzhou University, China</i> fzjbbsfax@163.com Exploring the Validity of Sonoristic Analysis Method by Chen Xiaoyong's Invisible Landscapes</p>	<p>16.00 Marija MASNIKOSA Ivana MILADINOVIĆ PRICA <i>University of Arts in Belgrade, Serbia</i> marija.masnikosa@gmail.com ivanamila@gmail.com Serbian Music Neo-Avantgarde: OPUS 4 Composer Collective and Ensemble for Different New Music</p>	<p>16.00 Aare TOOL <i>Estonian Academy of Music and Theatre, Estonia</i> aaretool@gmail.com Solar Symbols in the Music of Arnold Schönberg, Artur Kapp, and Dmitry Shostakovich</p>	<p>16.00 Lidiia DASHIEVA <i>Institute of Mongolian Studies, Buddhism and Tibetology of the Siberian Branch of the Russian Academy of Sciences, Russia</i> dashieva2006@yandex.ru Ладовые архетипы в традиционной музыке западных бурят</p>
<p>16.30 Paul BEAUDOIN <i>Education Arts Research, OÜ, Estonia</i> paulbeaudoin01@gmail.com Rhetoric as a Heuristic in Beethoven's Third 'Cello Sonata</p>	<p>16.30 Soo Kyung CHUNG <i>University of Cincinnati, College-Conservatory of Music, USA</i> chungsy@mail.uc.edu Four-rotation Sonata Form in Chopin's First Ballade, op. 23</p>	<p>16.30 Ai LI <i>East China Normal University, China</i> 89093640@qq.com Semitone Deviations in a Pentatonic World – A Study of Pitch Organization in Chou Wen-chung's And the Fallen Petals</p>	<p>16.30 Ivana ILIĆ <i>University of Arts in Belgrade, Serbia</i> ivanailic@fmu.bg.ac.rs ivana.ilic.stamatovic@gmail.com Music(ological) Analysis and Music Theory: A View from Contemporary Music Scholarship in Serbia</p>	<p>16.30 Andrei DENISOV <i>St. Petersburg N.A. Rimsky-Korsakov Conservatory, Russia</i> denisow_andrei@mail.ru The Forms of Intertextuality in Musical Art: Problems of Classification</p>	<p>16.30 Ghilyana DORDZHIEVA <i>Independent researcher, USA</i> ghilyana@yahoo.com К вопросам звуковысотной организации протяжных песен калмыков и ойратов Синьцзяна</p>

September 23, Thursday. 15.00–18.00

9 C	10 B	*24	*27	33 A	39 A
<p>17.00 Eytan AGMON <i>Bar-Ilan University, Israel</i> agmonz@012.net.il Beethoven's Paraphrase / Analysis of Mozart: A Curious Sketch for Leonore No. 2 and its Possible Relationship to the Entführung Overture</p>	<p>17.00 Egidio POZZI <i>Università della Calabria, Italia</i> egidio.pozzi@unical.it Friedrich Chopin and Alfonso Rendano's Tarantellas, between entertainment and ritual evocation</p>	<p>17.00 Yan ZOU <i>Shanghai Conservatory of Music, China</i> zouyan@shcmusic.edu.cn Merging West and East: LUO Zhongrong's Gu Zheng and Orchestra Music "Hidden fragrance"</p>	<p>17.00 Ivana MEDIĆ <i>Institute of Musicology, Serbian Academy of Sciences and Arts, Serbia</i> dr.ivana.medic@gmail.com Vasilije Mokranjac's Symphonies Between Music Analysis and Historical Musicology</p>	<p>17.00 Elena ZHUROVA <i>Moscow Rubinstein Children's School of Arts, Russia</i> pianoplay@mail.ru Интеграция категорий теории музыкального содержания в образовательный процесс</p>	<p>17.00 Sanja KIŠ ŽUVELA <i>University of Zagreb, Academy of Music, Croatia</i> skiszuvela@muza.hr José Oliveira MARTINS <i>University of Coimbra, Faculty of Arts and Humanities, Portugal</i> jmartins@uc.pt The role of scalar assimilation and texture in the perception of bitonality</p>
<p>17.30 Kerri KOTTA Saale KONSAP <i>Estonian Academy of Music and Theatre, Estonia</i> kerri.kotta@gmail.com Primary dramaturgical design and its impact on the form of sonata exposition of the first movements in the early mature works by Beethoven</p>		<p>POSTER PRESENTATIONS Th. 17.30–18.00 Olga KUZNETSOVA Возможности межкультурного тренинга в музыкальном образовании: векторы работы с восточно-азиатскими студентами Marlena KOKISHEVA Valeriya NEDLINA Жанровая модель домбрового кюя в творчестве современных казахских композиторов</p>	<p>17.30 Laura EMMERY <i>Emory University, USA</i> laura.emmery@emory.edu Pioneers of Electronic Music and Avant-Garde in Yugoslavia: Vladan Radovanović's radiophonic composition, Small Eternal Lake (1984)</p>	<p>17.30 David HAAS <i>Hodgson School of Music, University of Georgia, USA</i> davhaas@uga.edu The Three Symbiotic Systems of Leitmotivic Technique: An Integrated Perspective on Concept and Usage</p>	

September 23, Thursday. 18.30–22.00

<p>10 C ROMANTIC FORM [7] Chairs – Janet Schmalfeldt, Sio Pan Leong and Wendelin Bitzan</p> <p>Aud. 21 Th. 18.30–22.00</p>	<p>23 MUSIC OF NORTH AND SOUTH: EUROPEAN PERSPECTIVE [5] Chair – Kerri Kotta</p> <p>Aud. 9 Th. 18.30–21.00</p>	<p>28 JAZZ & ROCK [7] Chair – Barbara Bleij</p> <p>Conference Hall Th. 18.30–22.00</p>	<p>37 THEORIES AND ANALYSES OF PERFORMANCE, INTERPRETATION and PEDAGOGY [7] Chairs – Vladimir Chinayev and Olga Krasnogorova</p> <p>Aud. 38 Th. 18.30–22.00</p>	<p>*47 MUSIC THEORY AND ANALYSIS IN SERBIA: STATUS, HISTORY, METHODS, PERSPECTIVES [5] Chair – Jelena Mihajlović Marković</p> <p>Aud. 23 Th. 18.30–21.30</p>	<p>*49 MUSICAL TELEOLOGY [7] Chair – Milos Zatkalik</p> <p>Aud. 18 Th. 18.30–22.00</p>
<p>18.30 Miklós VESZPRÉMI <i>Yale University, Switzerland</i> miklos.veszpremi@yale.edu The Earliest Sketches of Franz Liszt's Second Piano Concerto (1839) and the Emergence of Two-Dimensional Sonata Form</p>	<p>18.30 Petros VOUVARIS <i>University of Macedonia, Thessaloniki, Greece</i> vouvaris@uom.gr What the master saw: Nikos Skalkottas's 15 kleine Variationen für Klavier</p>	<p>18.30 Barbara BLEIJ <i>Conservatorium van Amsterdam, Netherlands</i> b.bleij@ahk.nl Lost in Translation: Molldur in Tonal Jazz</p>	<p>18.30 Sergei VARTANOV <i>Saratov L. V. Sobinov Conservatory, Russia</i> varser@mail.ru How a theorist and a performer follow different goals: the problem of holistic interpretation of music</p>	<p>18.30 Ivana ILIĆ <i>University of Arts in Belgrade, Serbia</i> ivanailic@fmu.bg.ac.rs ivana.ilic.stamatovic@gmail.com From Basic Skills to Scholarly Research: the Case of Music Theory in Serbia</p>	<p>18.30 Ildar KHANNANOV <i>Peabody Institute, Johns Hopkins University, USA</i> drkhannanov@gmail.com The Goal of Harmonic Progression: Tonal and Post-Tonal Perspectives</p>
<p>19.00 Shay LOYA <i>City, University of London, United Kingdom</i> Shay.Loya@city.ac.uk The problem of form in Liszt's late works</p>	<p>19.00 Gerhard Bruno Erich LOCK <i>Tallinn University Baltic Film, Media, Arts and Communication School (BFM), Estonia</i> gerhard.lock@tlu.ee Charles de PAIVA SANTANA <i>University of Campinas, Brazil</i> charlesdepaiva@icloud.com Kerri KOTTA <i>Estonian Academy of Music and Theatre (EAMT), Estonia</i> kerri.kotta@gmail.com Musical form, tension and texture in Tüür's "Flamma" for string orchestra: a multiperspective approach</p>	<p>19.00 Patrick SCHENKIUS <i>Conservatory of Amsterdam; Royal Conservatoire, Netherlands</i> p.schenkius@ahk.nl, P.Schenkius@koncon.nl Reconstructing Charlie Parker's Bebop idiom</p>	<p>19.00 Ivan PENEV <i>City University, London, United Kingdom</i> ivan.penev@city.ac.uk Methods of Analysis and Performance to the Generic Hybridity in Franz Liszt's "Après une Lecture du Dante"</p>	<p>19.00 Zoran BOŽANIĆ Milena MEDIĆ <i>Faculty of Music Art in Belgrade, Serbia</i> zbozanic@gmail.com milena.medic@fmu.bg.ac.rs On the Circle of Understanding Renaissance Music within Serbian Pedagogical and Scholarly Practice</p>	<p>19.00 Dimitar NINOV <i>Texas State University, USA</i> d.ninov@yahoo.com Modulating Transition in Sonata Form as Part of a Syntactically Unsynchronized Modulation</p>

September 23, Thursday. 18.30–22.00

10 C	23	28	37	*47	*49
<p>19.30 Giselle LEE <i>Durham University, United Kingdom</i> yan.p.lee@durham.ac.uk Chromaticism, Circularity and Teleology in Franck's Piano Quintet</p>	<p>19.30 Gerhard Bruno Erich LOCK <i>Tallinn University Baltic Film, Media, Arts and Communication School (BFM); Academy of Music and Theatre (EAMT), Estonia</i> gerhard.lock@tlu.ee The role of musical parameters analysing musical tension in Erkki-Sven Tüür's post-tonal orchestral music</p>	<p>19.30 Walther STUHLMACHER <i>Conservatorium van Amsterdam, Netherlands</i> w.stuhlmacher@ahk.nl Intrinsic Formal Functionality in Jazz Standards – 'Conclusional' and 'Pre-Cadential' Features in the Last (Eight-Bar) Section</p>	<p>19.30 Vladimir CHINAYEV <i>Moscow P.I. Tchaikovsky Conservatory, Russia</i> tchinaev@mail.ru Архетипы К.Г. Юнга в контексте исполнительского искусства: к вопросу о методе анализа музыкальной интерпретации</p>	<p>19.30 Jelena MIHAJLOVIĆ MARKOVIĆ <i>The University of Arts in Belgrade, Faculty of Music Art, Serbia</i> jelena.mihajlovic.markovic@gmail.com The Review of Harmony as a Scholarly Discipline in Serbian Music-Theoretical Literature</p>	<p>19.30 Philippe GANTCHOULA <i>École Normale de Musique de Paris, Paris-Saclay Conservatory, France</i> philippe.gantchoula@orange.fr What exactly is a tonal function? The example of the dominant</p>
<p>20.00 Sunbin KIM <i>Durham University, United Kingdom</i> brucknerian82@gmail.com Closing Themes in Bruckner's Sonata Expositions: Form-Functional Considerations</p>	<p>20.00 Anna CHUPOVA <i>Cherepovets V.V. Vereshchagin Regional College of Arts and Crafts, Russia</i> schuvalova.anna2011@yandex.ru Концепция «формы окна» и ее репрезентация в творчестве С. Шаррино</p>	<p>20.00 Rich PELLEGRIN <i>University of Florida, USA</i> rpellegrin@arts.ufl.edu Salience, Common Tones, and Middleground Dissonance in the Fourth Chorus of Brad Mehldau's Improvisation on "All the Things You Are"</p>	<p>20.00 László STACHÓ <i>Liszt Academy of Music, Budapest, Hungary</i> stacho.laszlo@liszt.hu The influence of performers' real-time analytical capacity on listeners' appraisal of performances</p>	<p>20.00 Ivana VUKSANOVIĆ <i>University of Arts in Belgrade, Faculty of Music Art, Serbia</i> vuksanovici@fmu.bg.ac.rs Approaches to Music Form in Serbian Music-Theoretical Literature</p>	<p>20.00 Nataša CRNJANSKI <i>Academy of Arts, University of Novi Sad, Serbia</i> natasacrnjanski@live.com What can we still learn about music from the semiotic square?</p>
<p>20.30 Vishnu BACHANI <i>Independent, Mexico</i> vishnu@vishnubachani.com Recursive and Referential Tonality in Bruckner's Codas – Two Case Studies</p>	<p>20.30 Michele RUSSO <i>Conservatorio "G.B. Martini" di Bologna, Italy</i> michelerussogiarre@gmail.com George Enescu compositore e docente: nuove prospettive di analisi</p>	<p>20.30 Christopher DOLL <i>Rutgers University, USA</i> cdoll@mgsa.rutgers.edu Five Taken: The Rhythmic Influence of the Dave Brubeck Quartet on British-American Pop-Rock</p>	<p>20.30 Anna Maria BORDIN <i>Conservatorio N. Paganini, Genova, Italy</i> annamaria.bordin@conspaganini.it Antonio TARALLO <i>Conservatorio G. Nicolini, Piacenza, Italy</i> antonio.tarallo@conservatorio.piacenza.it Beethoven's Exercises: Understanding the Piano Technique Features of the 32 Sonatas</p>	<p>20.30 Srdan TEPARIĆ Senka BELIĆ <i>University of Arts in Belgrade, Faculty of Music Art, Serbia</i> teparic@fmu.bg.ac.rs sence.belic@gmail.com Music theory and pedagogical practice in Serbia: new perspectives</p>	<p>20.30 Ramiro LIMONGI <i>Escuela Superior de Educación Artística en Música "Juan Pedro Esnaola", Buenos Aires, Argentina</i> ramiro_limongi@yahoo.com Federico ECKHARDT <i>Universidad Nacional de las Artes, Buenos Aires, Argentina</i> federicoeckhardt@gmail.com Teleology and form comprehensibility in twelve-tone composition: An analysis of Webern's Op. 28 first movement</p>

September 23, Thursday. 18.30–22.00

10 C	23	28	37	*47	*49
<p>21.00 Majid MOTAVASSELI <i>University of Music and Performing Arts Graz, Austria</i> m.motavasseli@kug.ac.at</p> <p>Mahler's Ninth as the performer's "mouthpiece": Satzmodelle, harmonic "plot" and interpretative execution</p>	<p>*50 B DECONSTRUCTING MUSIC THEORY [2] Chair – David Malvinni Aud. 9 Th. 21.00–22.00</p> <hr/> <p>21.00 David MALVINNI <i>Santa Barbara City College, Santa Barbara, United States</i> dmalvinni@gmail.com Thoughts on Ancient Greek Music Theory, Temperament, Counterpoint, and Heidegger</p>	<p>21.00 Maria DONOHUE <i>IRiMaS, Huddersfield University, United Kingdom</i> Maria.Donohue@hud.ac.uk The Improvisers Cookbook: Archiving and Analysing the Assemblage of Free Improvisation</p>	<p>21.00 Tatyana SHEVCHENKO <i>Odessa National A.V. Nezhdanova Academy of Music, Ukraine</i> tatashev89@gmail.com Piano Sonatas of Nikolai Medtner: genre-compositional characteristics and problems of interpretation</p>		<p>21.00 Miloš ZATKALIK <i>University of Arts in Belgrade, Faculty of Music Art, Serbia</i> mzatkali@eunet.rs Obfuscation and clarification in the microtonal key</p>
<p>21.30 Wendelin BITZAN <i>Robert Schumann Hochschule Düsseldorf, Germany</i> info@wendelinbitzan.de The Sonata: Tradition and / or / vs Adoption? Beethoven's Legacy, Sergei Taneyev's Theory of Sonata Form, and Nikolai Medtner's Early Sonatas</p>	<p>21.30 Ildar KHANNANOV <i>Peabody Institute, Johns Hopkins University, USA</i> drkhannanov@gmail.com Speculative Character of Music Theory that Defies the Goals of Analysis</p>	<p>21.30 Carlos De Lemos ALMADA <i>Federal University of Rio de Janeiro, Brazil</i> carlosalmada@musica.ufrj.br Developing Variation in Jobim's Music</p>	<p>21.30 Olga KRASNOGOROVA <i>Institute of Contemporary Art, Moscow, Russia</i> incognitamusika@mail.ru Метаинтерпретация в новейшей фортепианной музыке: аналитические подходы к исследованию</p>		<p>21.30 Ivanka STOIANOVA <i>Université Paris 8, France</i> stoianova.ivanka@gmail.com Направленность интертекста в современной музыке: Laborintus II (1965) Л. Берно и «Ti vedo, ti sento, mi perdo...» (2017) С. Шаррино</p>

September 24, Friday

09.00–11.00 SESSIONS 33 B, 39 B, 46/3, 48 C, 50 A, 53 B

Section 33 B “Musical Semiotics, Rhetoric, Topic and Schemata Theories”. **Chair – Anastasiya MALTSEVA. Auditorium 21**

Section 39 B “Mode, Lad, Tonality”. **Chair – Daniil SHUTKO. Conference Hall**

Section 46 “Analyses of Film Music, Musique en Image”. **Chair – Daniel MOREIRA. Auditorium 23**

Section *3 “Palestrina’s *Vestiva I Colla*”. **Chair – Roberta VIDIC. Auditorium 23**

Section 48 C “Theoretical Aspects of Folk Music”. **Chair – Gusel YUNUSOVA, Elena BOGINA and Elena ZAYTSEVA. Auditorium 9**

Section 50 A “Deconstructing Music Theory”. **Chair – Ivan MOSHCHUK and David MALVINNI. Auditorium 18**

Section 53 B “Invariant as a Principle of Modelling of The Musical Process”. **Chair – Firuz ULMASOV. Auditorium 38**

12.00–13.00 CONFERENCE HALL

SOCIEDADE PORTUGUESA DE INVESTIGAÇÃO EM MÚSICA (SPIM), PORTUGAL. KEYNOTE PRESENTATION

12.00

José Oliveira MARTINS

University of Coimbra

Keynote speech: “Beyond the pitch/pitch-class dichotomy: register, altered octaves and the harmonic imagination in twentieth-century modernism”

13.00–14.00 CONFERENCE HALL

SOCIEDAD DE ANÁLISIS Y TEORÍA MUSICAL (SATMUS), SPAIN. KEYNOTE PRESENTATION

13.00

Cristóbal GARCÍA

Conservatorio Superior de Málaga, High Conservatory of Malaga

José Luis BESADA

Complutense University of Madrid

Keynote speech: “SATMUS: The First Year of Activities”

14.00–15.00 Break

15.00–18.00 SESSIONS 43, 53 C/45, 54 A

Section 43 “Neoriemannian Analyses”. **Chair – Bozhidar CHAPKANOV. Conference Hall**

Section *53 C “Invariant as a Principle of Modelling of the Musical Process”. **Chair – Konstantin ZENKIN. Auditorium 21**

Section 45 “Music and Multi-Media”. **Chair – Valentina KHOLOPOVA. Auditorium 21**

Section 54 A “Opera, Ballet and Musical Theater”. **Chair – Alexander MAKLYGIN and Milena BOZHIKOVA. Auditorium 9**

18.00–18.30 Coffee Break

18.30–21.00 SESSIONS 11, 12 B, 16, 29/P 1, 54 B, 55

Section 11 “Cyclicality in French Music”. **Chair – Elena ROVENKO. Auditorium 21**

Section 12 B “Western Analytical Approaches to Russian Music”. **Chair – Tatiana BARANOVA and Joseph KRAUS. Auditorium 9**

Section 16 “Analysing Scriabin’s Piano Music”. **Chair – Nikita MAMEDOV. Auditorium 23**

Section 29 “Universalia, Interdisciplinary and Evolutionary Musicology”. **Chair – Antonio GRANDE. Auditorium 18**

Section 54 B “Opera, Ballet and Musical Theater”. **Chair – Alexander MAKLYGIN and Milena BOZHIKOVA. Auditorium 38**

Section 55 “History of Music Theory, Theory of Music History”. **Chair – Roman NASONOV. Conference Hall**

P 1 – Poster Presentations

21.00

CLOSING. CONFERENCE HALL

September 24, Friday. 09.00–12.00

<p>33 B MUSICAL SEMIOTICS, RHETORIC, TOPIC AND SCHEMATA THEORIES [6] Chair – Anastasiya Maltseva (B) Aud. 21 Fr. 09.00–12.00</p>	<p>39 B MODE, LAD, TONALITY [4] Chair – Daniil Shutko Conference Hall Fr. 10.00–12.00</p>	<p>46 ANALYSES OF FILM MUSIC, MUSIQUE EN IMAGE [3] Chair – Daniel Moreira Aud. 23 Fr. 09.00–10.30</p>	<p>48 C THEORETICAL ASPECTS OF FOLK MUSIC [4] Chair – Gusel Yunusova, Elena Bogina and Elena Zaytseva Aud. 9 Fr. 10.00–12.00</p>	<p>50 A DECONSTRUCTING MUSIC THEORY [6] Chair – Ivan Moshchuk and David Malvinni Aud. 18 Fr. 09.00–12.00</p>	<p>53 B INVARIANT AS A PRINCIPLE OF MODELLING OF THE MUSICAL PROCESS [4] Chair – Firuz Ulmasov Aud. 38 Fr. 10.00–12.00</p>
<p>09.00 Zilya IMAMUTDINOVA <i>State Institute for Art Studies, Moscow, Russia</i> <i>zilimam@mail.ru</i> Способы передачи смыслов в мелодизированном чтении Корана</p>		<p>09.00 Elena SHABSHAEVICH <i>Moscow A.G. Schnittke Institute of Music, Russia</i> <i>shabsh@yandex.ru</i> Принципы оперной драматургии в музыке к анимационному кино («Пушкиниана» А. Хржановского – А. Шнитке)</p>		<p>09.00 Andrey LOGUTOV <i>Lomonosov Moscow University, Moscow, Russia</i> <i>logutov@mail.ru</i> Speech and Song: A Note on Interdisciplinary Pragmatics of Popular Song Form</p>	
<p>09.30 Anastasiya MALTSEVA <i>Novosibirsk M.I. Glinka Conservatory, Russia</i> <i>aamaltseva@mail.ru</i> How Do Musical- Rhetorical Figures Sound? On Reconstruction of a Sounding Image of Some Baroque Theoretic Texts</p>		<p>09.30 Maria WILCZEK-KRUPA <i>Krzysztof Penderecki Academy of Music in Kraków, Cracow, Poland</i> <i>maria.wilczek.krupa@amuz.krakow.pl</i> Hermeneutic theory of film music</p>		<p>09.30 Alexandra KULPINA <i>Institute of Philosophy Russian Academy of Sciences, Moscow, Russia</i> <i>acousmaticstudies@gmail.com</i> Intertextual image of sound in Medieval Latin vocabularies</p>	

September 24, Friday. 09.00–12.00

33 B Aud. 21	39 B Conference Hall	46 Aud. 23	48 C Aud. 9	50 A Aud. 18	53 B Aud. 38
<p>10.00 Irina SUSIDKO <i>Gnesins Russian Academy of Music, Moscow, Russia</i> lspriv@mail.ru Топосы и нарратив в классической инструментальной музыке: «Ideen» и «filo» в клавирной сонате В.А. Моцарта KV 311/284 с</p>	<p>10.00 Daniil SHUTKO <i>St. Petersburg N.A. Rimsky-Korsakov Conservatory, Russia</i> daniel.shutko@mail.ru Полюсные ладовые системы</p>	<p>10.00 Daniel MOREIRA <i>Politécnico do Porto / Universidade de Coimbra, Coimbra, Portugal</i> ‘We all go a little mad sometimes’: distorted mirrors in Psycho’s music</p>	<p>10.00 Irina POPOVA <i>St. Petersburg N.A. Rimsky-Korsakov Conservatory, Russia</i> etnomus@mail.ru Этноотирование в русском фольклоре: знаки и значения</p>	<p>10.00 Marisya PROROKOVA <i>Institute of Philosophy of the Russian Academy of Sciences, Moscow, Russia</i> Marisyaprorokova@gmail.com Канон: структуры обмена. Между музыкальным произведением и социальным организмом</p>	<p>10.00 Firuz ULMASOV <i>Tajik M. Tursunzade Institute of Culture and Arts, Tajikistan</i> firuz_ul@mail.ru Двуплановая оппозиционность как инвариант многомерного структурирования восточной монодии</p>
<p>10.30 Sigrun HEINZELMANN <i>University Mozarteum Salzburg, Salzburg, Austria</i> sigrun.heinzelmann@moz.ac.at Topoi and Transformation in the Music of Maurice Ravel</p>	<p>10.30 Cheng PENG <i>Shanghai Conservatory, China</i> 1018595139@qq.com Развитие китайской традиционной «тональности» в творчестве современных композиторов</p>	<p>*3 PALESTRINA’s VESTIVA / COLLI [3] Chair – Roberta Vidic Aud. 23 Fr. 10.30–12.00</p> <p>10.30 Jan Philipp SPRICK <i>Hochschule für Musik und Theater Hamburg, Hamburg, Germany</i> jan.sprick@hfmt-hamburg.de Intertextuality and (Self)-Parody: Palestrina’s and Giovanelli’s Vestiva i colli</p>	<p>10.30 Inga KOROLKOVA <i>St. Petersburg N.A. Rimsky-Korsakov Conservatory, Russia</i> inga-korolkova@yandex.ru Методы попевочного анализа русского музыкального фольклора</p>	<p>10.30 Konstantin ZENKIN <i>Moscow P.I. Tchaikovsky Conservatory, Russia</i> kzenkin@list.ru О двух приемах «деконструкции» в философских исследованиях А.Ф. Лосева об искусстве</p>	<p>10.30 Gulzar MAHMUDOVA <i>Baku Uzeyir Hajibeyli Music Academy, Georgia</i> gulzar.mahmudova@bk.ru Каденционная модель как структурный инвариант продуцирования остинатности в азербайджанской музыке</p>

September 24, Friday. 09.00–12.00

33 B	39 B	*3	48 C	50 A	53 B
<p>11.00 Giannis SAKELLARIS <i>Department of Music Studies, Aristotle University of Thessaloniki, Greece</i> giansakell@gmail.com The concept of quotation within the framework of postmodernism: Analysis of Alfred Schnittke's String Quartet № 3</p>	<p>11.00 Knar ABRAMYAN <i>Yale University, New Haven, United States</i> knar.abrahamyan@yale.edu From Mere Fool to Enlightened Redeemer: Tonal Tripling in Parsifal</p>	<p>11.00 Roberta VIDIC <i>Hochschule für Musik und Theater Hamburg, Hamburg, Germany</i> roberta.vidic@hfmt-hamburg.de Counterpoint 'Localisation': Vestiva i colli in Rom and Munich</p>	<p>11.00 Liudmila MAKHOVA <i>Moscow P.I. Tchaikovsky Conservatory, Russia</i> maxoba@mail.ru Песенная традиция старообрядцев- поляков: полесские и пинежские заимствования</p>	<p>11.00 Tim HOLT <i>Peabody Conservatory, Johns Hopkins University, United States</i> holt.tim@me.com An esoteric reading of the ars nova</p>	<p>11.00 Saida ELEMANOVA <i>Kazakh Kurmangazy National Conservatory, Kazakhstan</i> folklab@inbox.ru К вопросу об инвариантах национального музыкального стиля в казахской традиционной музыке</p>
<p>11.30 Marie-Noëlle MASSON <i>SFAM, France</i> gmn.masson@orange.fr Analyse formelle et processus rhétoriques: le legs analytique de la sémiologie européenne</p>	<p>11.30 Paulo PERFEITO <i>CITAR, Universidade Católica Portuguesa, Lisbon, Portugal</i> paulo.perfeito@fulbrightmail.org Jazz harmony: polymodal quintessence</p>	<p>11.30 Tommaso MAGGIOLO <i>Istituto Italiano Antonio Vivaldi, Venice, Italy</i> tommasomaggiolo@gmail.com Genre and Stylistic Fusion: Colombano's and Berti's Parody Magnificat</p>	<p>11.30 Elena ZAYTSEVA <i>Moscow A.G. Schnittke Institute of Music, Russia</i> mlad61@mail.ru Русский этномелос в диалоге музыкальных культур: Россия – Западная Европа</p>	<p>11.30 Ivan MOSHCHUK <i>Accademia Nazionale di Santa Cecilia, Rome, Italy</i> ivan.moshchuk@gmail.com Chopin and Derrida: interpretation différences through the lens of the b- flat minor sonata, Op. 35</p>	<p>11.30 Kamchibek DUSHALIEV <i>Kyrgyz K. Moldobasanov National Conservatory, Kyrgyzstan</i> kamchibek_01@mail.ru К вопросу изучения инвариантно- вариантной структуры кыргызского традиционного мелоса</p>

September 24, Friday. 15.00–18.00

<p>43 NEORIEMANNIAN ANALYSES [5] Chair – Bozhidar Chapkanov</p> <p>Conference Hall Fr. 15.00–17.30</p>	<p>*53 C INVARIANT AS A PRINCIPLE OF MODELLING OF THE MUSICAL PROCESS [3] Chair – Konstantin Zenkin</p> <p>Aud. 21 Fr. 15.00–16.30</p>	<p>54 A OPERA, BALLET AND MUSICAL THEATER [6] Chair – Alexander Maklygin and Milena Bozhikova</p> <p>Aud. 9 Fr. 15.00–18.00</p>
<p>15.00 Bozhidar CHAPKANOV University of London, London, United Kingdom bchapkanov@gmail.com Liszt's Am Grabe Richard Wagners – A Roman numeral or a neo-Riemannian analysis?</p>	<p>15.00 Konstantin KURLENYA Novosibirsk M.I. Glinka Conservatory, Russia kurlenya78@mail.ru Инвариант в музыкальном искусстве: к уточнению онтологического аспекта</p>	<p>15.00 Vita Myriam KIM St. Petersburg University, Russia vitagkim@gmail.com Французская опера-comique как модель для придворных опер Бортнянского Le Faucon и Le Fils rival</p>
<p>15.30 Marta RICCARDI University of Liverpool, Liverpool, United Kingdom m.riccardi@liverpool.ac.uk Equal Octave Divisions in Rimsky-Korsakov's Operatic Output</p>	<p>15.30 Tamara TVERDOVSKAYA St. Petersburg N.A. Rimsky-Korsakov Conservatory, Russia tverdo2001@mail.ru Жанровые инварианты прелюдии и цикла прелюдий в «Буковинских песнях» Леонида Десятникова</p>	<p>15.30 Danila LYUBIMOV Nizhny Novgorod M.I. Glinka Conservatory, Russia lyubimov.dania@yandex.ru «Шехеразада» Н.А. Римского-Корсакова на балетной сцене: анализ формы и драматургических особенностей либретто</p>
<p>16.00 Matteo CATALANO GATM, Italy catalanomatteo@hotmail.it Pratica trasformativa e spazi d'azione all'interno del Concerto per chitarra di Bettinelli</p>	<p>16.00 Ivanka STOIANOVA Université Paris 8, Paris, France stoianova.ivanka@gmail.com Инвариант нарратива в современной опере на примере истории Дездемона у А. Шнитке и С. Шаррино: «Дездемона» (1993) и <i>Luci mie traditrici</i> (1996)</p>	<p>16.00 Alexander MAKLYGIN Kazan N.G. Zhiganov Conservatory, Russia dmaklygin@yandex.ru Композиционные увертюры авантюры в оперных дебютах отечественных «национальных композиторов»</p>

September 24, Friday. 15.00–18.00

43	*53 C	54 A
<p style="text-align: center;">16.30 Kelvin H. F. LEE <i>University of Leuven, Leuven, Belgium</i> kelvin.lee@kuleuven.be</p> <p>Hexatonic Tension and Breakthrough Function in Fin-de-Siècle Viennese Symphonic First-Movement Form</p>	<p style="text-align: center;">45 MUSIC AND MULTI-MEDIA [3] Chair – Valentina Kholopova</p> <p style="text-align: center;">Aud. 21 Fr. 16.30–18.00</p>	<p style="text-align: center;">16.30 Evgenia SHIGAEVA <i>Kazan N.G. Zhiganov Conservatory, Russia</i> Evgeniya-shigaev@mail.ru</p> <p>Зарубежные оперы на русский сюжет: исследовательские подходы</p>
	<p style="text-align: center;">16.30 Sergey UVAROV <i>Union of Composers of Russia</i> s.uvarov@me.com</p> <p>Индивидуальные формы мультимедийного синтеза. Новые стратегии взаимодействия визуальных образов и звука</p>	
<p style="text-align: center;">17.00 Stephen BROWN <i>Northern Arizona University, Arizona, USA</i> stephen.brown@nau.edu</p> <p>Interval Pairing and the Tonnetz in the Music of Lutosławski</p>	<p style="text-align: center;">17.00 Valentina KHOLOPOVA <i>Moscow P.I. Tchaikovsky Conservatory, Russia</i> v_kholopova@mail.ru</p> <p>Academic multimedia in Russia in the first decades of the 21st century</p>	<p style="text-align: center;">17.00 Aklima OMAROVA <i>M.O. Auezov Institute of Literature and Art, Almaty, Kazakhstan</i> aklima_omarova@mail.ru</p> <p>From the practice of studying Kazakh opera</p>
	<p style="text-align: center;">17.30 Vera POTAPOVA GESLIN <i>Lyon Lumiere University, France</i> verageslin@gmail.com</p> <p>Интермедийность и музыкальная композиция: случай Counter Phrases</p>	<p style="text-align: center;">17.30 Ana LLORENS Álvaro TORRENTE <i>Instituto Complutense de Ciencias Musicales, Madrid, Spain</i> allorems@iccmu.es atorrente@iccmu.es</p> <p>Underneath Opera Seria Conventions: From Musical Contrast to Ternary Forms</p>

September 24, Friday. 18.30–21.00

<p>11 CYCLICITY IN FRENCH MUSIC [5] Chair – Elena Rovenko</p> <p>Aud. 21 Fr. 18.30–21.00</p>	<p>12 B WESTERN ANALYTICAL APPROACHES TO RUSSIAN MUSIC [5] Chair – Tatiana Baranova and Joseph Kraus</p> <p>Aud. 9 Fr. 18.30–21.00</p>	<p>16 ANALYSING ScriABIN'S PIANO MUSIC [3] Chair – Nikita Mamedov</p> <p>Aud. 23 Fr. 18.30–20.00</p>	<p>29 UNIVERSALIA, INTERDISCIPLINARY AND EVOLUTIONARY MUSICOLOGY [4] Chair – Antonio Grande</p> <p>Aud. 18 Fr. 18.30–20.30</p>	<p>54 B OPERA, BALLET AND MUSICAL THEATER [5] Chair – Alexander Maklygin and Milena Bozhikova</p> <p>Aud. 38 Fr. 18.30–21.00</p>	<p>55 HISTORY OF MUSIC THEORY, THEORY OF MUSIC HISTORY [5] Chair – Roman Nasonov</p> <p>Conference Hall Fr. 18.30–21.00</p>
<p>18.30 Elena ROVENKO Moscow P.I. Tchaikovsky Conservatory, Russia rovenko-lena@mail.ru «Циклический принцип» в интерпретации Венсана д'Энди: философско-эстетический и конструктивный аспекты</p>	<p>18.30 Tian-Yan FENG National Taiwan University, Taipei City, Taiwan 00117039@gm.scu.edu.tw Time in Tchaikovsky's Music: Third Symphony in D Major, op. 29</p>	<p>18.30 Nikita MAMEDOV North America International School, Shanghai, People's Republic of China nmamedovmusic@aol.com / mamedov.n@north-america.cn Scriabin's Tonal Manipulation and Structural Conformity in Étude Op. 8 No. 6</p>	<p>18.30 Giula SHAMILLI State Institute for Art Studies, Moscow, Russia shamilli@yandex.ru Musical Language and Language of Music Analysis</p>	<p>18.30 Yao DING Anna ALYABYEVA Moscow A.G. Schnittke Institute of Music, Russia Russiaaliabieva_a@mail.ru Китайская опера провинции Хэнань: проблемы акустического анализа голосов исполнителей</p>	<p>18.30 Roman NASONOV Moscow P.I. Tchaikovsky Conservatory, Russia naso.romanus@gmail.com История европейской музыки как нигилизм (в поисках большого нарратива)</p>
<p>19.00 Natalia RYZHKOVA Moscow P.I. Tchaikovsky Conservatory, Russia natasharyzhkova17@gmail.com Проявления «циклического принципа» в «Песне о колоколе» Венсана д'Энди</p>	<p>19.00 Joseph KRAUS Florida State University College of Music, Tallahassee, United States jkraus@fsu.edu Noble Horses, Waltzes, and Nocturnal Horns: The Troping of Topics and Musical Expression in Tchaikovsky's Fifth Symphony</p>	<p>19.00 Kuo-Ying LEE Zhaoqing University College of Music, Zhaoqing, People's Republic of China kuoyinglee@hotmail.com An Examination of innovations in Alexander Scriabin's Late Etudes for Piano</p>	<p>19.00 Lucía CAMACHO ACEVEDO Royal Holloway and Bedford New College, University of London, London, United Kingdom L.CamachoAcevedo@rhul.ac.uk Texture and textural relations in music analysis</p>	<p>19.00 Alexander GORDON A.N. Kosygin Russian State University (Technology. Design. Art), Moscow, Russia gordon2103@mail.ru Тембровая драматургия в «Парсифале» Р. Вагнера: конструктивный и семантический аспекты</p>	<p>19.00 Tatiana SIDNEVA Nizhny Novgorod M.I. Glinka Conservatory, Russia tbsidneva@yandex.ru Музыка как опыт границы в контексте классической и неклассической культурных парадигм</p>

September 24, Friday. 18.30–21.00

11	12 B	16	29	54 B	55
<p>19.30 Anastasia KASIMOVA <i>Moscow P.I. Tchaikovsky Conservatory, Russia</i> kassim.nastya@gmail.com Эволюция «циклического принципа» в симфониях Венсана д'Энди</p>	<p>19.30 Timothy JACKSON <i>University of North Texas, Denton, United States</i> shermanzelechin@gmail.com The “Our God” [“Отче наш”] Motive and the Quest for #3 in Rachmaninov's Third Piano Concerto: its Formal and Tonal Implications</p>	<p>19.30 Marco RAPETTI <i>Conservatorio Cherubini Firenze, Firenze, Italy</i> marcorapetti@icloud.com Recreating Scriabin's idiomatic style: the E-flat minor sonata and its reconstructions</p>	<p>19.30 Antonio GRANDE <i>GATM, Italy</i> lipomo@gmail.com Layers of Sense in Music. Ideas for a Complex Approach to Analysis</p>	<p>19.30 Anastasia LOGUNOVA <i>St. Petersburg N.A. Rimsky-Korsakov Conservatory, Russia</i> ventolibero@mail.ru К вопросу о форме pezzo concertato в операх Верди</p>	<p>19.30 Grigory MOISEEV <i>Moscow P.I. Tchaikovsky Conservatory, Russia</i> Musicologist.moscow@gmail.com Nikolai Kashkin's legacy of writing about music</p>
<p>20.00 Andrea Stefano MALVANO <i>Università degli Studi di Torino, Turin, Italy</i> andrea.malvano@unito.it Tritone and cyclical unity in Debussy's Sonate pour flûte, alto et harpe</p>	<p>20.00 Gabriel FANKHAUSER <i>University of North Georgia, Dahlonega, United States</i> gfankhauser@ung.edu Flat Primary Triads and Harmonic Refraction in the Music of Prokofiev and Shostakovich</p>		<p>20.00 Nathalie HÉROLD <i>Université de Strasbourg, ACCRA, GREAM, Strasbourg, France</i> nathalieherold@hotmail.com Vers une histoire de l'analyse et de la théorie du timbre et de l'orchestration</p>	<p>20.00 Milena BOZHKOVA <i>Art Research Institute of the Bulgarian Academy of Sciences, Sofia, Bulgaria;</i> <i>Sultan Qaboos University, Muscat, Oman</i> mbojikova@yahoo.com Le nom d'Œdipe (1978) – опера Андре Букурештлиева в контексте идей и времени</p>	<p>20.00 Elena PONOMAREVA <i>Saratov L.V. Sobinov Conservatory, Russia</i> elepon@mail.ru Музыкально-аналитические традиции кафедры теории музыки и композиции Саратовской консерватории</p>
<p>20.30 Yuriko SHIRAIISHI <i>Independent researcher, Japan</i> shirapon323@hotmail.com Représentation de l'«ascension»: analyse de la dynamique formelle dans l'œuvre de chambre de Gabriel Fauré</p>	<p>20.30 Daniel ELPHICK <i>Royal Holloway, University of London, United Kingdom</i> daniel.elphick@rhul.ac.uk Shostakovich Analysis: East meets West</p>		<p>POSTER PRESENTATIONS Fr. 20.30–21.00 Lucia PASINI "Sur un vieil air": Charles Bordes' (mis)understanding of Verlaine Natalia KOROLEVSKAYA Анализ музыкального смыслообразования – «художественное открытие» и «смысловый взрыв» Alfonso TODISCO Towards Sonata Form: Domenico Scarlatti formal innovations</p>	<p>20.30 Vladislav TARNOPOLSKIY <i>Moscow P.I. Tchaikovsky Conservatory, Russia</i> vladtarnopolski@mail.ru Черепaxe не уйти от Ахиллеса, или Новая типология для «нового музыкального театра»</p>	<p>20.30 Tatiana NAUMENKO <i>Gnesins Russian Academy of Music, Moscow, Russia</i> t.i.naumenko@gmail.com Аналитические приоритеты отечественного музыкознания: до и после 1991 (исторический обзор)</p>