

# EuroMac 2011 Programme

Conservatorio di Musica "S. Cecilia", Rome

## Thursday morning, 29 september

9.00 Registration

10.00 Inauguration and welcome speeches

11.00 Joint session: *The European music analysis societies and their perspectives*

12.30 Welcome Lunch

## Thursday afternoon

	SALA ACCADEMICA	BIBLIOTECA	SALA DEI MEDAGLIONI
	Analysis and History (I) Chair: Guido Salvetti	Italian Opera Chair: Giorgio Sanguinetti	20 <sup>th</sup> Century Music (I) Chair: Luisa Curinga
14.30	<b>Bella Brover-Lubovsky (IL)</b> <i>Concepts of modal dualism in practice and in theory in eighteenth-century Northern Italy</i>	<b>Nicholas Baragwanath (GB)</b> <i>Methods and formulas for composing opera in nineteenth-century Italy</i>	<b>Federico Lazzaro (IT)</b> <i>Il "rinnovamento espressivo" nelle Cinq Dan-ses Rituelles di André Jolivet</i>
15.00	<b>Anne M. Hyland (GB)</b> <i>Tautology or teleology? An analysis of Harold Bauer's 1918 and 1942 editions of Schubert's Piano Sonata in B<math>\flat</math> major, D 960</i>	<b>Deborah Burton (US)</b> <i>Ariadne's threads: Puccini and cinema</i>	<b>Emanuele Ferrari (IT)</b> <i>Rota's 15 Preludes for piano: notes on composition and style</i>
15.30	<b>Angelika Moths (CH)</b> <i>Fragmenta ex mottett: Die Herdringer Handschriften - ein wichtige Quelle zur Analyse der Musik vor 1600</i>	<b>Maria Birbili (DE)</b> <i>Self-reflective dramaturgy in Rossini's opere buffe</i>	<b>Norton Dudeque (BR)</b> <i>Musical gestures and texture in the first movement of Villa-Lobos's String Trio (1945)</i>
16.00	<b>Christoph Prendl (AT)</b> <i>Das erste Oratorium der Musikgeschichte: Antike Modi oder erweiterte Mittel-tönigkeit?</i>	<b>Marco Targa (IT)</b> <i>Forme melodiche nell'opera della Giovane Scuola</i>	<b>Germán Gan-Quesada (ES)</b> <i>Rising to the occasion... avant-gardist trends in Spanish orchestral music (1955-1975)</i>
16.30	COFFEE BREAK		
	Oral Traditions (I) Chair: Giorgio Adamo	Repertoires and Methods Chair: Jean-Michel Bardez	Special Session Scelsi Chair: Susanna Pastucci
17.00	<b>Joseph Lubben (US)</b> <i>Analyzing Venezuela's folk-baroque fusion music</i>	<b>Ludwig Holtmeier (DE)</b> <i>Rameau's long shadow. Thoughts on the music-theoretical canon of the 18<sup>th</sup> century</i>	<b>Alessandra Carlotta Pellegrini (IT)</b> <i>Oralità e scrittura nella musica vocale di Giacinto Scelsi</i>
17.30	<b>Innocenzo De Gaudio (IT)</b> <i>La ricorrenza di formule e sequenze melodiche stereotipe nel sistema musicale arbëresh</i>	<b>Markus Roth (DE)</b> <i>Bearbeitung als Medium der Analyse?</i>	<b>Ian Dickson (GB)</b> <i>Sound "versus" syntax: the example of Scelsi</i>
18.00	<b>Violaine De Larminat (AT)</b> <i>Werk- und Höranalyse: Rivalität oder Partnerschaft?</i>	<b>Marie-Noëlle Masson (FR)</b> <i>Musique et langage: prolégomènes à l'étude comparée de leur articulation dans la musique vocale</i>	<b>Ivan Elezovic (US)</b> <i>Scelsi's approach to the "third dimension" in Quattro pezzi (su una nota sola)</i>
18.30		<b>Duilio D'Alfonso (IT)</b> <i>Una riflessione sul rapporto tra analisi e percezione musicale</i>	<b>Sandro Marrocu (IT)</b> <i>Ondioline, nastri, Revex e tecniche di notazione nella musica di Giacinto Scelsi</i>
19.00	SALA ACCADEMICA, CONCERT		

	GYMNASIUM	AULA RESPIGHI	AULA 16
	Popular music Chair: Roberto Giuliani	Post-Tonal Form Chair: Edward Venn	Workshop
14.30	<b>Nicole Biamonte (CA)</b> <i>Formal strategies of metric dissonance in rock music</i>	<b>Candida Felici (IT)</b> <i>Captazione e memoria come mezzi d'articolazione formale nell'opera di Luciano Berio</i>	<b>Manfred Stahnke (DE)</b>  <i>Ligeti: patterns and destruction of patterns</i>
15.00	<b>Enrico Bianchi, Marie Bernadette Sabatelli (IT)</b> <i>Il "corpo" vocale della popular music</i>	<b>Gerhard Lock, Kerri Kotta (EE)</b> <i>Perceiving conceptualising and measuring musical form and tension of contemporary symphonic music by Erkki-Sven Tüür: a preliminary study</i>	
15.30	<b>Alessandro Bratus (IT)</b> <i>Too much of nothing, or the space between the two: popular music and composition in Bob Dylan's Basement Tapes</i>	<b>Kerri Kotta (EE)</b> <i>Form and voice-leading in Shostakovich's Second Symphony</i>	
16.00	<b>Francesco Stumpo (IT)</b> <i>Analisi della popular music: il "missaggio filmico" di Tiziano Ferro</i>		
	Wagner and Wagnerism Chair: Jan Philipp Sprick	20 <sup>th</sup> Century Harmony Chair: Sigrun B. Heinzelmann	Panel
17.00	<b>Hans-Ulrich Fuß (DE)</b> <i>Zwischen Musikalischer Prosa und sequenzierender Regelmäßigkeit: Zur Großrhythmik in Wagners Musikdramen</i>	<b>Vincent P. Benitez (US)</b> <i>Harmony and transformational voice-leading in the later music of Olivier Messiaen</i>	<i>Dialogic analysis</i>  <b>Ignazio Macchiarella (IT), chair</b> <i>A performative concept of chord</i> <b>Marco Lutz (IT)</b> <i>Understanding (thanks to) the relations. An analysis of the Oro Seco with musicians</i> <b>Paolo Bravi (IT)</b> <i>Boxis frorias. A emic/etic analysis of vibrato in singing voices of traditional oral music of Sardinia</i> <b>Massimo Rizzo (IT)</b> <i>Modeling sopla musical interactions: from a pitch-oriented music analysis to a relational model</i>
17.30	<b>Marie-Hélène Benoit-Otis (CA)</b> <i>Dramaturgie et wagnérisme dans Le Roi Arthur d'Ernest Chausson</i>	<b>Henri Gonnard (FR)</b> <i>La persistance de la tonalité au XX<sup>e</sup> siècle</i>	
18.00	<b>Susan K. de Ghizé (USA)</b> <i>Isolde's multiple orgasms: sexology and Wagner's Transfiguration</i>	<b>Yi-Cheng Wu (US)</b> <i>Harmonic analysis in Ruth Crawford's String Quartet: examining contemporary issues based on a modern compositional approach</i>	
18.30	<b>Wolfram Boder (DE)</b> <i>Analyzing social structures in opera: the use of "Leitmotiv" and other dramaturgical techniques in the operas of Louis Spohr</i>	<b>Hans Peter Reutter (DE)</b> <i>Brave Neo Classic Revisited. Some analytical aspects of scalar harmony in Igor Stravinsky's middle period [abstract not received]</i>	

## Friday morning, 30 September

	SALA ACCADEMICA	BIBLIOTECA	SALA DEI MEDAGLIONI
	Liszt: New Perspectives (I) Chair: Rossana Dalmonte	Analysis and History (II) Chair: Ludwig Holtmeier	Special Session Scelsi (cont.) Chair: Nicola Sani
9.00	<b>Rossana Dalmonte (IT)</b> <i>Introduzione alle sessioni lisztiane</i>	<b>Hans Aerts (DE)</b> <i>Quellen zur Kontrapunktlehre Leonardo Leos: Zur Musiktheorie in Neapel in der ersten Hälfte des 18. Jahrhunderts</i>	<b>Susanna Pasticci (IT)</b> <i>Improvvisare, comporre, fare musica: i Diversimenti per violino di Giacinto Scelsi</i>
9.30	<b>Serge Gut (FR)</b> <i>L'adaptation de la forme sonate beethovénienne dans certaines œuvres du Liszt de la maturité</i>	<b>Paolo Sullo (IT)</b> <i>I solfeggi autografi di Nicola Zingarelli nella biblioteca San Pietro a Majella di Napoli</i>	<b>Angela Carone (IT)</b> <i>Scelsi e la "rivoluzione comportamentale": il rapporto tra improvvisazione e composizione nell'ottica della filologia musicale (con esempi da Hymnos)</i>
10.00	<b>Michael Saffle (US)</b> <i>Liszt's Symphonic Poems: past analyses and an introduction to meta-analytical issues</i>	<b>Felix Diergarten (DE)</b> <i>(Re-)making the cadence dissonant. Remarks on the partitura tradition</i>	<b>Emanuele Del Verme (IT)</b> <i>Scelsi e l'Oriente: l'atto compositivo come "veicolo" escatologico</i>
10.30	COFFEE BREAK		
	Liszt: New Perspectives (II) Chair: Laurence Le Diagon-Jacquín	Schenker Chair: Deborah Burton	Schemata Theories Chair: Johannes Menke
11.00	<b>Frank Heidberger (US)</b> <i>"Une nouvelle énormité fantastique": Franz Liszt's Grande Fantaisie symphonique on themes from Berlioz' L'Éléonore as an experiment in symphonic form</i>	<b>Egidio Pozzi (IT)</b> <i>Beyond the "tyranny" of the Urlinie. Enger Satz and prolongations in the first movement of Franz Joseph Haydn's Quartet op. 33 n. 1"</i>	<b>Claudia J. Scroccaro (IT)</b> <i>Le fughe per tastiera di Domenico Scarlatti</i>
11.30	<b>Jin-Ah Kim (DE)</b> <i>Zyklische Sonatenformkonzeption in Liszts Symphonischen Dichtungen</i>	<b>Luciane Beduschi, Nicolas Meeüs (FR)</b> <i>Vues nouvelles sur la pédagogie de l'analyse schenkerienne: Schumann's Träumerei, op. 15 n. 7</i>	<b>Gaetano Stella (IT)</b> <i>The use of "Galant Schemata" in the Neapolitan didactic of counterpoint: the Regole del contrappunto pratico of Nicola Sala</i>
12.00	<b>Mariateresa Storino (IT)</b> <i>Liszt and the piano concerto form: Structural novelty and tradition in the Concerto n. 2 in A major</i>	<b>Antonio Cascelli (IE)</b> <i>Schenkerian Ursatz and temporal meaning in Chopin's Prelude op. 28, n. 5</i>	<b>Juliane Brandes (DE)</b> <i>Fußnote zu einem "Essay über verschiedene Schemata in der Musik des galanten Stils"</i>
12.30	<b>Costas Tsougras (GR)</b> <i>Chromatic third relations, symmetrical octave division and paths in pitch space: theoretical and analytical study of the harmonic structure of Franz Liszt's II Penseroso</i>	<b>Hiroko Nishida (JP)</b> <i>Heinrich Schenker's verbal associative narrative and Urlinie narrative</i>	<b>Mario Marques Trilha (PT)</b> <i>Il Partimento settecentesco in Portogallo</i>
13.00	SALA ACCADEMICA, CONCERT		

	GYMNASIUM	AULA RESPIGHI	AULA 16
	20 <sup>th</sup> Century Music (II) Chair: Nicola Verzina	Syntax and Meter Chair: Catello Gallotti	Workshop
9.00	<b>Sigrun B. Heinzelmann (US)</b> <i>Ravel's motivic transformations</i>	<b>Roger Mathew Grant (US)</b> <i>Ordnung, Rhythmus, Takt: eighteenth-century musical temporalities</i>	<b>Anne Smith (CH)</b>  <i>16<sup>th</sup> century solmization in practice: What use does it have in the 21<sup>st</sup> century?</i>
9.30	<b>Nathalie Ruget (FR)</b> <i>Musique populaire et articulations verbales dans Le château de Barbe Bleue et les Six quatuors à cordes de Béla Bartók: une analyse au crible de la langue</i>	<b>Martin Küster (DE)</b> <i>Putting measures back on their feet: prosodic meter beyond Marpurg</i>	
10.00	<b>Sarah J. Reichardt (US)</b> <i>Sonata rhetoric and the hermeneutic implications in Dmitri Shostakovich's String Quartets</i>	<b>Steven Jan (GB)</b> <i>A memetic analysis of a phrase by Beethoven: Calvinian perspectives on segmentation, similarity and lexicon-abstraction</i>	
	Temporality Chair: Michel Imberty	Hermeneutics Chair: Michael Spitzer	Film Music Chair: Maurizio Gabrieli
11.00	<b>Ève Poudrier (US)</b> <i>Multiple temporalities: speeds, beat cues, and beat tracking in Carter's instrumental music</i>	<b>Ildar D. Khannanov (US)</b> <i>Thematism and form in op. 90 and op. 110: nostalgia for early Italian music in late Beethoven's piano sonatas</i>	<b>Kevin Clifton (US)</b> <i>Unraveling music in Alfred Hitchcock's Rope</i>
11.30	<b>Andrew Davis, Corey Tu (US)</b> <i>Signifying temporality in Brahms's F# minor Piano Sonata</i>	<b>Cosima Linke (DE)</b> <i>Eine rätselhafte Konstellation in Beethovens cis-Moll-Fuge op. 131, I</i>	<b>Olivier Pigott (FR)</b> <i>Mahler: une préfiguration de la narration cinématographique</i>
12.00		<b>Hubert Moßburger (DE)</b> <i>Res oder "Verba"? Zum historischen Ursprung der Kontroversen über das Wort-Ton-Verhältnis und seinen analytisch-hermeneutischen Konsequenzen</i>	<b>Paolo Teodori (IT)</b> <i>Tonalità e non tonalità nella musica per il cinema; usi in relazione a contesti ed emozioni</i>
12.30		<b>Reiko Fütting (DE)</b> <i>Composer, poet, or priest? The ending of Schumann's Kinderszenen</i>	<b>Robert Rabenalt (DE)</b> <i>Music and emotion – a music-dramaturgical study of "affect-formation" in C'era una volta il West</i>

Friday afternoon, 30 September

	SALA ACCADEMICA	BIBLIOTECA	SALA DEI MEDAGLIONI
	Analysis and Performance (I) Chair: Gaetano Stella	History of Tonal Theory Chair: Markus Roth	Classical Form Chair: Giorgio Sanguinetti
15.00	<b>Mario Baroni, Anna Maria Bordin, Michela Sacco (IT)</b> <i>From sign to sound: Analysis of notation with a view to performance</i>	<b>Mart Humal (EE)</b> <i>Contrapuntal analysis and the history of music theory</i>	<b>Catello Gallotti (IT)</b> <i>The exposition of the first movement of Beethoven's Eb major Piano Sonata, op. 7, between formal functions and Sonata Theory</i>
15.30	<b>Luca Bruno (IT)</b> <i>Music analysis and performance: creating an interpretation of Igor Stravinsky's Piano Sonata (1924), first movement</i>	<b>Nathalie Meidhof (DE)</b> <i>Zwischen dissonanza, Dissonanz und dissonance. Alexandre Étienne Chorons (1771-1834) "europäischer" Akkordbegriff</i>	<b>Wayne C. Petty (US)</b> "A plan corresponding to the peculiarity of the subject": Czerny's advice on the development section and its application to Haydn
16.00	<b>Luisa Curinga (IT)</b> <i>Breathing, interpretation and analysis in the Allemande from the J. S. Bach's Partita BWV 1030 for solo flute</i>	<b>Torsten Mario Augenstein (DE)</b> <i>Falsobordone-settings and vertical-thinking in music – studies on the technique of the 15<sup>th</sup>-18<sup>th</sup> century falsobordone-practice and its influence on harmonic setting</i>	<b>Patrick Wood Uribe (US)</b> <i>Formenlehre as aesthetic education</i>
16.30	COFFEE BREAK		
	SALA ACCADEMICA	BIBLIOTECA	SALA DEI MEDAGLIONI
	Music and Emotion Chair: Mario Baroni	Baroque Music Chair: Felix Diergarten	Liszt: New Perspectives (IV) Chair: Bruno Moysan
17.00	<b>Melissa Hoag (US)</b> <i>Drama and disruption in a Brahms Capriccio</i>	<b>David Mesquita (CH)</b> <i>Pere Rabassa's Guia para los principiantes und die spanische Musik im frühen 18. Jahrhundert</i>	<b>Rossana Dalmonte (IT)</b> <i>Franz Liszt's Funérailles among classical forms</i>
17.30	<b>Michael Spitzer (GB)</b> <i>Analysing fear in Schubert</i>	<b>Domenico Morgante (IT)</b> <i>La teatralità del linguaggio tastieristico frescobaldiano</i>	<b>Alfonso Alberti (IT)</b> <i>Per un'indagine capliniana delle funzioni intrate-matiche nella produzione matura di Franz Liszt</i>
18.00	<b>Carlo Bianchi (IT)</b> <i>Ferruccio Busoni e le emozioni di una rivisitazione bachiana. La Fantasia "in memoria di mio padre Ferdinando"</i>	<b>Johannes Menke (DE)</b> <i>Analyzing Carissimi</i>	<b>Grace Yu (HK)</b> <i>Interpreting sonata form in context: Liszt's "Dante Sonata" (1858)</i>
18.30	<b>Volker Helbing (DE)</b> <i>Über-Komplexität und Emotion – zur Frühfassung des ersten Satzes von Ligetis Violinkonzert [abstract not received]</i>	<b>Marja Saarela (FI)</b> <i>Example of tonal allegory in Cavalli</i>	<b>Panu Heimonen (FI)</b> <i>Sonata form deformations in Franz Liszt's piano piece Invocation</i>
19.00	SALA ACCADEMICA, CONCERT		

	GYMNASIUM	AULA MUSICA ELETTRONICA	AULA 16	
	Liszt: New Perspectives (III) Chair: Michael Saffle	Electroacoustic Music Chair: Giorgio Nottoli	Panel	
15.00	<b>Laurence Le Diagon-Jacquin (FR)</b> <i>Source opératique strophique wagnérienne et adaptation pianistique lisztienne: l'exemple du Spinnerlied et de la Ballade de Senta extraits du Vaisseau fantôme</i>	<b>Sandrine Lopez-Ferrer (FR)</b> <i>L'analyse de l'espace dans les oeuvres électroacoustiques multiphoniques</i>	Analysis, historiography, and the construction of meaning  <b>Mark Delaere (BE), chair</b> <b>K. Boucquet (BE)</b> <i>Analysing history, historicizing analysis. A meta-methodological approach</i> <b>D. Burn, G. McDonald (BE)</b> <i>Canons and crosses: Leonhard Paminger's Vexilla regis preudeant and Tua cruce triumphamus</i> <b>M. Neuwirth, P. Bergé (BE)</b> <i>Fuggir la cadenza, or The art of avoiding cadential closure. Contemporaneous vs. modern theoretical perspectives on the analysis of "deceptive cadences" in the classical repertoire</i> <b>K. Coulembier (BE)</b> <i>How much theory does music analysis need? The case of Claus-Steffen Mahnkopf</i>	
15.30	<b>Giuliano Danieli, Alexandros Hatzikiriakos (IT)</b> <i>Liszt e la musica russa</i>	<b>Dack John (GB)</b> <i>Issues in the analysis of Scambi – an "open" electroacoustic composition</i>		
16.00	<b>Luigi Verdi (IT)</b> <i>La musica di Franz Liszt nel cinema</i>	<b>Renaud Meric (FR)</b> <i>Le faire et l'écouter: réflexion sur l'analyse des musiques informatiques. Autour de Gymel de Horacio Vaggione</i>		
	GYMNASIUM	SALA RESPIGHI	AULA 16	AULA MUSICA ELETTRONICA
	Opera in France and Britain Chair: Nicholas Baragwanath	Late 20 <sup>th</sup> Century Music Chair: Alessandro Sbordoni	Workshop	Workshop
17.00	<b>Raphaëlle Legrand (FR)</b> <i>Baroque architectures: Jean-Philippe Rameau and the musico-dramatic structures of French opera</i>	<b>Bianca Tiplea Teşeş (RO)</b> <i>Métamorphoses nocturnes, turning point in Ligeti's musical texture concept</i>	<b>Emanuele Ferrari (IT)</b>	<b>Paolo Bravi (IT)</b>
17.30	<b>Caroline Waight (US)</b> <i>"A great French victory": guilt and glory in Francis Poulenc's Dialogues of the Carmelites</i>	<b>Claudio Horacio Vitale (BR)</b> <i>Processus graduels dans quelques oeuvres des années soixante et septante de György Ligeti</i>	Réminiscences de Don Juan by Liszt: dramatic re-write and communication strategies. Piano performance and analytical discussion	Doing musicological research with Praat
18.00	<b>Richard Hermann (US)</b> <i>Boundaries transgressed: text setting in Dido's Lament</i>	<b>Gerardo Scheige (DE)</b> <i>Klänge des Verstummens. Zur Konstruktion des Todes in der Musik György Ligetis</i>		
18.30	<b>Edward Venn (GB)</b> <i>Musical gesture and dramatic trajectories: the case of Michael Tippett's The Knot Garden</i>	<b>Fabio De Sanctis De Benedictis (IT)</b> <i>Figura, processo e articolazione parametrica in Lumen di Franco Donatoni</i>		
18.45			Poster	Poster
			<b>Elisabetta Piras (IT)</b> <i>Interpretative choices and analysis in young pianists' performances</i>	<b>Simonetta Sargenti (IT)</b> <i>Gesture and sound analysis: virtual instruments and interactive composition</i>

## Saturday morning, 1 October

	SALA ACCADEMICA	BIBLIOTECA	SALA DEI MEDAGLIONI
	Opera and Stage Chair: Antonio Rostagno	Medieval and Renaissance Music Chair: Agostino Ziino	Aspects of Tonal Theory Chair: Wayne Petty
9.00	<b>Su-yin Mak, Lufan Xu (HK)</b> <i>Musical analysis as stage direction? A reappraisal of the relationship between analysis and operatic staging</i>	<b>Wendelin Bitzan (DE)</b> <i>Never-ending canon. Pedagogic approaches to two-partes canonical passages from Josquin's masses</i>	<b>Danuta Mirka (GB)</b> <i>The mystery of the cadential six-four</i>
9.30	<b>Marco Stacca (IT)</b> <i>Forme della musica e categorie della regia nel Barbieri di Siviglia secondo Dario Fo</i>	<b>Marco Mangani, Daniele Sabaino (IT)</b> <i>L'organizzazione dello spazio sonoro nella polifonia dell'Ars Nova Italiana. Prime osservazioni</i>	<b>Andreas Moraitis (DE)</b> <i>Statistical correlates of basic tonal relationships</i>
10.00	<b>Daniele Daude (DE)</b> <i>Gesten – Kloten – Korrespondenz</i>	<b>Paola Ronchetti (IT)</b> <i>Alba cruda, alba ria. Un madrigale di Giovanni Battista Strozzi attraverso le intonazioni della seconda metà del '500</i>	<b>Uri Rom (DE)</b> <i>Structural deformation as a token of undercurrent humor in Mozart's instrumental rondos</i>
10.30	COFFEE BREAK		
	SALA ACCADEMICA	BIBLIOTECA	SALA DEI MEDAGLIONI
	Oral Traditions (II) Chair: Serena Facci	Psychoanalytical Issues Chair: Roberto Caterina	Serialism and Atonality Chair: Norton Dudeque
11.00	<b>Dieter A. Nanz (CH)</b> <i>Between orality and notation. Towards an analysis of Classical Japanese music for Shakuhachi</i>	<b>Miloš Zatkalik, Aleksandar Kontić (RS)</b> <i>Orpheus and Eurydice reunited: towards a psychoanalytic understanding of "musical affects"</i>	<b>Stefanie Acevedo (US)</b> <i>Segmentational approaches of atonal music: a study based on a general theory of segmentation for music analysis</i>
11.30	<b>David Clarke (GB)</b> <i>Conditions of possibility? Ethical and methodological issues in the analysis of North Indian classical music</i>	<b>Audrey Lavest-Bonnard (FR)</b> <i>Etude du langage schönbergien: un exemple de psychanalyse appliquée</i>	<b>Johannes Söllner (DE)</b> <i>Zwölfton-Improvisation – Zum improvisatorischen Potential der Dodekaphonie mit Hilfe von hexachordal combinatoriality</i>
12.00	<b>Annie Labussière (FR)</b> <i>Il gesto vocale come strumento per la valutazione di una struttura profonda all'interno del canto tradizionale In naked voice</i>		<b>Carlos Duque (ES)</b> <i>System, order and creation in the 4<sup>th</sup> Symphony of Roberto Gerhard: dynamic condition of chaos</i>
12.30			<b>Walter Kreyszig (CA)</b> <i>Schönbergs Lehre vom Zusammenhang und ihre Auswirkung auf die "Faßlichkeit" seiner Methode der Komposition mit zwölf nur aufeinanderbezogenen Tönen</i>
13.00	SALA ACCADEMICA, CONCERT		

	GYMNASIUM	AULA MUSICA ELETTRONICA	AULA 16
	Romantic Form Chair: Antonio Cascelli	Workshop	Panel
9.00	<b>Shigeru Fujita (JP)</b> <i>De Chopin à Liszt: l'évolution du principe architectonique dans leurs Ballades</i>	<b>Giovanni Cappiello (IT)</b> <i>Il paradigma multimediale a supporto della divulgazione musicale: presentazione di tre strumenti software</i>	<i>The induction of emotion in music: three case studies</i> <b>Chelsey Hamm (US)</b> , chair <i>Towards emotional meaning in Ives's Orchestral Set No. 2, III</i> <b>Juan A. Mesa (US)</b> <i>Hearing emotion in J.S. Bach's O Mensch, bewein dein Sünde groß BWV 622</i> <b>Katrina Roush (US)</b> <i>Strong emotions, agency, and the role of "music alone": two arias from Puccini's Turandot</i>
9.30	<b>Konstantin Zenkin (RU)</b> <i>The mobility of structures in the works of Franz Liszt. From the romantic form-process to "open" form</i>		
10.00	<b>Lauri Suurpää (FI)</b> <i>The fourth piece of Schumann's Kreisleriana, op. 16, as a musical fragment: discontinuity and unity intertwined</i>		
	GYMNASIUM	AULA RESPIGHI	AULA 16
	Debussy Chair: Guido Salvetti	Music and Infancy Chair: Franca Ferrari	Workshop
11.00	<b>Matthew Brown, John Koslovsky (US/NL)</b> <i>History and tonal coherence in Debussy's La fille aux cheveux de lin and Bruyères</i>	<b>Giuseppe Sellari, Giada Matricardi, Paolo Albiero (IT)</b> <i>The function of music in the development of empathy in children: the construction of the educative path "Music and well-Being" and the evaluation of its effects</i>	<b>Jan Ezendam (NL)</b> <i>Magnus Lindberg Clarinet &amp; Violin Concerto (2004/2006): Analysis and comparative study</i>
11.30	<b>Andrea Malvano (IT)</b> <i>Bipolarismo armonico ed erotico in Jeux di Debussy</i>	<b>Johannella Tafuri (IT)</b> <i>Analysis of expressive singing in children 2-3 years old</i>	
12.00	<b>Domenico Giannetta (IT)</b> <i>Le transizioni modali nella musica di Claude Debussy</i>	<b>Maria Grazia Bellia (IT)</b> <i>Procedimenti compositivi nell'improvvisazione collettiva. Un'esperienza nella scuola primaria</i>	
12.30	<b>Vasilis Kallis (CY)</b> <i>Debussy's Nuages (Nocturnes, I): 'tonality', pitch material, and issues of inheritance</i>	<b>Maria Perri (IT)</b> <i>Analysis of infant songs in Europe and China: a comparative study</i>	

## Saturday afternoon, 1 October

	SALA ACCADEMICA	BIBLIOTECA	SALA DEI MEDAGLIONI
	Analysis and Performance (II) Chair: Laurence Wuidar	Corelli Chair: Egidio Pozzi	Compositional Processes Chair: Susanna Pastucci
15.00	<b>Aurélie Fraboulet Meyer (FR)</b> <i>Corps, Interprétation et Emotions</i>	<b>Florian Edler (DE)</b> <i>Zum Verhältnis von Fugen- und Sequenztechnik in Arcangelo Corellis "freien" Instrumentalkompositionen</i>	<b>Susana Kasyan (FR)</b> <i>La notion de variétés et le processus de composition dans la musique du XV<sup>e</sup> siècle</i>
15.30	<b>Iolanda Incasa, Enrica Fabbri, Mario Baroni, Roberto Caterina (IT)</b> <i>Musical and psychological functions of facial expressions and body movements in piano players</i>	<b>Ana Lombardía (ES)</b> <i>Mid-18<sup>th</sup>-century violin sonatas composed in Madrid: Corelli's op. 5 as a model?</i>	<b>Richard McGregor (GB)</b> <i>'Active Agony' within Wolfgang Rihm's Tutuguri and the 4<sup>th</sup> String Quartet</i>
16.00	<b>Enrica Fabbri, Fabio Regazzi, Iolanda Incasa, Mario Baroni (IT)</b> <i>Styles in performance: comparisons between two different pieces and among seven different performers</i>	<b>Federico Furnari (IT)</b> <i>Variazioni sul tema della Follia di Spagna nelle raccolte settecentesche di Tomaso Antonio Vitali e Arcangelo Corelli</i>	<b>Nena Beretin (AU)</b> <i>Composer/performer collaboration: Elliott Carter and David Starobin for the guitar solo Changes (1983)</i>
16.30	COFFEE BREAK		
	SALA ACCADEMICA	BIBLIOTECA	SALA DEI MEDAGLIONI
	Analysis and Communication Chair: Johannella Tafuri	Timbre and Texture (I) Chair: Yi-Cheng Wu	New Technologies (I) Chair: Settimio Fiorenzo Palermo
17.00	<b>Jean-Marc Chouvel (FR)</b> <i>L'analyse musicale et le problème de la représentation</i>	<b>Violaine de Larminat (FR)</b> <i>Densità e trasparenza del materiale sonoro dell'Opus Number Zoo Nr. 2 (Il Cavallo) di Berio</i>	<b>Bruno Bossis (FR)</b> <i>La relation processus/résultat et l'analyse des musiques avec dispositifs programmables</i>
17.30	<b>Franz Zaunschirm (AT)</b> <i>Harmolisches Hören auf Melodieinstrumenten</i>	<b>Carlo Benzi (IT)</b> <i>Gesture and "theater for the ears" in Visage by Luciano Berio</i>	<b>Frédéric Dufeu (FR)</b> <i>Building analytical tools from digital instruments: methods and perspectives for program reconstructions in Max/MSP and SuperCollider</i>
18.00	<b>Roberta De Piccoli (IT)</b> <i>Dai simboli del processo narrativo alle azioni musicali: una forma di comunicazione</i>	<b>Yulia Kreinin (IL)</b> <i>Heterophonic texture since 1945: definition, notation and analysis</i>	<b>Paula Gomes Ribeiro (PT)</b> <i>Interfaces opéra technologie: les dramaturgies de la convergence, Andriessen et Greenaway</i>
18.30		<b>Robert C. Cook (US)</b> <i>Timbre and ecology in the music of George Crumb</i>	
19.00	SALA ACCADEMICA, CONCERT		
20.00	SOCIAL DINNER		

	GYMNASIUM	AULA RESPIGHI	AULA MUSICA ELETTRONICA
	Middle Eastern Music Chair: Ignazio Macchiarella	Hermeneutics II Chair: Ildar Khannanov	Workshop
15.00	<b>Xavier Hascher (FR)</b> <i>Analyse réductive linéaire et monodie modale: une application à la musique du Maghreb</i>	<b>Sergio Lanza (IT)</b> <i>Figure retoriche e musica del XX secolo: indagine sulla micronarratività</i>	<b>Carlos Agon, Moreno Andreatta (FR)</b>  Some OpenMusic-based computational models in computer-aided music theory and analysis
15.30	<b>Jean-Claude Charbonnier (FR)</b> <i>Représentation des systèmes scalaires proche et moyen orientaux sur touche de luth [abstract not received]</i>	<b>Ana Stefanovic (RS)</b> <i>Strategies of explicit narration in music drama</i>	
16.00		<b>Michel Imberty (FR)</b> <i>Émergences du temps et du sens chez Mallarmé et Debussy</i>	
	GYMNASIUM	AULA RESPIGHI	AULA 16
	20 <sup>th</sup> Century Compositional Techniques Chair: Kerri Kotta	Analysis and Performance (III) Chair: Mario Baroni	Workshop
17.00	<b>Elisabeth Heil (DE)</b> <i>Intertextuelle und Intratextuelle Bezüge in Alfred Schnittkes Peer Gynt – Epilog</i>	<b>Mine Doğantan-Dack (GB)</b> <i>From performance to form: the second movement of Beethoven's Piano Sonata op. 13</i>	<b>Michael Clarke (GB)</b>  Working with Interactive Aural Analysis
17.30	<b>Eva Mantzourani (GB)</b> <i>Nikos Skalkottas's Largo Sinfonico (1942-44/46/49): Composing with a superset: unity and diversity in the construction of the musical space</i>	<b>Erica Bisesi, Richard Parncutt (AT)</b> <i>How do musical accents induce emotions?</i>	
18.00	<b>William Helmcke (US)</b> <i>Micropolyphonic texture in Górecki's Symphony n. 3</i>	<b>Mondher Ayari (FR), Olivier Lartillot (FI)</b> <i>L'acte créateur entre culture de l'oralité et cognition musicale: Analyse de performance et modélisation informatique</i>	
18.30	<b>Marco Marinoni (IT)</b> <i>La concezione ciclica del tempo musicale in Post-Præ-Ludium N. 1 "per Donau" di Luigi Nono</i>	<b>Raffaella Benini (IT)</b> <i>Au lac de Walenstadt di Franz Liszt. Un'analisi per l'interpretazione</i>	

## Sunday morning, 2 October

	SALA ACCADEMICA	BIBLIOTECA	SALA DEI MEDAGLIONI
	Liszt: New Perspectives (V) Chair: Rossana Dalmonte	Renaissance Theory Chair: Marco Mangani	Timbre and Texture (II) Chair: Jean-Marc Chauvel
9.00	<b>Bruno Moysan (FR)</b> <i>La pensée formelle des fantaisies pour piano de Liszt</i>	<b>Robert Bauer (DE)</b> <i>Zwischen Kontrapunkt und Klangfläche - satz-technische Studien zur vollstimmigen Vokalpolyphonie</i>	<b>Iwona Lindstedt (PL)</b> <i>Timbre and texture as major structural elements: the analysis of early electro-acoustic works of W. Kotonski and A. Dobrowolski in the context of "sonoristics"</i>
9.30	<b>Roberto Scoccimarro (DE)</b> <i>Liszt's late Lieder production (1862-1886): reworkings, new settings</i>	<b>Adriano Giardina (CH)</b> <i>Formes et fonctions des cadences dans quelques motets de Roland de Lassus</i>	<b>Nicola Verzina (IT)</b> <i>Funzioni macro-strutturali dell'armonia-timbro e della tessitura: osservazioni analitiche su alcune composizioni di Ligeti e Maderna negli anni Sessanta</i>
10.00	<b>Ida Zicari (IT)</b> <i>Relationships between music and dance. A case study on Liszt's Sonata in B minor</i>	<b>Jeremy Grall (US)</b> <i>The roles of sender and receiver and musical signification within sixteenth-century improvisation</i>	<b>Wai Ling Cheong (HK)</b> <i>Timbre and texture as sound-colour in the Gagaku of Messiaen's Sept Haïkai (1962)</i>

<p><b>11.00 - Sala Accademica, Plenary session</b>  <b>Music analysis tomorrow. New perspectives, new repertoires, new theories</b></p> <p><b>Giorgio Sanguinetti (IT), chair</b> <i>Schemata theories: a challenge for traditional analysis?</i></p> <p><b>Pieter Bergé (with Felix Diergarten, Markus Neuwirth, Steven Vande Moortele, BE),</b> <i>On the future of Formenlehre: a european perspective</i></p> <p><b>Richard Parncutt (AT),</b> <i>The transdisciplinary foundation of (European) music theory</i></p> <p><b>Philip Tagg (GB),</b> <i>Cleaning up Tonal Terminology</i></p>	
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## Sunday afternoon

Executive meeting of the delegates of the European Music Analysis Societies

	GYMNASIUM	AULA MUSICA ELETTRONICA	AULA 16
	Panel	New Technologies (II) Chair: Bruno Bossis	Panel (Round Table)
9.00	<i>The boundaries of the spectral subject: temporality, vernacular music and the solo viola in the music of Grisey, Radulescu and Ligeti</i>	<b>Maurizio Gabrieli (IT)</b> <i>ScoreSifter: software for analysis of post-tonal music using domain-based segmentation</i>	<i>Storicità e trascendenza della logica musicale</i>
9.30	<b>Amy Bauer (US), chair</b> <i>Viola as the spectral subject of contemporary music</i> <b>Caroline Chen (US)</b> <i>Process and temporality in Grisey's music</i> <b>Liviu Marinescu (US)</b> <i>Horatiu Radulescu and the primordial sounds of Romania</i>	<b>Olivier Lartillot (FI)</b> <i>A computational framework for comprehensive motivic analysis based on a cognitive modelling</i>	<b>Mauro Mastropasqua (IT), chair</b> <b>Paolo Cecchi (IT)</b> <b>Maurizio Giani (IT)</b> <b>Andrea Lanza (IT)</b>
10.00		<b>Damien Sagrillo (LU)</b> <i>Scales, melodic traits and forms in German folksongs. Automated folksong analysis by EsAC</i>	