**EUROMAC 10, MOSCOW, Moscow P. I. Tchaikovsky Conservatory, SEPTEMBER 20-24**

**PROGRAM**

**KEYNOTE PRESENTATIONS:**

**OTM: Alexander Sokolov** (Moscow P.I. Tchaikovsky Conservatory); Society for Theory of Music (OTM), Russia; subject: “Post-scriptum as a mode of expression of a composer”

**Monday, 11.00 – 12.00**

**SFAM**: **Jean-Marc Chouvel** (Sorbonne University); French society for Music Analysis (SFAM); moderator of a round table, subject: “What analysis does to musical works”

**Monday, 12.00 – 13.00**

**SMA: Catherine A. Bradley** (University of Oslo); British society for Music Analysis (SMA); 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; Speaker and Topic: TBA

**Tuesday, 11.00 – 12.00**

**HDGT: Nikša Gligo** (Croatian Academy of Sciences and Arts); Croatian society of Music Theorists (HTGM); subject TBA **Tuesday, 12.00 – 13.00**

**GMTh: Gesine Schröder** (Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy”, Leipzig); German and Austrian society of German-speaking Music Theory (GMTH); subject TBA;

**Tuesday, 13.00 -14.00**

**SBAM: Nicolas Meeùs** (Sorbonne University); Belgian society for Music Analysis (SBAM); subject: “Music Notation as Analysis”

**Wednesday, 12.00 – 13.00**

**VvM: John Koslovsky** (Conservatorium van Amsterdam); Dutch-Flemish society for Music Theory (VvM); moderator of a round table, subject: “Beethoven 2020: Analytical and Performative Perspectives”

**Wednesday, 13.00 – 14.00**

**PTAM:** Polish society for Music Analysis (PTAM); speaker and subject TBA;

**Thursday, 12.00 – 13.00**

**GATM: Mario Baroni** (Università di Bologna); Italian society for Music Analysis and Music Theory (GATM); subject: “Analysis of post-dodecaphonic languages. In memoriam Bruno Maderna”

**Thursday, 13.00 -14.00**

**SPIM:** Sociedade Portuguesa de Investigação em Música; speaker and topic: TBA

**Friday, 12.00 – 13.00**

**SATMUS:** Sociedad de Análisis y Teoría Musical; speaker and topic: TBA

**Friday, 13.00 – 14.00**

**SDMT**: Srpsko društvo za muzičku teoriju; speaker and topic: see, **two precomposed sessions, 27 and 47**

**North-American Theory Welcome Session:**

**Poundie Burstein** (Hunter College and CUNY), **Severine Neff** (University of North Carolina, Chapel Hill), **Pieter van den Toorn** (University of California, Santa Barbara), **Alexander Rehding** (Harvard University) and **David W. Bernstein** (Mills College); plenary session “**North-American Schenkeriana, Schoenbergiana, Stravinskiana, Riemanniana and Cageana**;” moderators **Michael Beckerman** (New York University) and **Ildar Khannanov** (Peabody Institute, Johns Hopkins University)

**Wednesday, 18.30 – 22.00**

**EUROMAC 10, MOSCOW, Moscow Tchaikovsky Conservatory, SEPTEMBER 20-25**

**TIME-TABLE**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | **Monday** | **Tuesday** | **Wednesday** | **Thursday** | **Friday** |
| **9.00-12.00[6]** | **Reg./Opening** | **13, 18, 34, 21A, 37A, 45** | **14, 16, 21D, 56, 37B** | **48A, 32B, 40C, 38B-53A,** | **33B, 26-3, 48B-46, 39B, 50A, 53B** |
| **11.00 OTM** | **11.00 ATAM** | **11.00 EuroT&AM** |
| **12.00-13.00** | **SFAM** | **HDGT** | **SBAM** | **PTAM** | **SPIM** |
| **13.00-14.00** | **SMA** | **GMTh** | **VvM** | **GATM** | **SATMUS** |
| **15.00-18.00 [6]** | **1A ,35A, 25A, 40A, 42-52** | **5A, 9A, 21B, 25B, 31A,** | **9B-7, 10A, 21E, 38A, 40B** | **9C, 12A,**  **10B-15, 27, 33A, 39A,** | **10C, 43, 50B-19, 53C, 54A** |
| **18.30.00-22.00 [7]** | **35B, 1B-2,**  **4-41, 30, 51** | **5B-6, 17, 20-8 21C,**  **36, 31B-32A** | **North American Panel** | **10c, 23, 28, 47, 49** | **11, 12B, 24, 29, 54B, 55** |
| **Closing 21.00** |

Explanation of symbols:

The sessions have varied number of papers. For example, Session 1 has 8 papers, and Session 2 has 5 papers; altogether, 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 them into subsections A, B, C, etc.

Thus, for example, IA and 1B 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 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: 12noon, Dinner in France, Netherlands, Italy, Germany, at 8pm

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 19-21pm.

OVERALL DAILY TIME SCHEDULE

Morning sessions: 9.00-12.00

Plenary session 12.00-13.00

Plenary session 13.00-14.00

Dinner in Moscow 14.00-15.00, Break in streaming

Afternoon sessions: 15.00-18.00

Coffee break / technical intermission: 18-18.30

Evening sessions 18.30-20.00

**The list of sessions**

**Chronological topics**

**\*1 BYZANTINE THEORY [7] Tuesday 9.00 – 12.30**

**2 MEDIAEVAL AND RENAISSANCE MUSICAL POETICS [4] Monday**

**\*3 PALESTRINA’s VESTIVA I COLLI [3]**

**4 RENAISSANCE TECHNIQUES, FORMS and GENRES [7]**

**5 BAROQUE TECHNIQUES, FORMS and GENRES [11]: A [4] and B [7]**

**\*6 THÉORIE ET ANALYSE DE LA MUSIQUE BAROQUE FRANÇAISE. [4] Chair: Suzanne Kassian**

**7 PARTIMENTI [2]**

**8 HISTORY OF GERMAN MUSIC THEORY [3]**

**9 CLASSICAL FORM [16] A [6], B [6], C [4]**

**10 ROMANTIC FORM [17] A [6], B [6], C [5]**

**11 CYCLICITY IN FRENCH MUSIC**

**12 WESTERN ANALYTICAL APPROACHES TO RUSSIAN MUSIC [11]: A [6], B [5]**

**\*13 MUSSORGSKY PICTURES AT AN EXHIBITION: A COMPUTER-DRIVEN SEMIOTIC INTERPRETATION [1-4]**

**14 RUSSIAN AND SOVIET MUSIC THEORY [ 3]**

**15 REVISITING TRISTANAKKORD [2]**

**16 ANALYSING SCRIABIN’S PIANO MUSIC [3]**

**\*17 INTERPRETING SCRIABIN [1-8]: A [6] and B [2]**

**\*18 STRAVINSKY: Le Sacre Four-Hand Reduction [4]**

**\*19 FROM STRAVINSKY TO MESSIAEN AND BOULEZ [1-4]**

**20 POLYPHONY IN THE 20th CENTURY [4]**

**21 20th CENTURY TECHNIQUES AND FORMS [19]: A[7], B[6], and C[6]**

**\*22 MUSIC OF SALVATORE SCIARRINO (4)**

**23 NORTH and SOUTH: EUROPEAN PERSPECTIVE [8] A [6] and B[2]**

**\*24 CHINESE MUSICAL-THEORETICAL TRADITION [6]**

**25 BOULEZ, XENAKIS, STOCKHAUSEN, BERIO, LIGETI: Analytical Approaches [10]: A [6] and B[4]**

**26 POLISH AVANTGARDE and POST-AVANTGARDE [3]**

**\*27 SERBIAN AVANT-GARDE [6]**

**28 JAZZ & ROCK [7]**

**Non-chronological Topics**

**29 UNIVERSALIA, INTERDISCIPLINARY AND EVOLUTIONARY MUSICOLOGY [5]**

**30 MATHEMATICS APPLIED TO MUSIC [7]**

**31 GENDER, RACE, ETHNIC IDENTITY and the QUEST for SOCIAL JUSTICE [9] A [6] and B[3]**

**32 COGNITION, PSYCHOLOGY AND ANALYSIS [10]: A [6] and B[4]**

**33 MUSICAL SEMIOTICS, TOPIC and SCHEMATA THEORIES [12] A and B**

**34 PHILOSOPHY, AESTHETICS and MUSICAL CRITICISM [8]: A [6] and B [2]**

**35 METHODOLOGY OF ANALYSIS [10] A [7] and B [3]**

**36 ANALYSIS OF VOCAL MUSIC [7]**

**37 THEORIES and ANALYSES OF PERFORMANCE [8] A [6] and B [2]**

**38 RHYTHM [10]: A [6] and B [4]**

**39 MODE, LAD, TONALITY [10]: A [6] and B [4]**

**40 THEORIES OF HARMONY [18]: A[6], B [6], C[6]**

**\*41 RECONNECTING MUSIC THEORY AND MUSICAL PRACTICE [3]**

**42 SCHENKERIAN ANALYSES [4]**

**43 NEORIEMANNIAN ANALYSES [6]**

**44 AUDIO FEATURES, SYMBOLIC COMPUTATION AND PSYCHOACOUSTIC MODELS APPLIED TO ANALYSIS OF ORCHESTRATION [4]**

**45 MUSIC AND MULTI-MEDIA [4]**

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

**\*47 MUSIC THEORY AND QUESTIONS OF PEDAGOGY in Serbia [7]**

**48 THEORETICAL ASPECTS OF FOLK MUSIC [9]: A[6] and B [3]**

**\*49 MUSICAL TELEOLOGY [7]**

**\*50 DECONSTRUCTING MUSIC THEORY [7]**

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

**\*52 PERFORMING BODIES, SOUNDING MACHINES: MUSICAL ANALYSIS AND/AS**

**PERFORMANCE. [4] Chair: Karina Zybina**

**\*53 ИНВАРИАНТ КАК ПРИНЦИП МОДЕЛИРОВАНИЯ МУЗЫКАЛЬНОГО ПРОЦЕССА**. **[12]** **A [6], B [6] and C Chair:**

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

**55 HISTORY OF MUSIC THEORY, THEORY OF MUSIC HISTORY [4]**

**\*56 ENGAGING BEENHOVEN TODAY**

**MAIN PROGRAM**

**I Topics within Chronological Oder**

**1 BYZANTINE AND ANCIENT RUSSIAN THEORY A and B [8] [6+2] Chair: Achilleas Chaldaeakes.**

**A**

**15.00 – 18.00**

24 **Chaldaeakes Achilleas**. Towards a contemporary technique of the Analysis of the Byzantine Music

25 **Papadopoulos Gerasimos-Sofoklis**. Towards a syntactic model of neo-Byzantine Music

26 **Papaioannou Antonia**. The Eight- Mode Cherybic Hymns of “Antonios the priest and oikonomos”: a comparative byzantine - musicological analysis

27 **Bouris Nick**. Computation Analysis of Byzantine Music

28 **Timpas Polykarpos**. Understanding the structure of a melismatic byzantine composition: The analysis of Petros Bereketes’ eight mode communion hymn

88 **Guseinova Zivar**. Структурно-аналитические воззрения мастеров церковно-певческого искусства

**B**

**18.30 – 19.30**

158 **Starikova Irina**. About Turkish Maqams in Chant Compositions of Late Byzantine Period

370 **Гурьева Наталия**. Аналитические и исторические аспекты спецкурса «История русской музыки XI–XVIII веков» в Московской консерватории

**2 MEDIAEVAL AND RENAISSANCE MUSICAL POETICS [5] CHAIR Susan Weiss**

**19.30 – 22.00**

92 **Zavanelli Federico and Ferraris Giacomo**. Between Philology and Musical Analysis: Perfect Parallels and Dissonance Treatment in the Reworkings of Some Early Trecento Madrigals

96 **Lopatin Mikhail**. Bright colors and ‘sharp’ sounds: On musico-visual interactions in trecento song

376 **Гирфанова Марина**. Еще один изоритмический мотет в «Романе о Фовеле» с музыкальными вставками?

488 **Meléndez Octavio Macías**. Basilica San Clemente: A View on Music from the Syncretic Point

406 **Weiss Susan**. Didactic Images as Symbols of Philosophical Changes in the History of Music Theory

**3 PALESTRINA’s VESTIVA I COLLI [3] CHAIR: Roberta Vidic**

**Fr. 10.30 – 12.00**

394 **Sprick Jan Philipp**. Intertextuality and (Self)-Parody: Palestrina’s and Giovanelli’s Vestiva I colli

398 **Vidic Roberta**. Counterpoint ‘Localization:’ Vestiva i colli in Rom and Munich

419 **Maggiolo Tommaso**. Genre and Stylistic Fusion: Colombano’s and Berti’s Parody Magnificat.

**4 RENAISSANCE** **TECHNIQUES, FORMS and GENRES [5] CHAIR: Yulia Moskva**

**Mo. 18.30 – 21.00**

226 **Serrano Daniel**. Satztechniken und -modelle in zweistimmigen Villancicos der Renaissance

356 **Mercurio Antonello**. Melodic formulas in Renaissance counterpoint: a preliminary study towards modelling a melodic lexicon

386 **Москва Юлия**. Комплексный подход в изучении григорианского хорала и средневековой литургической монодии

238 **Москвина Юлия**. Мадригал Роре «Ancor che col partire» как предмет анализа в XVI веке

253 **Tarasevich Nikolay**. Понятие тактуса и мензуры и трактате А. П. Коклико «Compendium musices» (1552)

**5 BAROQUE TECHNIQUES, FORMS and GENRES [9][6+3] CHAIRS: Alena Verin-Galitskaya and Natalya Plotnikova**

**A**

**Tu. 15.00 – 18.00**

165 **Verin-Galitskaya Alena**. Единый композиционный принцип в сольных, ансамблевых и хоровых номерах вечерни Mонтеверди

10 **Pastushkova Anna**. Revisiting the musical concordances of aria and concerto by Antonio Vivaldi

30 **Arfini Maria Teresa**. The Rising Canon before Bach’s Musical Offering

350 **Reef John**. Bach's Energetic Shapes

412 **Ribeiro-Pereira Miguel**. Fractal Counterpoint and Time Eternal: J. S. Bach’s C-Minor Fugue (WTC I)

201 **Campbell Evan**. Mean Counterpoint and Temperamental Choices in the Early Baroque

**B**

**Tu. 18.30 – 20.00**

60 **Bulycheva Anna**. «Преложение пропорций» в концерте Леонтия-монаха «Оком благоутробным» в свете барочной теории такта

387 **Плотникова Наталья**. О каденциях и каденционных планах в четырехголосных хоровых концертах Николая Дилецкого

194 **Gerasimova Irina**. Baroque choral concertoes by N. Dylecki: musical and rhetorical analysis

**6 THÉORIE ET ANALYSE DE LA MUSIQUE BAROQUE FRANÇAISE [4]** **CHAIR: Suzanne Kassian**

**Tu. 20.00 – 22.00**

301 **Kassian Suzanne.** Aspects analytique et méthodologique de la traduction des traités de Rameau en russe

418 **Катунян Маргарита**. Н. Дилецкий – Ж.-Ф. Рамо: компаративный диалог

288 **Sekimoto Nahoko**. D'Alembert’s Elémens de musique (1752, 1762): Ramist or Anti-Ramist?

365 **Legrand Raphaëlle**. Old Terms for New Tools: Historicizing French Baroque Music Analysis

**7 PARTIMENTI [2] CHAIR: Marco Pollaci**

**We. 17.00 – 18.00**

391 **Zagidullina Zalina**. Partimenti and grande coupe binaire in Anton Reicha’s theory (to the problem of sonata form establishment)

156 **Pollaci Marco**. Playing with the Past: Eighteenth Century Pedagogic Traditions and Nineteenth Century Compositional Praxis in Tchaikovsky’s Music Creations Constraints on the Succession of Galant Schemata

**8 HISTORY OF GERMAN MUSIC THEORY [3] CHAIR: Larissa Kirillina**

**Tu. 20.30 – 22.00**

105 **Heidlberger Frank**. Beethoven and Reicha – Stylistic Intersections and Misreadings Reconsidered

267 **Kirillina Larissa**. Beethoven analyzing Beethoven

284 **Belcher Owen**. A Theoretical Oddity: Ludwig Bussler’s Lexikon der musikalischen Harmonieen (1889)

**9 CLASSICAL FORM [16] [6+4+6] A, B, C CHAIRS: Julia Galieva-Szokolay, William Caplin and Yoel Greenberg**

**A**

**Tu. 15.00 – 18.00**

155 **Korobova Alla**. Методологические проблемы жанрового анализа музыки / Methodological problems of genre analysis of music

312 **Galieva-Szokolay Julia**. Deformation, proliferation, «becoming» и совмещение функций формы: перспективы интеграции аналитических подходов

325 **Гордон Татьяна**. Шесть фуг Никола Порпоры: анализ полифонического стиля

84 **Franchi Giacomo**. Relationship between Muzio Clementi's minor mode piano sonatas and the use of the minor mode in the Classical Form

445 **Bowcock John**. Haydn’s Handling of Sonata Form in his Minor Mode Sturm und Drang Symphonies

469 **Boulan Muriel**. Stratégies formelles et rhétoriques des finales pour ou avec clavier de Haydn

**B**

**We. 15.00 – 17.00**

442 **Heimonen Panu**. Re-evaluating the concept of double-Anlage: Mozart's concerto form as an evolving dialogue

101 **Murtomäki Veijo and Jackson Timothy**. Punctuation and expressive analysis of Mozart’s Symphony No. 40, first movement

14 **Clement Brett**. Functional Multiplicity of B Sections in AABA Forms

83 **Caplin William**. The “Iconic Cadence”: A Post-Romantic Case of Cadential Nostalgia and Irony

**C**

**Th. 15.00 – 18.00**

132 **Greenberg Yoel**. Refreshing Formenlehere: Towards a Diachronic, Bottom-Up Approach to Form

215 **Maliniak Omer**. From a Solo Passage to a Solo Exposition

307 **Rom Uri**. Mozart to Be Continued: The Riddle of the Horn Concerto Fragments - towards Completing the Concerto Movement K. 494a

9 **Beaudoin Paul**. Rhetoric as a Heuristic in Beethoven's Third 'Cello Sonata

66 **Agmon Eytan**. Beethoven’s Paraphrase/Analysis of Mozart: A Curious Sketch for Leonore No. 2 and its Possible Relationship to the Entführung Overture

366 **Kotta Kerri and Konsap Saale**. Primary dramaturgical design and its impact on the form of sonata exposition of the first movements in the early mature works by Beethoven

**10 ROMANTIC FORM [17] [6+4+7] A, B, C CHAIRS: Janet Schmalfeldt, Egidio Pozzi and Wendelin Bitzan**

**A**

**We. 15.00 – 18.00**

179 **Cubero Diego**. The Deformation of the Period in the Early Romanticism

363 **De Oliveira Pinto Eva-Maria**. Zur Gattungsgeschichte der Orgelsymphonie. Ein transkultureller Vergleich zur Entstehung und Definition einer Gattung

3 **Taylor Benedict**. Formal Jests: Playing with Form in the scherzo of Mendelssohn’s Quartet Op. 44 No. 3

219 **Пимурзин Павел**. Однотемная сонатная форма в симфониях Феликса Мендельсона

262 **Schmalfeldt Janet**. Brahms and the Unreliable Narrative

51 **Smith Peter**. Compositional Range versus Compositional Ideal Type: Some Reflections on Brahms and Dvořák

**B**

**Th. 16.00 – 18.00**

143 **Leong Sio Pan**. The Shadow Archetype and Schubert’s Dreams: The First Movement of the E-flat Major Trio, D. 929

151 **Hyland Anne**. Rethinking Development and Variation in Schubert's Last Piano Sonatas: what do the sketches reveal?

378 **Chung Soo Kyung**. Four-rotation Sonata Form in Chopin's First Ballade, op. 23

236 **Pozzi Egidio**. Friedrich Chopin and Alfonso Rendano’s Tarantellas, between entertainment and ritual evocation

**C**

**Th. 18.30 – 22.00**

344 **Veszprémi Miklós**. The Earliest Sketches of Franz Liszt’s Second Piano Concerto (1839) and the Emergence of Two-Dimensional Sonata Form

192 [**Loya**](https://www.city.ac.uk/people/academics/shay-loya) **Shay**. The problem of form in Liszt’s late works

474 **Lee Giselle**. Chromaticism, Circularity and Teleology in Franck’s Piano Quintet

162 **Kim Sunbin**. Closing Themes in Bruckner’s Sonata Expositions: Form-Functional Considerations

422 **Bachani Vishnu**. Recursive and Referential Tonality in Bruckner’s Codas – Two Case Studies

349 **Motavasseli Majid**. Mahlers Neunte als „Sprachrohr“ der Interpreten: Satzmodelle, harmonischer „Plot“ und interpretatorische Umsetzung

126 **Bitzan Wendelin**. The Sonata: Tradition and / or / vs Adoption? – Beethoven’s Legacy, Sergei Taneyev’s Theory of Sonata Form, and Nikolai Medtner’s Early Sonatas

**11 CYCLICITY IN FRENCH MUSIC [5]**

**Fr. 18.30 – 21.00**

314 **Rovenko Elena**. «Циклический принцип» в интерпретации Венсана д’Энди: философско-эстетический и конструктивный аспекты

315 **Ryzhkova Natalia** (Рыжкова Наталия). О проявлениях "циклического принципа" в «Песне о колоколе» В. д’Энди

321 **Kasimova Anastasia**. Эволюция «циклического принципа» в симфониях Венсана д’Энди

43 **Malvano Andrea Stefano**. Diabolus in memoria. Tritone and cyclical unity in Debussy’s Sonate pour flûte, alto et harpe

142 **Shiraishi Yuriko**. Représentation de l’« ascension » : analyse de la dynamique formelle dans l’œuvre de chambre de Gabriel Fauré

**12 WESTERN ANALYTICAL APPROACHES TO RUSSIAN MUSIC [9] A, B CHAIRS Tian-Yan Feng and Tatiana Baranova**

**A**

**Th. 16.00 – 18.00**

100 **Baranova Tatiana**. Додекафония с ближневосточным акцентом: семиотический анализ эскизов «Авраама и Исаака» Стравинского

475 **Tham Mitra Alice**. The Provenance of Prokofiev and His Motoric Style

385 **Buccio Daniele**. Le ricerche teoriche di Ivan Vyšnegradskij intorno al quadrato magico sonoro e le loro applicazioni compositive

220 **Wilson Tara**. Russian Minimalist Music and the Problems of Analysis

**B**

**Fr. 18.30 – 21.00**

6 **Feng Tian-Yan**. Time in Tchaikovsky’s Music: Third Symphony in D Major, op.29.

180 **Kraus Joseph**. Noble Horses, Waltzes, and Nocturnal Horns: The Troping of Topics and Musical Expression in Tchaikovsky's Fifth Symphony

210 **Jackson Timothy**. The “Our God” [“Боже наш”] Motive in Rachmaninov's Third Piano Concerto: its Formal and Tonal Implications

130 **Fankhauser Gabriel**. Flat Primary Triads, Harmonic Refraction, and the Harmonic Idiom of Shostakovich and Prokofiev

427 **Elphick Daniel**. Shostakovich Analysis: East meets West

**13 MUSSORGSKY PICTURES AT AN EXHIBITION: A COMPUTER-DRIVEN SEMIOTIC INTERPRETATION [1-4] CHAIR: Erica Bisesi**

**Tu. 9.00 – 11.00**

170 **Bisesi Erica, Fadda Daniela, Sargenti Simonetta and Baroni** **Mario**. Mussorgsky Pictures at an Exhibition: A computer-driven semiotic interpretation

**14 RUSSIAN AND SOVIET MUSIC THEORY [ 4] CHAIR: Olga Otašević**

**We. 9.00 – 11.00**

420 **Savenkova Aleksandra**. Zur Geschichte der „temporalen“ Formenanalyse: Georgi Eduardovič Konjus und sein „Prinzip der Skelettierung musikalischer Körper“

421 **Otašević Olga**. The role of Soviet music theory in forming the musicology in Serbia

337 **Dvoskina Elena**. Между «Берлином» и «Лейпцигом». Чайковский-методист сегодня

**Tarquinio Daniel**. The Asafiev´s and J. Rink’s reflections about musical form and performance: conceiving the performance of Villa-Lobos’ Ciranda for piano – Xô, Xô Passarinho

**15 REVISITING TRISTANAKKORD [2] CHAIR: Elena Titova**

**Th. 15.00 – 16.00**

133 **Murphy Patrick and Henderson Alissa**. Re-Imagining Tristan: A New Pedagogical Approach to the Most Controversial Chord in Western Music

125 **Titova Elena**. Загадка Тристан-аккорда Р. Вагнера: аналитические версии от Э. Курта до Х. У. Трайхеля

**16 ANALYSING SCRIABIN’S PIANO MUSIC [4] CHAIR: Nikita Mamedov**

**We. 9.00 – 11.00**

159 **Mamedov Nikita**. Scriabin’s Tonal Manipulation and Structural Conformity in Étude Op. 8 No. 6

11 **Lee Kuo-Ying**. An Examination of innovations in Alexander Scriabin's Late Etudes for Piano

129 **Sobecki Philipp**. Analyzing ambiguities in Scriabin's op. 51, No. 2

251 **Rapetti Marco**. Recreating Scriabin’s idiomatic style: the E-flat minor sonata and its reconstructions

**17 INTERPRETING SCRIABIN [7] CHAIR: Kenneth Smith**

**Tu. 18-30 – 22.00**

193 **Kenneth Smith**. Interpreting Scriabin

479 **Kallis Vasilis**. On Scriabin’s Late-Style: Scale(s), Chord(s), and Tymoczko’s ‘Locally-Diatonic Scales

480 **Kenneth Smith**. Scriabin and Sonata Structures: Two-Dimensional Accelerative Forms

481 **Bazayev Inessa**. The Disfigured Body in Scriabin’s Middle-Period Works

482 **Stassi Marco**. Combinatorial Automatism and structure in Alexander’s Scriabin’s Prelude op. 74 n. 3

483 **Downes Stephen**. Scriabin’s miniaturism

486 **Wai-Ling Cheong**. Metric and Rhythmic Novelty in Scriabin’s Piano Sonatas Dynamics between metre and rhythm in Scriabin’s music

**18 STRAVINSKY: Le Sacre du Printemps Four-Hand Réduction [4] CHAIR: Anna Maria Bordin**

**Tu. 9.00 – 11.00**

86 **Cominassi Enrico**. The Réduction of Le Sacre du Printemps: difficulties, incoherencies, and perfection of the four-hand piano work

72 **Guido Francesco**. Transcription of the four-hand Réduction of Le Sacre du Printemps for two pianos

80 **Rebora Carla and Bordin Anna Maria**. Le Sacre du Printemps from the Sketchbook to the final version: a modern 'matrioska'

89 **Bordin Anna Maria**. Stravinsky’s Sacre du Printemps: analytical and interpretive proposals for the Réduction for Piano Duet

**19 FROM STRAVINSKY TO MESSIAEN AND BOULEZ [1-4] CHAIR: Dainel Paes de Barros**

**Fr. 16.00 – 18.00**

175 **Viegas Alexy, de Barros Daniel Paes and Moreira Adriana Lopes Da Cunha**. Le Sacre du Printemps as an argument for Messiaen and Boulez

**20 POLYPHONY IN THE 20th CENTURY [4] CHAIR: Tatiana Tsaregradskaya**

**Tu. 18.30 – 20.30**

237 **Gatz Almut**. Sharpness and Blurriness in Webern’s Counterpoint

345 **Kóter Peter**. Aspects of heterophony in Romanian composers works – theory and analysis

318 **Snitkova Irina**. Фрактальный контрапункт в Quartetti brevi Сальваторе Шаррино

181 **Tsaregradskaya Tatiana**. «Полифония процессов» как средство формообразования в музыке спектралистов

**21 20th CENTURY TECHNIQUES AND FORMS [27] A, B, C, D, E][4+6+7+4+6] CHAIRS: Cara Stroud, Marianna Anna Leticia Zomer, Yevgeniya Isotova, Marianna Vysotskaya, and Mengqi Wang**

**A**

**Tu. 9.00 – 11.00**

281 **Churchill Jon**. Capital Disjunction: Rupture as Expression in Vaughan Williams’s A London Symphony

443 **Gain Rachel**. The Recapitulation as Site of Formal Tension in Hindemith’s Wind Sonatas

404 **Stroud Cara**. Structuring Nostalgia in John Corigliano’s Symphony No. 1 (1989)

364 **Asimov Peter**. Some facets of Messiaen’s ‘deforming prism’

**B**

**Tu. 15.00 – 18.00**

457 **Bernstin Zachary**. What is a Series? Two Models for the Cognition of Twelve-Tone Music

470 **Zmekhol Nascimento de Oliveira Francisco and Packer Max**. A compositional and tonal-oriented approach to Schoenberg’s Op. 19/6

473 **Camacho Acevedo Lucía**. Towards a vocabulary for texture in Berg’s ‘Marsch’ and Lulu

292 **Изотова Евгения**. Аллен Форт в поисках универсальной теории

359 **Agaronian Kristina**. Meta+hodos Джеймса Тенни: методология анализа музыки от американского эксперименталиста

358 **Noda Haruki**. Analysis through Variation. On Hans Zender‘s “33 Veränderungen über 33 Veränderungen”

**C**

**Tu. 18.30 – 22.00**

4 **Van Herck Bert**. Luc Brewaeys: Belgian Spectralist

339 **Mailman Joshua**. Modeling Grisey’s Vortex Temporum

207 **Batalov Dmitry**. (Не)пересекающиеся территории: музыковедческий, исполнительский и слушательский анализ фортепианных сочинений Т. Мюрая.

335 **Fakhradova Rena**. О новом подходе к анализу сочинений Тристана Мюрая

411 **Foley Gretchen**. Stratifed Forms in Perle's Setting of Dickinson's "The Heart asks Pleasure–first–"

384 **Asatryan Mariam**. Тембр и пространство звука в музыке Джачинто Шельси

476 **Wang Mengqi**. From Poet to Music: An Analysis on the Second Movement of Beckett’s Bones by Pascal Dusapin

**D**

**We. 9.00 – 11.00**

352 **Hoefs Lars**. Models for Villa-Lobos’ Grand Concerto – drawing from cello concertos by Saint-Saëns and Popper

104 **Zomer Ana Leticia and Moreira Adriana**. Hybridisms Between Indeterminacy and Dodecaphonism in Brazilian Music

412 **Ribeiro-Pereira Miguel**. Fractal Counterpoint and Time Eternal: J. S. Bach’s C-Minor Fugue (WTCI)

148 **Exarchos Dimitris**. The Echo of Writing: An Analysis of 'Intermezzo 1' by Silvio Ferraz

**E**

**We. 15.00 – 18.00**

232 **Высоцкая Марианна Сергеевна**. Музыкальная композиция Марко Строппа: нотация как средство визуализации идеи

176 **Саркисян Светлана**. Об одном свойстве фактуры в оркестровой музыке XX века

331 **Iglitskii Mikhail**. Функциональная система «диатонизированной хроматики» в 24 прелюдиях И. Вышнеградского

212 **Amrakhova Anna**. Опыт классификации индивидуальных проектов в современной композиции

355 **Задерацкий Всеволод**. Электроакустическая композиция и универсум музыкальной теории

319 **Кузнецов Игорь Константинович**. Принципы анализа современных систем микрохроматики в музыке

**22** **MUSIC OF SALVATORE SCIARRINO (4) CHAIR: Christian Utz**

**Th. 10.00 – 12.00**

424 **Boyle Antares**. Gestural Time and Grundgestalt in Sciarrino’s Recitativo Oscuro

432 **Li Mingyue**. Through Chaos: Conceiving A New Organicism in the Music of Salvatore Sciarrino

320 **Чупова Анна**. Концепция «формы окна» и ее репрезентация в творчестве С. Шаррино

448 **Utz Christian**. Imperceptible Beginnings and Inescapable Endings: Suspended and Enhanced Temporality in the Semanticized Form of Salvatore Sciarrino

**23 MUSIC OF NORTH and SOUTH: EUROPEAN PERSPECTIVE [7] CHAIR: Kerri Kotta**

**Th. 18.30 – 22.00**

144 **Vouvaris Petros**. What the master saw: Nikos Skalkottas's 15 kleine Variationen für Klavier

437 **Tsougras Costas**. Nikos Skalkottas's Variation Forms: innovation and tradition in equilibrium

407 **Lock Gerhard Bruno Erich, de Paiva Santana Charles and Kotta Kerri**. Musical form, tension and texture in Tüür’s “Flamma” for string orchestra: a multiperspective approach

456 **Lock Gerhard Bruno Erich**. The role of musical parameters analyzing musical tension in Erkki-Sven Tüür's post-tonal orchestral music

98 **Dalmonte Rossana**. Bruno Maderna in the mid Fifties

471 **Moynihan Sarah**. The Swan of Tuonela: A Programmatic Analysis of Lemminkäinen’s Swansong

270 **Russo Michele**. George Enescu compositore e docente: nuove prospettive di analisi

**24 CHINESE MUSICAL-THEORETICAL TRADITION [5] CHAIR: Zou Yan**

**Fr. 18.30 – 21.00**

49 **Yang Ruihan**. Musical Idiom and Cultural Expression: Harmony, Timbre and Gesture of Qigang Chen’s Wu Xing

55 **Li Xiaonuo**. The Visualization Analysis on Dialect Elements in Chinese Contemporary Music

113 **Lu Li**. Exploring the Validity of Sonoristic Analysis Method by Chen Xiaoyong’s Invisible Scenery

153 **Li Ai**. Semitone Deviations in a Pentatonic World – A Study of Pitch Organization in Chou Wen-Chung’s “And the Fallen Petals”

217 **Zou Yan**. Merging West and East: LUO Zhongrong’s Gu Zheng and Orchestra Music “Hidden fragrance”

**25 BOULEZ, XENAKIS, STOCKHAUSEN, BERIO, LIGETI: Analytical Approaches [11] A, B CHAIRS” Georges Beriashvili and Anna Rebrina**

**A**

**Mo. 15.00 – 17.30**

2 **Wu Yi-Cheng Daniel**. Variation or repetition? The narrative of form and durational contour similarity in Boulez’s Structures 1a

333 **Antoniadis Pavlos**. 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

196 **Leipson Ludmila**. Архитектурное моделирование как альтернативный метод анализа музыки Ксенакиса

40 **Beriachvili Georges**. How Approach Stockhausen and Xenakis with the Theory of Intonation?

54 **Beretin Nena**. Evaluating the critical reception of Luciano Berio’s Stanza within Patrik Juslin’s code levels

**B**

**Tu. 15.00 – 18.00**

122 **Chen Hongduo**. Complex simplicity：Ligeti’s distinctive contribution to minimalist music

308 **Andreeva Elena**. «Lux aeterna» Д. Лигети: микрополифония под прицелом семиотики

271 **Sargenti Simonetta**. Interaction of compositional technique and aesthetic perspectives in the performance of Mantra by Karlheinz Stockhausen

272 **Rebrina Ana**. Motion in Static Music? Karel Goeyvaertsʼ Sonata for Two Pianos

289 **Besada José L. and Barthel-Calvet Anne-Sylvie**. Les « roues dentées » de Xenakis : ancrages matériels pour une conceptualisation spatiale du temps

495 **Schaub Stéphan**. Iannis Xenakis’ Pithoprakta (1956): an Analysis

**26 POLISH AVANTGARDE and POST-AVANTGARDE [3] CHAIR: Natalia Szwab**

**Fr. 9.00 – 10.30**

184 **Szwab Natalia**. Reconstructing Deconstruction. On Strategies in Paweł Szymański's Music

189 **Lindstedt Iwona**. Between Sketches and Score. Analysing Henryk Mikołaj Górecki’s Diagramma IV per flauto solo

211 **Zgliniecka Paulina**. Strategies and solutions in the opera libretto. ahat ilī – Sister of gods by Aleksander Nowak.

**27 20TH/21ST-CENTURY SERBIAN MODERNISM AND AVANT-GARDE: INTERSECTIONS OF HISTORY, THEORY, ANALYSIS, AND PERFORMANCE [6] CHAIR: Laura Emmery**

**Th. 15.00 – 18.00**

85 **Komatović Nikola**. Serbian Modernism and Postmodernism: Three Women, Three Generations, Three Contexts

124 **Teparić Srđan**. The narrative archetype of pastoral in the music of Serbian postmodernism: Sonnets by Svetlana Savić and Whilst Thinking About You by Tatjana Milošević

160 **Masnikosa Marija and Miladinović Prica Ivana**. Serbian Music Neo-Avantgarde: OPUS 4 Composer Collective and Ensemble for Different New Music

167 **Ilic Ivana**. Music(ological) Analysis and Music Theory: A View from Contemporary Music Scholarship in Serbia

177 **Medić Ivana**. Vasilije Mokranjac’s Symphonies Between Music Analysis and Historical Musicology

121 **Emmery Laura**. The Pioneers of Avant-Garde and the Electronic Music in Yugoslavia: A Case Study of Vladan Radovanović

**28 JAZZ & ROCK [7] CHAIR: Barbara Bleij**

**Th. 18.30 – 22.00**

455 **Bleij Barbara**. Lost in Translation: Molldur in Tonal Jazz

116 **Schenkius Patrick**. Reconstructing Charlie Parker's Bebop idiom

342 **Stuhlmacher Walther**. Intrinsic Formal Functionality in Jazz Standards — ‘Conclusional’ and ‘Pre-cadential’ Features in the Last (eight-bar) Section

95 **Pellegrin Rich**. Salience, Common Tones, and Middleground Dissonance in the Fourth Chorus of Brad Mehldau’s Improvisation on “All the Things You Are”

63 **Doll Christopher**. Five Taken: The Rhythmic Influence of the Dave Brubeck Quartet on British-American Pop-Rock

280 **Donohue Maria**. The Improvisers Cookbook: Archiving and Analyzing the Assemblage of Free Improvisation

61 **Almada Carlos**. Developing Variation in Jobim's Music

**II Non-Chronological Topics**

**29 UNIVERSALIA, INTERDISCIPLINARY AND EVOLUTIONARY MUSICOLOGY [5] CHAIR: Antonio Grande**

**Fr. 18.30 – 21.00**

171 **Shamilli Giula**. Musical Language and Language of Music Analysis

435 **Журова Елена**. Интеграция категорий теории музыкального содержания в образовательный процесс

303 **Grande Antonio**. Counterpoint of paradigms. Ideas for a complex approach to analysis

395 **Probst Stephanie**. Tracing Interdisciplinary Connections through Musical Lines

360 **Hérold Nathalie**. Vers une histoire de l’analyse et de la théorie du timbre et de l’orchestration

**30 MATHEMATICS APPLIED TO MUSIC [7] CHAIR: Egor Polyakov**

**Mo.18.30 – 22.00**

127 **Ruditsa Roman**. The Formal Generalization of Pitch Structure

8 **Kleinlosen Adrian**. Analysis of musical structures with the aid of a multidimensional parametric structural grid

168 **Poliakov Egor**. How micro is your timing? Zu Verfahren der softwarebasierten Microtiming-Analyse im Kontext der akusmatischen Musik

229 **Grilli Mariachiara**. Applied spectromorphology: dichotomy and verticality in Denis Smalley’s Piano Nets

274 **Nedlina Valeriya, Kharuto Alexander and Trutneva Natalya**. Manifold Prokofiev’s Sixth Sonata: comparative computer analysis of interpretations

286 **Baroin Gilles and Khannanov Ildar**. The Shadow-Tonnetz: Visualizing Speed and Weight within Harmonic Progressions

413 **Gaulhiac Manuel**. Les descripteurs harmoniques : approche acoustique dans l'analyse musicale

**31 GENDER, RACE, ETHNIC IDENTITY and the QUEST for SOCIAL JUSTICE [9] A, B CHAIRS: Philip Ewell and Walter Everett**

**A**

**Tu. 15.00 – 18.00**

52 **Dolgushina Marina**. Камерно-вокальная музыка России первой трети XIX века как объект анализа: национальный аспект

429 **Cheong Wai-Ling and Yasukawa Tomoko**. Riemann and Hindemith made Indigenous: The “Nationalization” of Harmony in Japan and China

13 **Ewell Philip**. Music Theory's White Racial Frame

298 **Wang Ying**. The signification, culture and socialization behind music – comparative analysis based on artificial scales between French and Chinese composers’ works

444 **Janjuš Olja**. (Un)integrierte Musik: Musikkultur-„bending“ bei Komponist\*innen Ex-Jugoslawiens

330 **Wu Yumeng**. Black-White-Dreams: Unsuk Chin’s cultural identity and three piano etudes

**B**

**18.30 – 20.30**

34 **Everett Walter**. Sex and Gender in Recent Popular Music by Women and Non-Binary Performers

458 **Schlegel Christian**. Musiktheorie in sozialen Medien

**ROUND TABLE DISCUSSION**

**32 COGNITION, PSYCHOLOGY AND ANALYSIS [9] [3+6] A and B CHAIR: Marina Karaseva and Lea Fink**

**A**

**Tu. 20.30 – 22.00**

18 **Clarke Michael, Dufeu Frédéric and Takahashi Keitaro**. Towards an Interactive Aural Analysis of Syrinx by Debussy

22 **Erel Laura**. Is Classical Syntax Audible? Using Musical Puzzles to Investigate the Perceptibility of Formal Functions in Mozart, Beethoven and Haydn

93 **Karaseva Marina**. Освоение ладо-ритмических особенностей внеевропейской музыки: возможности мобильных приложений

**B**

**Th. 9.00 – 12.00**

241 **Cugny Laurent**. Is Theory of audiotactile musics an analysis method?

300 **Jimenez Ivan, Kuusi Tuire, Czedik-Eysenberg Isabella and Reuter Christoph**. The effect of vertical pitch structures, timbre, and duration on memory for chords

343 **Jimenez Ivan, Kuusi Tuire and Schulkind Matthew**. The effect of melodic cues, transposition, and harmonic distinctiveness on the identification of music from chord progressions

416 **Fink Lea**. Music Theory and Psychology: A Conceptual History of Understanding Musical Form

472 **Nadyrova Damilya S. and Miller Nicola A**. Аудиомоторное зеркалирование в музыкальном восприятии: возврат к первичности опыта (феноменологическое исследование)

347 **Stanishevskiy Yaroslav**. Психоакустический подход в гармоническом анализе: сегодняшний день и перспективы

**33 MUSICAL SEMIOTICS, RHETORIC, TOPIC and SCHEMATA THEORIES [12] A and B CHAIRS: Jean-Pierre Bartoli and David Haas**

**A**

**Th. 15.00 – 18.00**

477 **Bartoli Jean-Pierre**. Topics, figures and musical rhetoric: proposals for an analytical protocol

295 **Bilir Canbekir**. Pitch, Schematism, and Isomorphism in Zaide/Adama

246 **Susidko Irina**. Топосы и нарратив в классической инструментальной музыке: «Ideen» и «filo» в клавирной сонате В.А. Моцарта KV311/284с

290 **Denisov Andrei**. The Forms of Intertextuality in Musical Art: Problems of Classification

119 **Chernova Elena**. Early Russian Neumatic Polyphony and/or/vs Western Musical Schemata

152 **Maltseva Anastasiya**. Как звучат музыкально-риторические фигуры? К вопросу о реконструкции звучащего образа некоторых теоретических текстов эпохи Барокко

**B**

**Fr. 9.00 – 12.00**

468 **Имамутдинова Зиля**. Способы передачи смыслов в мелодизированном чтении Корана

136 **Tool Aare**. Solar Symbols in the Music of Arnold Schönberg, Artur Kapp, and Dmitry Shostakovich

327 **Sakellaris Giannis**. The concept of quotation within the framework of postmodernism: Analysis of Alfred Schnittke’s String Quartet nr. 3

305 **Blassel Marine**. “Seeing gestures in the score”: towards a symbolic notation system for a gestural analysis of the score

140 **Haas David**. The Three Symbiotic Systems of Leitmotivic Technique: An Integrated Perspective on Concept and Usage

460 **Masson Marie-Noëlle**. Analyse formelle et processus rhétoriques : le legs analytique de la sémiologie européenne

**34 PHILOSOPHY, AESTHETICS and MUSICAL CRITICISM [4] CHAIR: Jan Philipp Sprick**

**Tu. 9.00 – 11.00**

208 **Sabetrohani Siavash**. Music Criticism and Public Sphere in Eighteenth-Century Berlin: The Emergence of the Modern Discipline of Music Analysis

388 **Sprick Jan Philipp**. Ambivalence as (Psycho-)Analytical Category in 19th Century Music and Music Theory

450 **Pylaev Mikhail**. О статусе и функциях анализа музыки

33 **Guez Jonathan**. The Third Dimension of Adorno’s Landscape Metaphor

**35 METHODOLOGY OF ANALYSIS [13] [6+7] A, B CHAIRS: Mondher Ayari and Renata Skupin**

**A**

**Mo. 15.00 – 18.00**

31 **Gonin Philippe**. Analyser les musiques actuelles : Visualiser l’espace en mouvement en créant des outils pédagogiques.

248 **Decroix Manon**. Repenser l’analyse formelle du poème symphonique : un dialogue entre théorie et pratique

46 **Ayari Mondher**. Création / Musique / Culture : Approche psychologique et ethnomusicologique du phénomène de l’écoute

23 **Teo Yvonne**. Theoretical Hybridity and Post-Tonal Tension

316 **Алябьева Анна**. Традиционные категории формообразования в музыке Юго-Восточной Азии

255 **Yunusova Violetta**. Проблемы анализа традиционной и современной музыки Азии (влияние специфики инструмента)

**B**

**Mo. 18.30 – 22.00**

233 **Abromont Claude**. Analyser George Benjamin : la question de la polymusique

97 **Arndt Matthew**. “K’ilo is Everything”: On Elaboration in Georgian Chant

187 **Sheludiakova Oksana** (Шелудякова Оксана). Проблемы методологии анализа современной духовной музыки православной традиции

191 **Skupin Renata**. Le haïkuisme musical et son orientalité: à propos de deux cas

306 **Иглицкая Анна**. Денисов и Холопов анализируют прелюдии Дебюсси

374 **Zybina Karina**. What do we analyse? Re-theorising musical works

310 **Tchirkov Sergej**. К проблеме анализа Post Internet Art на примере творчества Дженнифер Уолш

**36 ANALYSIS OF VOCAL MUSIC [7] CHAIR: Sławomira Zeranska-Kominek**

**Tu. 18.30 – 22.00**

39 **Jaakkola Mirja Inkeri**. The Model of Vocal Style as a Tool for Analyzing Contemporary Vocal Music

403 **Verwaerde Clotilde**. Une nouvelle lecture de Goethe : les Lieder de Louis Spohr

401 **Mezzina Marina**. As a mirror of misty water: 'diverted' structures in Nineteenth-Century Lied

81 **Zeranska-Kominek Sławomira**. Der Tod, das ist die kühle Nacht. Brahms' ekphrastic interpretation of Heine's poem

172 **Sly Gordon**. From Redemption to Despondency: Britten’s Song Cycles on the Poetry of Donne, Hardy, and Blake

197 **Oinas Cecilia**. Sonic Bridges between Singer and Pianist in Kaija Saariaho’s “Parfum de l’instant” and “Rauha”

**37 THEORIES and ANALYSES OF PERFORMANCE, INTERPRETATION and PEDAGOGY [8] A, B CHAIRS Vladimir Chinayev and Olga Krasnogorova**

**A**

**Tu. 9.00 – 11.00**

115 **Penev Ivan**. Performance-Analysis of the Generic Hybridity in Franz Liszt’s “Après une Lecture du Dante”

37 **Rammos Yannis**. Rules of Counterpoint and 'the Freedom of Performance' in Nadezhda Golubovskaya’s ‘Art of Piano Pedaling’.

57 **Vartanov Sergei**. How a theorist and a performer follow different goals: the problem of holistic interpretation of music

118 **Чинаев Владимир**. Архетипы К. Г. Юнга в контексте исполнительского искусства: к вопросу о методе анализа музыкальной интерпретации

**B**

**We. 9.00 – 11.00**

214 **Stachó László**. The influence of performers’ real-time analytical knowledge on listeners' appraisal of performances

75 **Tarallo Antonio and Bordin Anna Maria**. Beethoven’s Exercises: Understanding the Piano Technique Features of the 32 Sonatas

302 **Shevchenko Tatyana**. Piano Sonatas of Nikolai Medtner: genre-compositional characteristics and problems of interpretation

382 **Krasnogorova Olga**. Метаинтерпретация в новейшей фортепианной музыке: аналитические подходы к исследованию

**38 RHYTHM [10] [6+4]A, B CHAIRS: Mathew Chiu and Olga Okuneva**

**A**

**We. 15.00 – 18.00**

45 **Chiu Matthew**. Reshaping Rhythm: An Analysis of Prokofiev’s Piano Sonata No. 4

53 **Schuler Nico**. Rubato Performed and Perceived: An Analytical Case Study

87 **Gumboski Leandro and Moreira Adriana**. Micro-Metrical Dissonance: Analytical and Theoretical Possibilities

361 **Lau Yik Long**. Stravinsky’s Mask: Metrical Dissonances in “The Mummers” from Petrushka

362 **Bochmann Christopher**. Some rhythmic techniques in Webern’s later works

466 **Knowles Kristina**. Temporal Duality: Cyclical and Linear Features of Meter

**B**

**Th. 9.00 – 11.00**

467 **Chekhovich Dmitry**. Авторская метрономизация Девятой симфонии Бетховена с позиции сравнительного анализа

117 **Esipova Margarita**. Закон динамической прогрессии (дзё-ха-кю) и «пауза» (ма) в традиционном музыкальном театре, музыке и других временных искусствах Японии. Проблема аналитического подхода

258 **Okuneva Ekaterina**. Временнáя структура сериальных сочинений Карела Гуйвартса

317 **Koposova Irina**. Техника свободной пульсации Лейфа Сегерстама: вопросы генезиса

**39 MODE, LAD, TONALITY [10] A, B CHAIRS José Oliveira Martins and Daniil Shutko**

**A**

**Th. 15.00 – 18.00**

296 **Dashieva Lidiia**. Ладовые архетипы в традиционной музыке западных бурят

293 **Dordzhieva Ghilyana**. Звуковысотная организация калмыцких и монгольских протяжных песен

380 **De Jong Karst and Noll Thomas**. Liquified Tonality in Ravel’s Ondine

381 **Noll Thomas and Yust Jason**. Harmonic qualities as key to Scriabin’s late harmonic practice

373 **Kiš Žuvela Sanja and** **Martins José Oliveira**. The role of scalar assimilation and texture in the perception of bitonality

164 **Venn Edward**. Tonality in the operas of Thomas Adès

**B**

**Fr. 9.00 – 11.00**

371 **Shutko Daniil**. Полюсные ладовые системы

190 **Пэн Чэн**. Развитие китайской традиционной «тональности» в творчестве современных композиторов

383 **Abrahamyan Knar**. From Mere Fool to Enlightened Redeemer: Tonal Tripling in Parsifal

397 **Perfeito Paulo**. Jazz harmony: polymodal quintessence

**40 THEORIES OF HARMONY [15] CHAIRS: Christopher White, Roberta Vidic and Grigorii Lyzhov**

**A**

**Mo. 15.00 – 18.00**

111 **Zakharov Yurii**. On the Problem of Tonal Centrism in Anton Bruckner's Harmonic Structures (Andante from the Fourth Symphony)

209 **De Goede Therese**. Monteverdi’s Harmonic Language and the Relevance of Early Continuo Treatises for its Understanding

309 **Dai Prà Gianluca**. Unʼipotesi Genealogico-Strutturale Del Dualismo Armonico

77 **Nishida Hiroko**. Interdisciplinarity in Hugo Riemann’s Music Theory in the 1910s and the “Harmonic Relatedness”

134 **Gu Wei**. Harmonic Functionality in Steve Reich’s Piano Phase, Tehillim, and Quartet

461 **White Christopher**. Definitions and Applications of Harmonic Function

**B**

**We. 15.00 – 18.00**

368 **Piché Marie-Ève**. The “Swedish Sixth” Chord: Introducing a New Family of Augmented-Sixths

393 **Strzelecki Marcin**. Towards the general, aesthetically informed theory of harmonic progression, based on analysis of large corpus of music and the geometrical approach to harmony

400 **Vidic Roberta**. ‘Musical Inference’ between Epistemology and History of Harmony

247 **Venturino Stephanie**. Pivot-Notes in André Jolivet’s Style Incantatoire

252 **Štúň Marián**. Identification of vertical structures in contemporary music with a method of Eugen Suchoň

402 **Hooning Martijn**. Musical and extra-musical meaning of chord progressions, chord types and key relations in 19th-century compositions

**C**

**Th. 9.00 – 10.30**

163 **Lyzhov Grigorii**. «Вариации на созвучие» как принцип гармонии ХХ века (по аналитическим очеркам Ю.Н. Холопова)

48 **Veksler Yulia**. Сочинения Альбана Берга в ракурсе теории «энергетизма» начала ХХ века

36 **Jaunslaviete Baiba**. Manifestations of stylistic dichotomy in 20th century harmony

**41 RECONNECTING MUSIC THEORY AND MUSICAL PRACTICE [2] CHAIR: Suzanne Konnings**

**Mo. 21.00 – 22.00**

161 **Konings Suzanne, Grijpink Jasper, Militello Santo and Wisse Patricia**. Theory in Practice – Analysing Music Theory

340 **Spanjers Ward and Costales Inés**. Connecting Music Theory and Practice: reviving a tradition.

**42 SCHENKERIAN ANALYSES [4] CHAIR Catello Gallotti**

**Tu. 15.00 – 16.30**

17 **Suurpää Lauri**. An Individual Opposing the Mass: The Capriccio of Haydn’s String Quartet, Op. 20, No. 2

123 **Väisälä Olli**. Harmony, Voice Leading, and “Idea” in Schoenberg's Op. 11/1

426 **Gallotti Catello**. Redefining Schenker’s Principle of Unterbrechung CHAIR

**43 NEORIEMANNIAN ANALYSES [6] CHAIR: Sigrun Heinzelmann**

**Fr. 15.00 -18.00**

41 **Chapkanov Bozhidar**. Liszt’s Am Grabe Richard Wagners – A Roman numeral or a neo-Riemannian analysis?

137 **Brown Stephen**. Interval Pairing and the Tonnetz in the Music of Lutosławski

147 **Riccardi Marta**. Exploring the Blending of Hexatonic and Octatonic in Rimsky-Korsakov's Operatic Output

231 **Heinzelmann Sigrun**. Topoi and Transformation in the Music of Maurice Ravel

279 **Catalano Matteo**. Pratica trasformazionale e spazi d’azione all’interno del Concerto per chitarra di Bettinelli

16 **Lee Kelvin H. F.** Hexatonic Tension and Breakthrough Function in Fin-de-Siècle Viennese Symphonic First-Movement Form

**44** **AUDIO FEATURES, SYMBOLIC COMPUTATION AND PSYCHOACOUSTIC MODELS APPLIED TO ANALYSIS OF ORCHESTRATION [4] CHAIR: Didier Guigue**

**We. 9.00 – 11.00**

68 **Guigue Didier**. Rameau's orchestration: the manifestation of a thought of music as sound

69 **Manzolli Jônatas**. Orchestration of Silence in Webern Op. 30: symbolic and computer-aided analysis

90 **Guigue Didier and Santana Charles**. A model for the analysis of orchestration and its experimental application to Núria G. Comas' Recovery Zones

102 **Antunes Micael, Rossetti Danilo and Manzolli Jônatas**. A computer-aided analysis of the Orchestration in Iannis Xenakis' Aroura

**45 MUSIC AND MULTI-MEDIA [4] CHAIR: Valentina Kholopova**

**Tu. 9.00 – 11.00**

234 **Koksal Incirlioglu Fusun**. "Zero Gravity": A Specific Textural Type in Contemporary European Art Music

32 **Uvarov Sergei**. Индивидуальные формы мультимедийного синтеза. Новые стратегии взаимодействия визуальных образов и звука

5 **Kholopova Valentina**. Академическое мультимедиа в России первых десятилетий 21 века

58 **Geslin Potapova Vera**. Интермедиальность и процесс написания музыкального произведения в начале XXI века

**46 ANALYSES OF FILM MUSIC, MUSIQUE en IMAGE [3] CHAIR Daniel Moreira**

**Fr. 10.30 – 12.00**

259 **Shabshaevich Elena**. Принципы оперной драматургии в музыке к анимационному кино («Пушкиниана» А. Хржановского – А. Шнитке)

64 **Wilczek-Krupa Maria**. Hermeneutic theory of film music

269 **Moreira Daniel**. “We all go a little mad sometimes”: uncanny mirrors in Psycho’s music

**47 MUSIC THEORY AND QUESTIONS OF PEDAGOGY IN SERBIA: Status, History, Methods, Perspectives [7] CHAIR: Zoran Božanić**

**Th. 18.30 – 22.00**

135 **Teparić Srđan**. Мusic theory and pedagogical practice in Serbia: new perspectives

138 **Belić Senka**. Мusic theory and pedagogical practice in Serbia: new perspectives

166 **Vuksanović Ivana**. Approaches to Music Form in Serbian Music-Theoretical Literature

169 **Božanić Zoran and Medić Milena**. On the Circle of Understanding Renaissance Music within Serbian Pedagogical and Scholarly Practice

173 **Mihajlović Marković Jelena**. The Review of Harmony as a Scholarly Discipline in Serbian Music-Theoretical Literature

195 **Ilic Ivana**. From Basic Skills to Scholarly Research: the Case of Music Theory in Serbia

141 **Hunter Nicholas**. Methodological Approaches to Harmonic Analysis in the Works of Lili Boulanger (1893–1918)

**48** **THEORETICAL ASPECTS OF FOLK MUSIC [9] [6+3] A, B CHAIRS: Gusel Yuusova and Elena Zaytseva**

**Th. 9.00 – 12.00**

**A**

299 **Nurieva Irina**. Удмуртская традиционная музыка в звучащем пространстве Евразии (опыт междисциплинарного исследования)

348 **Polyzoidis Nassos**. Westernisation of rebetiko modes: dromoi brightness and darkness

336 **Юнусова Гузель**. Адаптация авторского текста в татарском музыкальном фольклоре

409 **Казтуганова Айнур**. Проблемы изучения казахской кюйевой традиции

328 **Popova Irina**. Этнонотирование в русском фольклоре: знаки и значения

375 **Богина Елена**. Традиционная инструментальная музыка как объект музыковедческого анализа (на материале полевых исследований МГК 1993–2003 гг.)

**B**

**Fr. 9.00 – 10.30**

322 **Korolkova Inga**. Методы попевочного анализа русского музыкального фольклора

369 **Makhova Liudmila**. Песенная традиция старообрядцев-«поляков»: полесские и пинежские заимствования

263 **Zaytseva Elena**. Русский этномелос в диалоге музыкальных культур: Россия – Западная Европа

**49 MUSICAL TELEOLOGY [7] CHAIR: Milos Zatkalik**

**Th. 18.30 – 22.00**

245 **Khannanov Ildar.** The Goal of Harmonic Progression: Tonal and Post-Tonal Perspectives

108 **Dimitar Ninov**. Modulating Transition in Sonata Form as Part of a Syntactically Unsynchronized Modulation

266 **Gantchoula Philippe**. What exactly is a tonal function? The example of the dominant

183 **Crnjanski Nataša**. What can we still learn about music from the semiotic square?

273 **Limongi Ramiro and Eckhardt Federico**. Teleology and form comprehensibility in twelve-tone composition: An analysis of Webern’s Op. 28 first movement.

261 **Zatkalik Milos**. Obfuscation and clarification in the microtonal key

285 **Stoianova Ivanka**. Направленность интертекста в современной музыке: Laborintus II (1965) Л. Берио и «Ti vedo, ti sento, mi perdo…» (2017) С. Шаррино

**50 DECONSTRUCTING MUSIC THEORY [8] CHAIRS: Marisya Prorokova and David Malvinni**

**A**

**Fr. 9.00 – 12.00**

224 **Logutov Andrey**. Speech and Song: A Note on Interdisciplinary Pragmatics of Popular Song Form

440 **Kulpina Alexandra V**. Intertextual image of sound in Medieval Latin vocabularies

99 **Prorokova Marisya**. The canon: the structure of exchange. Between the musical work and the social organism

275 **Zenkin Konstantin V**. О двух приемах «деконструкции» в философских исследованиях А.Ф. Лосева об искусстве

257 **Holt Tim**. An Esoteric Reading of the Ars Nova

294 **Moshchuk Ivan**. Chopin and Derrida: interpretation différances through the lens of the b-flat minor sonata, Op. 35

**B**

**Fr. 15.00 -16.00**

351 **Malvinni David**. Thoughts on Ancient Greek Music Theory, Temperament, Counterpoint, and Heidegger

240 **Khannanov Ildar**. Speculative Character of Music Theory that Defies the Goals of Analysis

**51 NOTATION, TRANSCRIPTION, MANUSCRIPT STUDIES AND INFORMATION RETRIEVAL [7] CHAIR: Emilia Kolarova**

**Mo. 18-30 – 22.00**

389 **Demenescu Veronica-Laura, Velter Victor and Ardereanu Ion-Alexandru**. The virtual library of musical analysis / musicology

213 **Kolarova Emilia**. К проблеме взаимодействия теоретических и исторических источников в ранней болгарской музыкальной лексикографии

431 **Mignogna Francesca**. Considerazioni sopra l’apertura della notazione musicale nelle fonti di Pierre-Louis Pollio (1724-1796): una ipotesi di analisi generativa

465 **Moiseev Grigory**. Nikolai Kashkin's legacy of writing about music

417 **Чигарева Евгения**. Неопубликованная рукопись А. В. Михайлова «Об обозначениях и наименованиях в нотных записях А.Н. Скрябина» (К проблеме взаимодействия гуманитарных наук)

439 **Kutsenko Ekaterina**. Творческий процесс Н. К. Метнера на примере «Девяти песен Гёте» ор. 6 (анализ эскизов)

**Elizabeth Martin-Ruiz.** Relevancy of RILM online resources in Russia. Presentation onRILM and MGG.

**52 PERFORMING BODIES, SOUNDING MACHINES: MUSICAL ANALYSIS AND/AS**

**PERFORMANCE. [3] CHAIR: Karina Zybina**

**Tu. 16.30 – 18.00**

489 **Zybina Karina**. Music analysis and/as/vs performance: broadening horizons

491 **Stanović Inja**. (Re)constructing Early Recordings: a guide for historically-informed performance

492 **Werley Matthew**. An ‘absolute coalescence’ or analytical cul-de-sac? Reconstructing the choreography of Grete Wiesenthal’s musical-dance collaborations, c. 1908

**53 INVRIANT AS A PRINCIPLE OF MODELLING OF THE MUSICAL PROCESS** **[12] [8+4] A, B, C** [**Инвариант как принцип моделирования музыкального процесса]**. **CHAIRS:, Konstantin Kurlyenya, Gulzar Mahmudova and Konstantin Zenkin**

**A**

**Th. 11.00 – 12.00**

277 **Курленя Константин**. Инвариант в музыкальном искусстве: эволюция научных представлений

438 **Твердовская Тамара**. Жанровые инварианты прелюдии и цикла прелюдий в «Буковинских песнях» Леонида Десятникова

**B**

**Fr. 10.00 – 12.00**

250 **Ulmasov Firuz**. Двуплановая оппозиционность как инвариант многомерного структурирования восточной монодии

76 **Mahmudova Gulzar**. Каденционная модель как структурный инвариант продуцирования остинатности в азербайджанской музыке

71 **Yelemanova Saida**. К вопросу об инвариантах национального музыкального стиля в казахской традиционной музыке

260 **Dushaliev Kamchibek**. К вопросу изучения инвариантно-вариантной структуры кыргызского традиционного мелоса

**C**

**Fr. 15.00 – 18.00**

357 **Zenkin Konstantin V.** Музыкальный стиль как система инвариантов

**Kleinlosen Adrian**. Musical Gestalten and how to analyze them

283 **Stoianova Ivanka**. Инвариант нарративa в современной опере на примере истории Джезуальдо у Шнитке и Шаррино: Джезуальдо (1994) и Luci mie traditrici (2017).

464 **Токун Елена**. Формульная композиция в позднем стиле Арво Пярта.

91 **Humal Mart**. Arvo Pärt’s Second Symphony and XJI-Invariant Twelve-Tone Rows

206 **Brauneiss Leo**. Developmental threads in Arvo Pärt's Tintinnabuli-technique

**54 OPERA, BALLET AND MUSICAL THEATER [11] A, B CHAIRs: Alexander Maklygin and Milena Boshikova**

**A**

**Fr. 15.00 – 18.00**

149 **Kim Vita Myriam**. Французская opéra-comique как модель для придворных опер Бортнянского "Le Faucon" и "Le Fils rival"

265 **Любимов Данила**. «Шехеразада» Н. А. Римского-Корсакова на балетной сцене: анализ формы и драматургических особенностей либретто

451 **Маклыгин Александр**. Композиционные увертюрные авантюры в оперных дебютах отечественных «национальных композиторов»

304 **Шигаева Евгения**. Зарубежные оперы на русский сюжет: исследовательские подходы

410 **Омарова Аклима**. Из практики изучения казахской оперы

65 **Llorens Ana and Torrente Álvaro**. Underneath Opera Seria Conventions: From Musical Contrast to Ternary Forms

**B**

**Fr. 18.30 – 21.00**

338 **Дин Яо и Алябьева Анна**. Китайская опера провинции Хэнань: проблемы акустического анализа голосов исполнителей

329 **Gordon Alexander**. Тембровая драматургия в “Парсифале” Р. Вагнера: конструктивный и семантический аспекты

29 **Logunova Anastasia**. К вопросу о форме pezzo concertato в операх Верди

239 **Bozhikova Milena**. Le nom d’Œdipe (1978) – опера Андре Букурещлиева в контексте идей и времени

276 **Tarnopolskiy Vladislav**. Черепахе не уйти от Ахиллеса, или Новая типология для «нового музыкального театра»

**55 HISTORY OF MUSIC THEORY, THEORY OF MUSIC HISTORY [5] CHAIR: Roman Nasonov**

**Fr. 18.30 – 21.00**

396 **Nasonov Roman**. История европейской музыки как нигилизм (в поисках большого нарратива)

494 **Sidneva Tatiana**. Музыка как опыт границы в контексте классической и неклассической культурных парадигм

313 **Irina Svortzova**. Аналитические штудии стилистики модерна

434 **Науменко Татьяна**. Аналитические приоритеты отечественного музыкознания: до и после 1991 (исторический обзор)

268 **Пономарева Елена**. Музыкально-аналитические традиции кафедры теории музыки и композиции Саратовской консерватории

**56 Engaging Beethoven Today [4] CHAIR: John Koslovski**

**We. 9.00 – 11.00**

**Cecilia Oinas.** Beethoven’s Performative Past

**Lea Fink.** Beethoven and Our Longing for the Unexpected

**Yannis Rammos**. On Beethovenian Motives & Motivations

**John Koslovsky**. Owning Beethoven

**POSTER PRESENTATIONS**

390 **Tafuri Johannella**. Factors influencing the ability of children 3-5 years old to keep timing during the spontaneous singing

73 **Pasini Lucia**. "Sur un vieil air": Charles Bordes' (mis)understanding of Verlaine

204 **Favali Federico and Mannone Maria**. The connected worlds of “How Forests Think”

487 **Flamm Christoph**. The Future of the Past? Diatonic harmonic structures in Scriabin's late sonatas

107 **Todisco Alfonso**. Towards Sonata Form: Domenico Scarlatti formal innovations

185 **Meave Avila Alfonso**. An Analysis of Bad Bunny’s “Caro” Music Video based on Nicholas Cook Multimedia Models

131 **Goretsky Andrew**. Месса Пауля Хиндемита: приношение католической традиции «старой музыки»

254 **Kuznetsova Olga**. Возможности межкультурного тренинга в музыкальном образовании: векторы работы с восточно-азиатскими студентами

311 **Sonkina Ekaterina**. Синестезия в слуховом анализе. Особенности практического применения в курсе сольфеджио

243 **Nasibulina Nailya**. «Помощники» и «вредители» как главные действующие лица в опере С. Прокофьева «Любовь к трем апельсинам»

297 **Kokisheva Marlena and Nedlina Valeriya**. Жанровая модель домбрового кюя в творчестве современных казахских композиторов

35 **Korolevskaya Natalia**. Анализ музыкального смыслообразования – «художественное открытие» и «смысловой взрыв»

256 **Uvarova Galina**. Освоение элементов музыкального языка и эмоционального содержания посредством двигательных методик