

EUROMAC 9: 9TH EUROPEAN MUSIC ANALYSIS CONFERENCE

PROGRAM INDEXES

PROGRAM

Days: [Wednesday, June 28th](#) [Thursday, June 29th](#)
[Friday, June 30th](#) [Saturday, July 1st](#)

Wednesday, June 28th

View this program: [with abstracts](#) [session overview](#) [talk overview](#)

09:00-09:30 Session 1: Welcome Address and Introduction

09:30-10:30 Session 2: Plenary Lecture I

CHAIR: [Jean-Marc Chouvel](#)

09:30 [Marie-Noëlle Masson](#) and [Jean-Pierre Bartoli](#)
L'analyse musicale, une discipline autonome ?
([abstract](#))

11:00-12:30 Session 3A: Opposing Opposites in America: Babbitt and Reich

CHAIR: [Georges Bloch](#)

11:00 [Alison Maggart](#)
Rethinking Milton Babbitt's "Serious Music" as Play ([abstract](#))

11:30 [Joshua Mailman](#)
Babbitt's Beguiling Surfaces, Improvised Inside ([abstract](#))

12:00 [Stéphane Schaub](#)
Analyses de l'œuvre et de sa logique compositionnelle : quelques réflexions méthodologiques articulées autour de Clapping Music de S. Reich ([abstract](#))

11:00-12:30 Session 3B: Musical Semiotics and Narrativity

CHAIR: [Márta Grabócz](#)

11:00 [Rebecca Day](#)
The social, philosophical, and narrative act of music analysis: Towards a theory of the immanent musical subject ([abstract](#))

11:30 [Sebastian Wanunen](#)
Modernism, Nature and Music Analysis ([abstract](#))

12:00 [Katarzyna Bartos](#)
Semiotics of light in music ([abstract](#))

11:00-12:30 Session 3C: French Music (I): Fauré and Saint-Saëns

CHAIR: Muriel Boulan

11:00 Laurence Willis

Fauré's Nocturne No. 10 and the Twilight of Tonality ([abstract](#))

11:30 James Sobaskie

Allusion analysis in Fauré's Fantaisie pour piano et orchestre ([abstract](#))

12:00 Geoffrey Burleson

Proto-Impressionism in Piano Works of Camille Saint-Saëns ([abstract](#))

11:00-12:30 Session 3D: Readings of Franz Liszt

CHAIR: Nicolas Dufetel

11:00 Susan Wollenberg

Reading Liszt's 'Sospiri!' (1887): 'Lateness', memory, nostalgia and place in the nineteenth-century piano miniature ([abstract](#))

11:30 Małgorzata Gamrat

19th-century song cycle as an object of interdisciplinary analysis. A case of Franz Liszt's song cycles ([abstract](#))

12:00 Kerri Kotta

Multi-movement work as complete gesture in Liszt and other 19th century composers: towards the concept of two-dimensional cycle ([abstract](#))

11:00-12:30 Session 3E: Contrasting Paths to Modernism: Bartók, Skalkottas and Christou

CHAIR: Costas Tsougras

11:00 Noel Torres-Rivera

Analysing Intertextually: The Case of the Exposition of the Second Movement of Bartók's Sonata for Solo Violin Sz. 117 ([abstract](#))

11:30 Petros Vouvaris

Melancholy subjects, melancholy objects: Nikos Skalkottas's 16 Songs ([abstract](#))

12:00 Varvara Gyra and Kostis Karpozilos

Compositional praxis and historical time in the late works of Jani Christou ([abstract](#))

11:00-12:30 Session 3F: Analysing Arvo Pärt's Music

CHAIR: Tatiana Tsaregradskaya

11:00 Elena Tokun

Formal Algorithms of Tintinnabuli in Arvo Pärt's Music ([abstract](#))

11:30 Leopold Brauneiss

Transformation serieller Techniken im Tintinnabuli Stil Arvo Pärts ([abstract](#))

12:00 Svetlana Savenko

Aesthetics and style of Arvo Pärt's work: revolution or evolution? ([abstract](#))

11:00-12:30 Session 3G: Improvisation and Style

CHAIR: Beate Kutschke

- 11:00 *Andreas Metz*
**Melodic Fluency in Keyboard Menuet
 Improvisation ([abstract](#))**
- 11:30 *Bert Mooiman*
**Style-oriented improvisation and music theory
 ([abstract](#))**
- 12:00 *Andrew Wilson*
**Analysing Erwin Schulhoff's improvised
 performances of the 1930s ([abstract](#))**

11:00-12:30 Session 3H: European Instrumental Music
 of the 18th Century

CHAIR: *Nicholas Baragwanath*

- 11:00 *Carlotta Marturano*
**"Non-Viennese" sonata form: François-Adrien
 Boieldieu and the French classicism ([abstract](#)
)**
- 11:30 *Mafalda Nejmeddine*
**Caractérisation Formelle et Stylistique des
 Sonates Portugaises pour Clavier Publiées au
 XVIIIème Siècle ([abstract](#))**
- 12:00 *Yuval Rabin*
**Die Kreation guter Veränderter Reprisen
 gemäss C.Ph.E. Bach ([abstract](#))**

11:00-12:30 Session 3I: Contemporary Musical
 Horizons (I)

CHAIR: *Bruno Bossis*

- 11:00 *Damian Blattler*
**Louis Andriessen's "De Stijl" and Rendering
 Mondrian Musical ([abstract](#))**
- 11:30 *Bohdan Syroyid*
**Analysis of the use of silence in Frédéric
 Devreese's Passage à 5, Mascarade, Danse de
 l'Auberge and Valse sacrée ([abstract](#))**
- 12:00 *Candida Felici*
**Jonathan Harvey's music as a path to
 transcendence ([abstract](#))**

14:00-17:00 Session 4A: The Second Viennese School
 (I): Berg, Organicism, and the Teleology of Form

CHAIR: *Joshua Mailman*

- 14:00 *Jorge Ramiro Limongi*
**Form and Teleology Beyond the Tonal System
 Around 1910. ([abstract](#))**
- 14:30 *Daniel Moreira*
**Making sense of pitch in the 'free atonal'
 Second Viennese School repertoire: a
 teleological approach based on salience
 conditions ([abstract](#))**
- 15:00 *Philip Stoecker*
**Musical Reference in Alban Berg's String
 Quartet, op. 3 ([abstract](#))**
- 16:00 *Zachary Bernstein*
**Is the Twelve-Tone System Inherently
 Organicist? A Reflection on Conflicting**

Perspectives, with Notes on Analysis ([abstract](#))

16:30 [Matthew Arndt](#)

Berg's Piano Sonata and Reverse Organicism ([abstract](#))

14:00-17:00 Session 4B: Leading Figures of Modernity (I): Messiaen, Dutilleux, and Kurtág

CHAIR: [Yves Balmer](#)

14:00 [Shigeru Fujita](#)

Henri Dutilleux's dodecaphonism in Métaboles and Tout un monde lointain ([abstract](#))

14:30 [Ying Wang](#)

The Characters beyond Fusion. Practical approaches to models in Henri Dutilleux' works ([abstract](#))

15:00 [Samuel Reenan](#)

Memory in Music Analysis: Referential Appeals to Proustian Memory in Dutilleux's Ainsi la Nuit ([abstract](#))

16:00 [Vincent Benitez](#)

Birdsong as Compositional and Theological Determinants in Olivier Messiaen's Opera, Saint François d'Assise ([abstract](#))

16:30 [Bianca Temes](#)

The exploration of contemporary music: an analytical "hovercraft"? Colinda Balada by György Kurtág – a case study ([abstract](#))

14:00-17:00 Session 4C: Bridging the Twentieth Century: Stravinsky, Varèse, and Boulez

CHAIR: [Pierre Michel](#)

14:00 [Pieter van den Toorn](#)

The Rite of Spring Briefly Revisited; Stravinsky's Stratifications, the Psychology of Meter, and African Polyrhythm ([abstract](#))

14:30 [Maureen Carr](#)

Contrapuntal Elements in Selected Passages from Igor Stravinsky's Concerto for Two Pianos (1932–35) ([abstract](#))

15:00 [Michiko Fujita](#)

Density 21.5 : Segmentations comparées et interprétations ([abstract](#))

16:00 [Lynne Rogers](#)

Stravinsky's Serial Games ([abstract](#))

16:30 [Catherine Losada](#)

Stravinsky and Boulez: Compositional Process, Form and Development ([abstract](#))

14:00-17:00 Session 4D: French Music (II): Berlioz and Debussy

CHAIR: [Jean-Pierre Bartoli](#)

14:00 [David Curran](#)

Love and History in Berlioz's 'Chasse Royale et Orage', a semiotic-Schenkerian perspective ([abstract](#))

- 14:30 Michael Oravitz
**Form and structural narrative in Debussy's
 Prélude à l'après-midi d'un faune ([abstract](#))**
- 15:00 Clemens Kemme
Analysing Debussy Today ([abstract](#))
- 16:00 François Delecluse
Qu'est-ce qu'une technique de composition ? ([abstract](#))
- 16:30 Elena Rovenko
**Features of form building in Debussy's music
 in the light of Bergson's conception of la
 durée ([abstract](#))**

14:00-17:00 Session 4E: Issues of Rhythm and Metre

CHAIR: Gesine Schröder

- 14:00 Danuta Mirka
Between Overlaps and Elisions ([abstract](#))
- 14:30 Joseph Chi-Sing Siu
**The Loosely-Knit Subordinate Theme in the
 Classical Style: A Phrase Rhythmic
 Perspective ([abstract](#))**
- 15:00 Julian Caskel
**Das Medium ist das Metrum: Ein Aspekt der
 Analysegeschichte von Beethovens 5.
 Sinfonie ([abstract](#))**
- 16:00 Wing Lau
**Redirecting the Temporal Flow: Brief Meter
 Changes in German Lieder ([abstract](#))**
- 16:30 Knar Abrahamyan
**Shostakovich's Passacaglias: Crossroads of
 Meter and Form ([abstract](#))**

14:00-17:00 Session 4F: Falling Nicely Into Place: The Cadence in History and Theory

CHAIR: Giorgio Sanguinetti

- 14:00 David Lodewyckx
**The fulfillment of Mattheson's 'Quart-Wunder':
 18th-century performance practice and the
 gradual standardization of a new cadential
 pattern ([abstract](#))**
- 14:30 Maddie Kavanagh Clarke
**An investigation of the cadence in early
 nineteenth-century syntax ([abstract](#))**
- 15:00 David Sears
**Family Resemblance and the Classical
 Cadence Typology: Classification Using
 Phylogenetic Trees ([abstract](#))**
- 16:00 William Caplin
**The "Reopened" Half Cadence: A Striking
 Cadential Anomaly ([abstract](#))**
- 16:30 David Pomeroy
On Metrically Weak Cadential 6/4s ([abstract](#))

14:00-17:00 Session 4G: Sounds of Popular Music (I)

CHAIR: Michael Spitzer

- 14:00 Ángel Faraldo, Sergi Jorda and Perfecto Herrera
A Study of Tonality in Electronic Dance Music (
abstract)
- 14:30 David Forrest
Transcendence in Pop-Rock Music (
abstract)
- 15:00 Maxime Cottin and Guido Saa
Rock Minimalism: loop and motivic
transformations in the music of King Crimson
(1981-84) (
abstract)
- 16:00 Mark Richards
Multimodality and Tonal Ambiguity in Rock's
Aeolian Progression (
abstract)

14:00-17:00 Session 4H: Performance Studies

CHAIR: Edward Venn

- 14:00 Stijn Vervliet
Profiling performers: Analysing tempo, rubato
and expressive timing in recordings of
Alexander Scriabin's early piano preludes (
abstract)
- 14:30 Sylvain Caron
Analyser l'expression musicale : le cas des
« Hiboux » de Baudelaire/Vierne/Delunsch (
abstract)
- 15:00 Karina Zybina
Completing the incomplete: the first eight bars
of W.A. Mozart's Lacrimosa in the 19th-20th
centuries (
abstract)
- 16:00 Mine Dogantan-Dack
Performative knowledge as an analytical tool:
Embodying Beethoven's musical dynamic (
abstract)
- 16:30 Panu Heimonen
Concerto form, analysis, and conversation:
From performance practice to cultural
knowledge (
abstract)

14:00-17:00 Session 4I: Lewin's Legacy: Spaces and Transformations

CHAIR: Thomas Noll

- 14:00 Benjamin Graf
"Embedded" Voice Exchanges: The Gateway
to Tonal (and Metaphorical) Transformation (
abstract)
- 14:30 Scott Brickman
Collection Vectors and the Octatonic Scale (
abstract)
- 15:00 William Ayers
Microtonality and Transformation: Analyzing
Easley Blackwood's "19 Notes" with a
Modified Tonal GIS (
abstract)
- 16:00 Kenneth Smith
Skryabin's Late Acceleration through
Hexatonic and Octatonic Space (
abstract)

16:30 [Nathan Fleshner](#)

**Lewin's Figure 0.1, Freud's Analysis
Interminable, and Their Implications for Music
Analysis ([abstract](#))**

14:00-17:00 Session 4J: Listening, Perceiving, and
Cognising

CHAIR: [Philippe Lalitte](#)

14:00 [Yaroslav Stanishevskiy](#)

**On physico-acoustical bases of sonance and
tension ([abstract](#))**

14:30 [Lawrence Zbikowski](#)

**What Text Painting Can Tell Us about Musical
Structure ([abstract](#))**

15:00 [John Lawrence](#)

**Hearing Voices in Their Hands: Performing
and Perceiving Polyphony ([abstract](#))**

16:00 [Ivan Jimenez](#) and [Tuire Kuusi](#)

**The challenges of aurally connecting
structurally similar but superficially dissimilar
musical events: Important considerations in
analytical listening ([abstract](#))**

16:30 [Erica Bisesi](#)

**Measuring and modelling perceived distance
among collections in post-tonal music: Music
theory meets music psychology ([abstract](#))**

17:00-17:45 Session 5A: Semi-Plenary Talk 1 (SBAM)

CHAIR: [Nicolas Meeùs](#)

17:00 [Sémir Badir](#)

La musique parmi d'autres ([abstract](#))

17:00-17:45 Session 5B: Semi-Plenary Talk 2 (PTAM)

CHAIR: [Slawomira Kominek](#)

17:00 [Iwona Lindstedt](#)

**Józef Michał Chomiński's Concept of
Sonoristic Harmony ([abstract](#))**

17:00-17:45 Session 5C: Semi-Plenary Talk 3 (GMTH)

CHAIR: [Immanuel Ott](#)

17:00 [Stefan Rohringer](#)

**Frédéric Chopins Prélude a-Moll op. 28, 2 –
eine metapherntheoretische Perspektive ([abstract](#))**

18:00-19:30 Session 6: Young Researchers' Meeting

Thursday, June 29th

View this program: [with abstracts](#) [session](#)
[overview](#) [talk overview](#)

09:00-12:30 Session 7A: The Second Viennese School
(II): Pairing Schoenberg and Webern

CHAIR: [Áine Heneghan](#)

09:00 [Franziska Brunner](#)

**“Tierisch Unmittelbarer Ausdruck”: Analyzing
Timbre in Schoenberg’s Sprechmelodie”
(working title) ([abstract](#))**

09:30 [William van Geest](#)

**Two metrical problems in Webern’s
Streichquartett, Op. 28 ([abstract](#))**

10:00 [Sebastian Wedler](#)

**Tonal Pairing as a Strategy of Lyrical Time:
Anton Webern’s Langsamer Satz (1905) ([abstract](#))**

11:00 [Stephen Brown](#)

**Interval Pairing in a Serial Context: Webern’s
Variations, Op. 30 ([abstract](#))**

11:30 [Yi-Cheng Daniel Wu](#)

**Webern’s Op. 12, No. 2, “Die Geheimnisvolle
Flöte”: Pitch Orthography, Text Setting, &
Form ([abstract](#))**

09:00-12:30 Session 7B: New Technologies and
Analysis (I)

CHAIR: [Nathalie Herold](#)

09:00 [Bareggi Andrea](#)

**Towards objectivity in automatic segmentation
of music score by XML/MIDI language. ([abstract](#))**

09:30 [Rachel Mazzucco](#)

**Micro-Diatonicism and Formal Structure in
20th-Century Music ([abstract](#))**

10:00 [Egor Poliakov](#)

**Computergestützte Analyse und ihr
praktischer Einsatz in der musiktheoretischen
Lehre ([abstract](#))**

11:00 [Aurelien Antoine](#) and [Eduardo Miranda](#)

**Computer Generated Orchestration: Towards
Using Musical Timbre in Composition ([abstract](#))**

11:30 [Marcin Strzelecki](#)

**Stylometric Analysis of Music in Search of
Cross-cultural Similarities ([abstract](#))**

09:00-12:30 Session 7C: The Second Twentieth
Century: Between Italy and France

CHAIR: [Candida Felici](#)

09:00 [Hyun Höchsmann](#)

**Prometeo, Tragedia dell’ascolto – ‘A new way
of thinking music’ in Nono ([abstract](#))**

09:30 [Bruce Quaglia](#)

**Micrological Listening: Molecularity and the
State in Luigi Nono’s Late Electro-Acoustic
Music. ([abstract](#))**

10:00 [Joachim Junker](#)

**"Altri spazi, altri cieli": Komponieren und
Denken in Luigi Nonos "Das atmende
Klarsein" ([abstract](#))**

11:00 Gui-Hwan Lee

Charting the Expansions in Pitch and Pitch-Class Space in Luciano Berio's Sincronie, Nones, and the First Movement of Sinfonia ([abstract](#))

11:30 Julie Delisle

Analyse de Jour, contre jour de Gérard Grisey: une approche perceptive ([abstract](#))

12:00 Pierluca Lanzilotta

'Intertextuelle Improvisation' in Romitellis Werk am Beispiel der Querverweise zwischen "Trash Tv Trance" und der Cadenza von "An Index of Metals" ([abstract](#))

09:00-12:30 Session 7D: Partimento and Schemata

CHAIR: Janet Bourne

09:00 Olga Sanchez

Interactions between Topics and Schemata: The Case of the Sacred Romanesca ([abstract](#))

09:30 Michael Baker

A Dorian Middleground Schema in Bach's Minor-Key Fugue Expositions ([abstract](#))

10:00 David Jayasuriya

Fonte And Monte in the Symphonies of Joseph Haydn ([abstract](#))

11:00 Marina Mezzina

On footprints of "Galant Style" in Mendelssohn's music learning ([abstract](#))

11:30 Paolo Teodori

Partimenti, un metodo per imparare, fare, comporre musica ieri e oggi ([abstract](#))

12:00 Gilad Rabinovitch

Gjerdingen's Schemata Re-Examined ([abstract](#))

09:00-12:30 Session 7E: Teaching and Pedagogy (I)

CHAIR: Anne-Emmanuelle Ceulemans

09:00 Johannella Tafuri

Expressive performance analysis of children aged 4-5 years: teaching models and vocal abilities ([abstract](#))

09:30 Claire Roberts

Solfeggi: Sounding their hidden Depths ([abstract](#))

10:00 Marina Karaseva

Mobile Way to Music Analysis: Learning Fundamentals Digitally ([abstract](#))

11:00 Derek Remeš

J.S. Bach's Chorales: Reconstructing Eighteenth-Century German Figured-Bass Pedagogy in Light of a New Source ([abstract](#))

11:30 Jean-Michel Bardez

Processus d'analyse dans le contexte d'un Cours d'Ecriture-Composition ([abstract](#))

12:00 Edward Venn

Watch this space: On Blended Learning and Music Analysis in the Classroom ([abstract](#))

09:00-12:30 Session 7F: Leaving – and Regaining – the Shores of Tonality

CHAIR: Kenneth Smith

09:00 Elena Chernova

Aleksandr Kastal'skijs Kompositionstechnik und -theorie als Inbegriff des 'russischen Stils' und 'Erlösung' von der Funktionsharmonik ([abstract](#))

09:30 Bert Van Herck

The evolution of Scriabin's language through the evolution of the mystic chord ([abstract](#))

10:00 Anabel Maler

Hearing Function in Post-Tonal Contexts ([abstract](#))

11:00 Colin Davis

Chord Superimposition in Two Late Orchestral Works by Ferruccio Busoni ([abstract](#))

11:30 José Oliveira Martins

Reframing music theorizing and analytical acts on twentieth-century multi-layered harmony ([abstract](#))

12:00 Randy Zane Gillespie Jr. D.M.A.

A Model of Triadic Post-tonality for a Neoconservative Postmodern String Quartet by Sky Macklay ([abstract](#))

09:00-12:30 Session 7G: Stylistic Features of Jazz

CHAIR: Laurent Cugny

09:00 Mathilde Zagala

Le « trois sur quatre » dans la musique écrite en circulation à la Nouvelle-Orléans d'avant le jazz enregistré, 1835-1917. Application de trois méthodes d'analyse du rythme. ([abstract](#))

09:30 Paulo Perfeito

Twentieth Century Compositional Techniques Applied to Jazz Pitch-Class Sets in Jazz Composition and Improvisation ([abstract](#))

10:00 Patrick Schenkus

Wayne Shorter and the 12-bar Blues Form ([abstract](#))

11:00 Barbara Bleij

Wayne Meets World: Compositional Methods in Three Wayne Shorter Pieces ([abstract](#))

11:30 Walther Stuhlmacher

The Sighing Motif (Seufzermotiv) and Related Stylistic Features in the Jazz Compositions of Brad Mehldau ([abstract](#))

09:00-12:30 Session 7H: Music of the Non-Western World: The Mediterranean and Beyond

CHAIR: Mondher Ayari

09:00 Slawomira Kominek

Compositional Strategies in non-Western music. The case of Turkmen music ([abstract](#))

09:30 *Michalis Cholevas* and *Juliano Abramovay*
Metric elements in free rhythm Taksim Improvisations. ([abstract](#))

10:00 *Fériel Bouhadiba*
ANALYSE MUSICALE ET CULTURALITE : DES DEFIS POSES PAR L'ACTE MUSICAL A LA PARTITION EN TANT QU'OUTIL D'INTERPRETATION ET D'ANALYSE DANS LES TRADITIONS MODALES ARABO-MUSULMANES ([abstract](#))

11:00 *Anas Ghrab*
L'analyse de la musique modale enregistrée : nouvelles approches, nouvelles méthodes ([abstract](#))

11:30 *Nidaa Abou Mrad*
Réécriture grammaticale modale générative-transformationnelle de l'improvisation taqsīm violonistique selon la tradition du Mašriq ([abstract](#))

09:00-12:30 Session 7I: Anthropology, Sociology, and Cultural Studies

CHAIR: *Mario Baroni*

09:00 *Renata Skupin*
Les rôles respectifs du sujet et de l'objet en analyse de l'orientalisme musical ([abstract](#))

09:30 *Beate Kutschke*
What is the 'sound of the revolt' and how to make music-analytical sense out of it? ([abstract](#))

10:00 *Alexandre Robert* and *Irina Kirchberg*
Analyse musicale et sociologie : comment se saisir de processus de socialisation de l'oreille ? ([abstract](#))

11:00 *Joon Park*
Score, Record, and Bytes: Influence of Musical Medium on Analysis ([abstract](#))

11:30 *Hugues Seress*
Thème et rhème comme éléments structurels du discours musical : quelques exemples chez Dohnányi, Weiner et Lajtha (1890-1930) en marge de la culture occidentale savante ([abstract](#))

09:00-12:30 Session 7J: Schenkerian, Riemannian, and Neo-Riemannian Theories

CHAIR: *James Sobaskie*

09:00 *Hei Yeung Lai*
Goehr's Piano Sonata through a Transformational Lens ([abstract](#))

09:30 *Ellen Bakulina*
Exploring Linear-Analytical Elements in the Writings of Leo Mazel ([abstract](#))

- 10:00 Yvonne Teo
A Synthesis of Schenkerian and Neo-Riemannian Theories: The First Movement of Paul Hindemith's Piano Sonata No. 1 as a Case Study. ([abstract](#))
- 11:00 Hiroko Nishida
Questioning Theoretical Robustness: Quasi-Integration of Neo-Riemannian and Schenkerian Theories ([abstract](#))
- 11:30 Thomas Jul Kirkegaard-Larsen
Analyzing Analyses: Towards a Reconciliation of Schenkerism and Riemannism ([abstract](#))
- 12:00 Walter Nery Filho
Exploring the limits of neo-Riemannian theory ([abstract](#))

14:00-17:00 Session 8A: Modulation as Perceived by the Listener

CHAIR: Ildar Khannanov

- 14:00 Ildar Khannanov
A Long Path to Closely Related Key: Modulation in Bach's Allemande BWV 816 ([abstract](#))
- 14:30 Dimitar Ninov
Cognitive Aspects of Gradual Modulation ([abstract](#))
- 15:00 Ivan Moshchuk
1917 Modulating the World into a Different Key ([abstract](#))
- 16:00 Milos Zatkalik
Psychoanalytic Reflections on Modulation ([abstract](#))
- 16:30 Panel Discussion
Modulation as Structure and as an Act ([abstract](#))

14:00-17:00 Session 8B: Analyzing Models and Creativity in the Long Eighteenth Century

CHAIR: Vasili Byros

- 14:00 Peter van Tour
The Do-Re-Mi revisited: Historical Underpinnings of a Schema ([abstract](#))
- 14:30 Robert Gjerdingen
Teaching Partimento Analysis and Realization in Paris ([abstract](#))
- 15:00 Giorgio Sanguinetti
Verdi and the Eighteenth century Neapolitan Tradition ([abstract](#))
- 16:00 Vasili Byros
(Re)Creating Bach's Weimar Organ Fugues: Model-Learning, Externalization, and Conceptual Combination in Musical Creativity ([abstract](#))
- 16:30 Nicholas Baragwanath
Bungled Schemata, Accent, and Class

Prejudice in Haydn's 'Joke' Quartet ([abstract](#))

14:00-17:00 Session 8C: Interpreting and Listening to the Music of Debussy

CHAIR: [Lukas Haselboeck](#)

14:00 [Benedikt Leßmann](#)

Describing prosody in Debussy's songs ([abstract](#))

14:30 [Benjamin Lassauzet](#)

L'effet des mimiques de l'interprète dans la perception de l'humour debussyste ([abstract](#))

15:00 [Lukas Haselboeck](#)

Expectancy situations, sound and form in Debussy's Nocturnes ([abstract](#))

16:00 [Simon Trezise](#)

Desperately seeking a 'Debussy style' in the performance of the orchestral music ([abstract](#))

14:00-17:00 Session 8D: Aspects of Music Theory & Analysis Practices in the Mediterranean Region: Italy, Cyprus, and Israel

CHAIR: [Vasilis Kallis](#)

14:00 [Liran Gurkiewicz](#)

Paul Ben-Haim: Between East and West ([abstract](#))

14:30 [Stefano Lombardi Vallauri](#)

Interaction between noisy instrumental timbre and traditional intervallic systems in composers from Sicily, 1960-1985 ([abstract](#))

15:00 [Massimiliano Locanto](#)

Post-tonal harmonic theories in Italy from the beginning of the twentieth century to present day. In search of a tradition ([abstract](#))

16:00 [Vasilis Kallis](#)

The Role of Cultural Constraints in the Development of Music Theory and Analysis in Modern Cyprus ([abstract](#))

16:30 [Panel Discussion](#)

Italy, Israel and Cyprus: Identifying intrinsic elements, addressing diversity and continuity ([abstract](#))

14:00-17:00 Session 8E: Modal and Tonal Organization in Polyphonic Compositions from the Late Middle Ages to the Early Baroque

CHAIR: [Nicolas Meeùs](#)

14:00 [Nicolas Meeùs](#)

Theoretical Aspects of the Modal and Tonal Organization of Renaissance Polyphony ([abstract](#))

14:30 [Christophe Guillotel-Nothmann](#)

Tonal coherence in pre-modal polyphony. The secular repertoires of the ars subtilior. ([abstract](#))

15:00 *Anne-Emmanuelle Ceulemans*

Lasso, Meier, Powers. The Reality of the Modes under Scrutiny ([abstract](#))

16:00 *Daniele Sabaino* and *Marco Mangani*

Is modality still a compositional tool in Monteverdi's 1610 Mass? ([abstract](#))

16:30 *Panel Discussion*

Modal and Tonal Organization in Polyphonic Compositions ([abstract](#))

14:00-17:00 Session 8F: Quel futur pour la Formenlehre? Challenging Recapitulatory Paradigms

CHAIR: *Jonathan Guez*

14:00 *Poundie Burstein*

Striking Approaches to Recapitulations ([abstract](#))

14:30 *Anne M. Hyland*

Processual Strategies in Schubert's Earliest String Quartets: a Generative Response to Recapitulation ([abstract](#))

15:00 *Jonathan Guez*

A Theory of Tonal Alterations in Sonata Recapitulations ([abstract](#))

16:00 *Andrew Aziz*

Et Tu, Debussy and Ravel: fin-de-siècle Recapitulations, 1890-1925 ([abstract](#))

16:30 *Rebecca Perry* and *Becky Perry*

Vanishing S Themes: Recapitulatory Truncation in Prokofiev's Early Instrumental Concertos ([abstract](#))

14:00-17:00 Session 8G: Spectralism on the Margins: Spectral Ideas and Intercultural Influence

CHAIR: *Amy Bauer*

14:00 *Alexandra Monchick*

Paul Hindemith and the Spectralists ([abstract](#))

14:30 *Robert Sholl*

Jean-Louis Florentz: Hospitality and Spectralism ([abstract](#))

15:00 *Amy Bauer*

Spectral Aesthetics and ecological listening in the music of Helena Tulve ([abstract](#))

16:00 *Nicole Grimes*

Giving Voice to Spectralism: Donnacha Dennehy and the Embodiment of Sound ([abstract](#))

16:30 *Panel Discussion*

Analysis at the crossroads of different traditions, methodologies and concepts of sound ([abstract](#))

14:00-17:00 Session 8H: Epistemologies of Music Theory and Analysis: Sound and Timbre between Structure and Epistemic Construct

CHAIR: *Alessandro Cecchi*

14:00 [Mark Reybrouck](#)

Sound as epistemic construct and music as experience: new perspectives on musical sense-making ([abstract](#))

14:30 [Nora Engebretsen](#)

Conceptualizing the "perceptualization" of timbre: epistemic and analytic reflections ([abstract](#))

15:00 [Alessandro Bratus](#)

Form as Timbral Mapping: Process Ontologies for Recorded Popular Music ([abstract](#))

16:00 [Alessandro Cecchi](#)

Music as Sound Process: Kurth's Bruckner and the Timbral Insider ([abstract](#))

16:30 [Martin Scherzinger](#)

Against Timbre, Harmony: The Case of African Music ([abstract](#))

17:00-17:45 Session 9A: Semi-Plenary Talk 4 (VvM)

CHAIR: [Koslovsky John](#)

17:00 [Rudolf Rasch](#)

A Paradigm for Studying the Transition from Modality to Tonality in the Seventeenth Century ([abstract](#))

17:00-17:45 Session 9B: Semi-Plenary Talk 5 (OTM)

CHAIR: [Ildar Khannanov](#)

17:00 [Tatiana Tsaregradskaya](#)

Musical gesture as a means of composition in recent music: some observations ([abstract](#))

17:00-17:45 Session 9C: Semi-Plenary Talk 6 (GATM)

CHAIR: [Rossana Dalmonte](#)

17:00 [Mario Baroni](#), [Anna Maria Bordin](#), [Antonio Grande](#), [Luca Marconi](#) and [Egidio Pozzi](#)

Performance and analysis : an empirical research on the interactions between analysts and performers ([abstract](#))

18:00-19:30 Session 10: Careers Forum

Friday, June 30th

View this program: [with abstracts](#) [session overview](#) [talk overview](#)

09:00-10:30 Session 11: Poster Session

CHAIR: [Pierre Couprie](#)

09:00 [Mario Mazzoli](#)

Emerging Musical Structures in Electroacoustic Music ([abstract](#))

09:00 [Zdenek Skoumal](#)

Janáček's Rhythmic Freedom ([abstract](#))

09:00 [Rodolfo Moreno](#)

Harmonic syntax and vocabulary in tonal music ([abstract](#))

- 09:00 Hannah Pell
Deconstructing Systematic Musicology: Aims, Motivations, and Music-Theoretical Implications ([abstract](#))
- 09:00 Elena Zhurova
An Approach to Analysis in the Context of Theory of Musical Content: Holistic Analysis-Interpretation ([abstract](#))
- 09:00 Grace McNab
Organic Transcription as an Embodied Artistic-Analytic Process ([abstract](#))
- 09:00 Julian Bennett Holmes
In Defense of Augmented Intervals ([abstract](#))
- 09:00 Abril Padilla
Une analyse pluridisciplinaire de Guero de Helmut Lachenmann ([abstract](#))
- 09:00 Sanja Kiš Žuvela
The language(s) of contemporary music analysis ([abstract](#))
- 09:00 Mathieu Giraud, Richard Groult, Emmanuel Leguy and Zviane
L'analyse musicale pour tous ([abstract](#))
- 09:00 Simonetta Sargenti
Anaysis of the score and performance analysi: two different approaches to' the music of Karlheinz Stockhausen ([abstract](#))
- 09:00 Joel Hunt
From Process to Performance: Text-Based Improvisation in Henry Brant's "Instant Music" ([abstract](#))
- 09:00 Tom Sora
Der Begriff „Klangfläche“ dargestellt an Atmosphères von Ligeti ([abstract](#))
- 09:00 Alessandro Milia
Trouver des chemins jamais parcourus : alliage entre recherche musico-logique et compositionnelle, transmission, introspection, auto-analyse, et d'autres outils pour l'émancipation ([abstract](#))
- 09:00 Eric Maestri
Unseulmotnesuffitpas : une analyse de terrain, spectromorphologique et génétique d'une œuvre de « musique mixte » ([abstract](#))

11:00-12:30 Session 12A: Circumscribing the Open: Cage and Pousseur

CHAIR: Laura Zattra

- 11:00 André Douw
Excavating John Cage's 4'33" ([abstract](#))
- 11:30 Jeffrey Perry
Imitations, Analogs, and Filters: John Cage Erases and Recomposes Satie ([abstract](#))
- 12:00 John Dack
Analysis of 'Open Forms': Problems and Approaches ([abstract](#))

11:00-12:30 Session 12B: French Music (III): Satie in Theory and Practice

CHAIR: Julie Walker

11:00 Alexander Amato

Confident Chromaticism in Satie's Nocturnes as Determined by Hindemith's Harmonic Fluctuation ([abstract](#))

11:30 Melliti Syrine

Les Embryons D desséchés d'Erik Satie: perspectives d'interprétation pianistique ([abstract](#))

12:00 Anna Maria Bordin and Antonio Tarallo

Vexation di Satie: studio comparativo sul disorientamento formale ed esecutivo ([abstract](#))

11:00-12:30 Session 12C: The Bel-Canto Era: Rossini, Donizetti, and Bellini

CHAIR: Stefan Rohringer

11:00 Matthew Boyle

Rossini's Harmonic Materialities: Syntactic and Statistical ([abstract](#))

11:30 Alberto Annarilli

Interpolation and superfetation. The Archeological restoration of an unfinished work. Donizetti-Battistelli's Le Duc d'Albe ([abstract](#))

12:00 Marco Pollaci

Vincenzo Bellini and the Art of Nineteenth Century Counterpoint: an analytical approach ([abstract](#))

11:00-12:30 Session 12D: Leading Figures of Modernity (II): Xenakis and Ligeti

CHAIR: Anne-Sylvie Barthel-Calvet

11:00 Mark Delaere

The Function of Rhythm in the Pitch / Sound Continuum: The Case of I. Xenakis' Thallein ([abstract](#))

11:30 Mikhail Malt and Benny Sluchin

Théorie des jeux et structure formelle dans Duel (1959) de Xenakis ([abstract](#))

12:00 Judith Petty

Examining Historical Precedents for Directional Motion in Ligeti's Mid-Century Works ([abstract](#))

11:00-12:30 Session 12E: New Technologies and Analysis (II)

CHAIR: Pierre Couprie

11:00 Reiner Kramer

The Supplementum in Motets: Evolution, Style, and Structure ([abstract](#))

11:30 Florence Levé, Marc Rigaudière and Florence Doé de Maindreville

**Vers une analyse informatique des textures
dans le quatuor classique ([abstract](#))**

11:00-12:30 Session 12F: Music of the Renaissance

CHAIR: [Carola Hertel](#)

11:00 [Alexander Morgan](#)

**Suspension Theory: A Repertoire-Based
Approach to Understanding and Codifying
late-15th-century Dissonance Treatment ([abstract](#))**

11:30 [Suzanne-Marie Kassian](#)

**Le Kyrie du Requiem d'Ockeghem : entre la
transmission et la transformation ([abstract](#))**

11:00-12:30 Session 12G: Rhythm and Gesture as
Approaches to Analysis

CHAIR: [Claude Abromont](#)

11:00 [Cyril Délécras](#)

**Analyse historiographique des « nouveaux
gestes musicaux » de la musique savante
occidentale entre 1850 et 1950 ([abstract](#))**

11:30 [Silvio Ferraz Mello Filho](#) and [Gustavo Rodrigues
Penha](#)

Solfège et analyse: l'invention du geste ([abstract](#))

12:00 [Laura Toffetti](#)

**Analyse musicale, déclamation et
improvisation dans la musique entre XVII et
XVIII siècle: indication méthodologiques pour
lire une partition "non-finie". ([abstract](#))**

11:00-12:30 Session 12H: Analysing and Interpreting
Music with Text

CHAIR: [Birger Petersen](#)

11:00 [Jonathan Stark](#)

**Vom Klavier- zum Orchesterlied. Entwurf einer
Methode für die Analyse klanglicher
Umwandlungen. ([abstract](#))**

11:30 [Mariette Crochu](#)

**La Ballade romantique allemande en action :
interpréter un poème ou interpréter une
musique ? ([abstract](#))**

12:00 [Caiti Hauck-Silva](#) and [Marco Antonio Da Silva
Ramos](#)

**Expressivity in choral performance: the role of
text diction ([abstract](#))**

11:00-12:30 Session 12I: Constructing Meaning,
Constructing Identity: Classical Topics and Schemata,
Musorgsky's 'Pictures at an Exhibition', and Brahms's Film
Music

CHAIR: [François Picard](#)

11:00 [Janet Bourne](#)

The Schema-Topic Construction ([abstract](#))

11:30 [Costas Tsougras](#)

Meaning construction through conceptual

blending - A hermeneutical analysis of
"Samuel Goldenberg und Schmuÿle" from
Modest Musorgsky's "Pictures at an
exhibition" ([abstract](#))

12:00 [Gharbi Soumaya](#)

**La musique d'Anouer Brahem dans les films «
Halfaouine » et « Les silences du Palais » (**
[abstract](#))

14:00-17:00 Session 13A: Itinerari d'analisi per la
musica italiana d'inizio Seicento nel 450° anniversario della
nascita di Claudio Monteverdi

CHAIR: [Aurelio Bianco](#)

14:00 [Aurelio Bianco](#)

**La sonata concertata in stil moderno (1600
env. – 1640 env.) : modèles stylistiques et
idiomes instrumentaux à l'aube de la sonate
vénitienne (** [abstract](#))

14:30 [Sara Dieci](#)

**Visti dal basso. La pratica del continuo
monteverdiano come esperienza di analisi (**
[abstract](#))

15:00 [Massimo Privitera](#)

**Epifania della seconda pratica nel Quarto
libro di Monteverdi (** [abstract](#))

16:00 [Marco Gurrieri](#)

**Claudio Monteverdi e la raccolta del 1610: luci
e ombre di un Vespri atipico (** [abstract](#))

16:30 [Panel Discussion](#)

**Itinerari d'analisi per la musica italiana d'inizio
Seicento nel 450° anniversario della nascita di
Claudio Monteverdi (** [abstract](#))

14:00-17:00 Session 13B: New Approaches for
Analyzing the Music of Olivier Messiaen

CHAIR: [Christopher Murray](#)

14:00 [Yves Balmer](#)

**De l'emprunt à la formule : une nouvelle
échelle d'analyse de l'œuvre d'Olivier
Messiaen (** [abstract](#))

14:30 [Thomas Lacôte](#)

**Composition formulaire et montage chez
Olivier Messiaen : nouvelles réponses,
nouvelles questions pour l'analyse (** [abstract](#))

15:00 [Christopher Murray](#)

**Models for Variation and Development in
Messiaen's Early Sketches (** [abstract](#))

16:00 [Stefan Keym](#)

**Discontinuous vs. linear? Olivier Messiaen
and 19th-Century Formal Traditions (** [abstract](#))

16:30 [Panel Discussion](#)

**New Approaches for Analysing the Music of
Olivier Messiaen (** [abstract](#))

14:00-17:00 Session 13C: Analyser la performance
aujourd'hui : enjeux et perspectives

CHAIR: Alessandro Arbo

14:00 Alessandro Arbo

Ontologie musicale et analyse de la performance (abstract)

14:30 Philippe Lalitte

Contribution de l'analyse de scène auditive à l'analyse de la performance (abstract)

15:00 Pierre Michel

Les pratiques instrumentales à l'épreuve de la scène : une interface entre écriture et improvisation dans les musiques d'après 1960 (abstract)

16:00 Mondher Ayari

Analyse esthétique des processus d'improvisation (et de création) des musiques de tradition orale en Méditerranée (abstract)

16:30 Pavlos Antoniadis

Musical analysis by means of multimodal performance data: Brian Ferneyhough's Lemma-Icon-Epigram for piano solo (abstract)

14:00-17:00 Session 13D: Analyzing Mozart's Operas: External Stakes, Intrinsic Challenges

CHAIR: Nathan Martin

14:00 Lauri Suurpää

Pathos and Ethos in Mozart's Idomeneo: "Vedrommi intorno" and "Il padre adorato" (abstract)

14:30 John Rice

The Schematic World of Mozart's Figaro (abstract)

15:00 Graham Hunt

Aria-Sonata Forms?: Taking Formenlehre to the Opera Once More (abstract)

16:00 Paul Sherrill

On the Form Functionality of Recitative Intrusions in Le nozze di Figaro (abstract)

16:30 Nathan Martin

Osmin's Rage Aria (abstract)

14:00-17:00 Session 13E: Formal, Theoretical, and Computational Models in Popular Music Analysis

CHAIR: Moreno Andreatta

14:00 Trevor Declercq

Pitfalls and Windfalls in Corpus Studies of Pop/Rock Music (abstract)

14:30 Dmitri Tymoczko

Rock Logic (abstract)

15:00 Mattia Giuseppe Bergomi and Adriano Baratè

Persistence time series: an application to music classification (abstract)

16:00 Louis Bigo and Moreno Andreatta

Towards Structural (Popular) Music Information Research (abstract)

17:00 John Covach

Analyzing Form in Popular Music: History, Style, Aesthetics, and Data ([abstract](#))

14:00-17:00 Session 13F: Liszt after Liszt - Liszt après Liszt

CHAIR: Rossana Dalmonte

14:00 Nicolas Dufetel

Liszt vers la flamme lumineuse de Scriabin ([abstract](#))

14:30 Rossana Dalmonte

Franz Liszt dans le miroir de Claude Debussy ([abstract](#))

15:00 Antonio Grande

Liszt and Scriabin. A case of continuity in some twentieth-century compositional techniques ([abstract](#))

16:00 Mariateresa Storino

Busoni's Elegies on the path of Liszt's late style ([abstract](#))

16:30 Panel Discussion

Changes and heritage in musical style at the end of the 19th and at the beginning of the 20th century: between originality and remembering ([abstract](#))

14:00-17:00 Session 13G: Ambiguity, Illusion & Timelessness in Late and Post-Tonal Harmony

CHAIRS: Ariane Jessulat and Uri Rom

14:00 Ariane Jessulat

Zweite Diatonik und musikalische Zeit: Engführungspattern und mehrfacher Kontrapunkt als Basis erweiterter Tonalität ([abstract](#))

14:30 Inbal Guter

Running for long distances: The resilience of the Geographic chords ([abstract](#))

15:00 Fabian Moss and Martin Rohrmeier

Integrating transformational and hierarchical models of extended tonality ([abstract](#))

16:00 Uri Rom

Making Harmonic Ambiguity Sound – Schoenberg, Escher, Brahms ([abstract](#))

16:30 Panel Discussion

The analytical challenge of harmonic ambiguity: can a single model depict multiple concurrent readings? ([abstract](#))

14:00-17:00 Session 13H: Ways of Organizing the Inventory: In Search of a Systematic Ordering of Voice-leading Schemata

CHAIRS: Markus Neuwirth and Thomas Noll

14:00 Hans Aerts

The Svago: Methodological Reflections on a Schema in Solfeggi by Leonardo Leo (1694-1744) ([abstract](#))

14:30 [*Thomas Noll*](#)

**Approaching the Lexicon and the
Combinatorics of Tonal Schemata ([abstract](#))**

15:00 [*Folker Froebe*](#)

**Schemata and tonality in Froberger's
"Mediation sur ma mort future" ([abstract](#))**

16:00 [*Markus Neuwirth*](#)

**Voice-leading schemata and formal functions:
Reinvestigating schema concatenation ([abstract](#))**

16:30 [*Karst de Jong*](#)

**Waltz for Debby: Nested Structural Modes and
Prolongation ([abstract](#))**

17:00-17:45 Session 14A: Semi-Plenary Talk 7 (SFAM)

CHAIR: [*Marie-Noëlle Masson*](#)

17:00 [*Bruno Bossis*](#)

**New repertoires, new corpus: reformulations
of analytic practice in electroacoustic music ([abstract](#))**

17:00-17:45 Session 14B: Semi-Plenary Talk 8 (SMA)

CHAIR: [*Julian Horton*](#)

17:00 [*Michael Spitzer*](#)

Conceptual Blending and Musical Emotion ([abstract](#))

18:00-19:30 Session 15: Meeting of the European
Analysis Societies

Saturday, July 1st

View this program: [with abstracts](#) [session
overview](#) [talk overview](#)

09:00-12:30 Session 16A: Sounds of Popular Music (II)

CHAIR: [*John Covach*](#)

09:00 [*David Larkin*](#)

**Mr. Bungle thinks it through: finding
coherence in California (1999) ([abstract](#))**

09:30 [*Samantha Bennett*](#)

**The Tech-Processual Construction of Siouxsie
and the Banshees' Panoramic Peepshow ([abstract](#))**

10:00 [*Ben Duinker*](#)

**Metric Dissonance in Hip-Hop Music: An
Exploration of Interpretive Multiplicity ([abstract](#))**

11:00 [*Alyssa Barna*](#)

Modular Form in Popular Music ([abstract](#))

11:30 [*Christopher Doll*](#)

Tonal Distortion in Radiohead ([abstract](#))

09:00-12:30 Session 16B: Teaching and Pedagogy (II)

CHAIR: [*Jean-Michel Bardez*](#)

09:00 [*Job Ijzerman*](#)

Harmony, Counterpoint, Partimento ([abstract](#))

09:30 [Clotilde Verwaerde](#)

L'apport du partimento dans l'analyse harmonique en France au 18e siècle ([abstract](#))

10:00 [Lydia Carlisi](#)

Conservatori vs. Conservatoire. The Neapolitan Partimento tradition and the Méthodes of the Paris Conservatoire at the beginning of the 19th century. ([abstract](#))

11:00 [Muriel Boulan](#)

La fugue où on ne l'attend pas : transmission du style sévère à travers les Principes élémentaires de musique et les Solfèges du Conservatoire ([abstract](#))

11:30 [Alon Schab](#)

Problems in Appropriating Seventeenth Century Repertoire into Present-Day Theory Class (Henry Purcell as a Case Study) ([abstract](#))

12:00 [Michiel Schuijjer](#)

'You Could Compose a Missa "Surfin' USA": Counterpoint teaching and the History of Its Justification ([abstract](#))

09:00-12:30 Session 16C: Reconsidering Later Romanticism

CHAIR: [Nicole Grimes](#)

09:00 [John Koslovsky](#)

Tristan and the Act of Music Analysis: Conflicts, Limits, Potentialities ([abstract](#))

09:30 [Sam Bivens](#)

Time–Pitch Isomorphisms in /Die Walkuere/ ([abstract](#))

10:00 [Gabriel Venegas](#)

Anton Bruckner's Slow Movements: Dialogic Perspectives ([abstract](#))

11:00 [Peter Smith](#)

Form and the Large-Scale Connection: Motivic Harmony and the Expanded Type-1 Sonata in Dvorak's Later Chamber Music ([abstract](#))

11:30 [Emily X. X. Tan](#)

Reconsidering Strauss's 'Metamorphosen' ([abstract](#))

12:00 [Soo Hyun Jeong](#)

Integrating Tonal Transformations and Prolongations: A Case Study of Richard Strauss's "September," from Vier Letzte Lieder (1948) ([abstract](#))

09:00-12:30 Session 16D: Analytical Issues in Ethnomusicology

CHAIR: [Anas Ghrab](#)

09:00 [Alice Tacaille](#) and [François Picard](#)

Ten years of melodic analysis in ethnomusicology : methods & results ([abstract](#))

09:30 [Gerald Guillot](#)

Considering anisochronous meters and polymeters in Afro-Brazilian music: analytic and didactic issues ([abstract](#))

10:00 [Anastasiia Mazurenko](#)

"Pitch and rhythmical realization of traditional song music and their presentation in research interpretation" ([abstract](#))

11:00 [Hubertus Dreyer](#)

A framework for the analysis of Jiuta and Sôkyoku music of the Kansai area ([abstract](#))

11:30 [Chun Fai John Lam](#)

Analysing Chinese sacrificial hymn: Mutated theories and layered legacies in French modernity ([abstract](#))

12:00 [Yan Zheng](#)

Analyzing the Semiotic Contribution of Traditional Aesthetics to Contemporary Chinese Music ([abstract](#))

09:00-12:30 Session 16E: Schumann, Brahms, and Elgar

CHAIR: [Susan Wollenberg](#)

09:00 [Jon-Tomas Godin](#)

The piano sonatas of Schumann and Brahms: Approaching analysis through aesthetics ([abstract](#))

09:30 [Desirée Johanna Mesquita Mayr](#) and [Carlos De Lemos Almada](#)

Correlations between Developing Variation and Genetic Processes in the Analysis of Brahms' Violin Sonata Op.78 ([abstract](#))

10:00 [Robert Snarrenberg](#)

Brahms's Non-Strophic Settings of Stanzaic Poetry ([abstract](#))

11:00 [Diego Cubero](#)

Brahms, Twilight, and the Muting of Leading-Tone Energies ([abstract](#))

11:30 [Loretta Terrigno](#)

The Art of Lamenting: Resurrection of the Past in Brahms's "Es steht ein Lind," WoO33, no. 41 ([abstract](#))

12:00 [Oliver Chandler](#)

Elgar's 'Introduction and Allegro': brief thoughts on musical in-between-ness ([abstract](#))

09:00-12:30 Session 16F: Counterpoint and Composition in Europe during the 17th and 18th Centuries

CHAIR: [Nicolas Meeùs](#)

09:00 [Evgeny Vorobyov](#)

Tonal space in terms of practical and theoretical approaches in westernised choral idiom in Russia from 1670s to mid-18th century ([abstract](#))

09:30 Stefan Garthoff

[Titel] Ein Mönch, zwei kurze Regeln und drei Stimmen zum Fundament [Untertitel] Untersuchungen zur Modellhaftigkeit von Cantionalsätzen und den daraus resultierenden Implikationen für deren Klanglichkeit. ([abstract](#))

10:00 Florian Vogt

Zacconi, Banchieri and the counterpoint species: reconstructing the Klanglichkeit of the contrapunto in compagnia ([abstract](#))

11:00 Natalia Plotnikova

On the Technique of Canon in Russian Baroque Music (on the Example of Polychoral Works by Vassily Titov) ([abstract](#))

11:30 Julian Habryka

Der Akt des Komponierens als Temperierung – Zum Verhältnis von Kontrapunkt, Chromatik und Harmonik im Schaffen von Heinrich Schütz ([abstract](#))

09:00-12:30 Session 16G: Contemporary Musical Horizons (II)

CHAIR: Stéphan Schaub

09:00 Jin Hyung Lim

Cultural and Political Overtones: Understanding multiple identity through performance-led analyses of Isang Yun's Interludium A (1982) ([abstract](#))

09:30 Mylène Gioffredo

Timbre and Variations: Exploring Sound in Vivier's Zipangu (1980) ([abstract](#))

10:00 Christopher Segall

Alfred Schnittke's String Quartet No. 3 and the Uses of Quotation ([abstract](#))

11:00 Frankie Perry

Seeking Schubert in Aribert Reimann's _Mignon_ (1995) ([abstract](#))

11:30 Daniele Buccio

Considérations sur Une méthode d'analyse musicale et de composition de Marina Scriabine (1953) ([abstract](#))

12:00 José L. Besada

Analyse génétique à long terme des pratiques compositionnelles. Le cas d'Alberto Posadas (1967) ([abstract](#))

09:00-12:30 Session 16H: Formenlehre, Old and New

CHAIR: Lauri Suurpää

09:00 Stefan Eckert

The Simphonie according to Riepel ([abstract](#))

09:30 Joan Huguet

The Minor-Mode Sonata Rondo as Expressive Subgenre ([abstract](#))

10:00 James Dinardo

Mozart's "Great" C-Minor Mass and the New Formenlehre: An Exercise in Comparative Analysis ([abstract](#))

11:00 Veijo Murtomäki and Timothy Jackson

"Punctuation Form" and Expressive Contents in the First Main Period of Selected G minor Symphonies' First Movements of the Classical Era—A Neo-Kochian-Schenkerian Approach ([abstract](#))

11:30 Áine Heneghan

Eisler's Klavierstücke für Kinder as Kompositionslehre: Composition, Analysis, Pedagogy ([abstract](#))

12:00 Meghan Naxer and Richard Devore

Choose your own sonata form: Adventures in analysis ([abstract](#))

09:00-12:30 Session 16I: Chopin, Mendelssohn, and Franck

CHAIR: William Drabkin

09:00 Carissa Reddick

"Double Function" Sonata Forms in Franck's Late Chamber Music ([abstract](#))

09:30 Wayne Petty

Chopin's Ternary Preludes ([abstract](#))

10:00 Heewon Chung

Chopin's Semitonal Modulations in Formal Designs ([abstract](#))

11:00 Benedict Taylor

Form in Mendelssohn's late chamber music: Thematic, textural and timbral saliency in the Quartet Op. 80 and Quintet Op. 87 ([abstract](#))

11:30 Julie Walker

La Barcarolle op. 60 de Chopin : esthétique du dernier style et métaphore de l'apothéose ([abstract](#))

12:00 Julian Horton

Form, Syntax and the Problem of Late Style in Mendelssohn's String Quartet Op. 80 ([abstract](#))

09:00-12:30 Session 16J: Modern American Composers

CHAIR: José Martins Oliveira

09:00 Chelsey Hamm

Charles Ives's Associations with Kaiser Wilhelm II, Compositional Effects, and Present-day Listening Strategies ([abstract](#))

09:30 David Hier

Tonality and Prolongation in Roger Sessions' Second Symphony ([abstract](#))

10:00 Dan Blim

"I Saw You and the World Went Away": Leonard Bernstein and Modulatory Practices in the Broadway Musical ([abstract](#))

11:00 Jean-Baptiste Masson

To weave time: the late music of Morton Feldman through the example of Violin and String Quartet ([abstract](#))

11:30 Laura Emmery

Narrative and Metaphor in Elliott Carter's String Quartet No. 1 ([abstract](#))

14:00-15:30 Session 17A: Approaches to Schubert's Sonata Forms

CHAIR: Anne M. Hyland

14:00 Gabriel Navia

The Role of the Medial Caesura in Schubert's Over-Determined Transitions ([abstract](#))

14:30 Yi Eun Chung

Becoming Time: Cyclicity in Schubert's Extended Secondary Theme ([abstract](#))

15:00 Brian Black

Formal Function Anomalies in Schubert's Late Sonata Forms and the Lyrical Impulse" ([abstract](#))

14:00-15:30 Session 17B: Epistemology and Musical Hermeneutics

CHAIR: Mark Reybrouck

14:00 Matteo Magarotto

Pure Theory, Impure Analysis ([abstract](#))

14:30 Claude Abromont

L'herméneutique au regard de la tripartition de Jean Molino ; l'exemple de la Scène aux champs d'Hector Berlioz ([abstract](#))

15:00 Mario Baroni

analysis, hermeneutics, communication ([abstract](#))

14:00-15:30 Session 17C: Sonic Explorations: Microtonality, Spectralism, and Electroacoustic Music

CHAIR: José L. Besada

14:00 Landon Morrison

Playing with Shadows: The Reinjection Loop as Historical Memory in Georg Friedrich Haas's Live-elektronische Musik ([abstract](#))

14:30 Tim Bausch

Spectral Processes in Alvin Lucier's Twonings ([abstract](#))

15:00 Laura Zattra

Collaborative Creation in Electroacoustic Music. Comparative analysis of three case studies. ([abstract](#))

14:00-15:30 Session 17D: Electronic and Mixed Music

CHAIR: Eric Maestri

14:00 Giacomo Albert

Analysis of digital e-sketches: case study Marco Stroppa ([abstract](#))

14:30 Michael Clarke, Frédéric Dufeu and Peter Manning
The analysis of music for performers and real-time electronics: an interactive aural approach from the [ANONYMISED] project ([abstract](#))

15:00 Rene Mogensen
Transformation analysis of the relations between acoustic instruments and electronics in mixed concert music ([abstract](#))

14:00-15:30 Session 17E: Philosophical Approaches

CHAIR: Alessandro Cecchi

14:00 Christopher Hasty
Music Analysis and Process ([abstract](#))

14:30 Jessica Wiskus
Classical Phenomenology and the Epistemological Clarification of Music Analysis ([abstract](#))

15:00 Ricardo Mandolini
Musique, sémiologie musicale, musicologie : apports de l'heuristique musicale et de la philosophie de la complexité ([abstract](#))

14:00-15:30 Session 17F: Challenges in the Analysis of Recent Music

CHAIR: Iwona Lindstedt

14:00 Per Broman
Meta-Music and the Analytical Challenges of Jan W. Morthenson's Music ([abstract](#))

14:30 Tobias Tschiedl
An analytical study of repetition in recent Western art music: Bernhard Lang's Differenz/Wiederholung 12 (Cellular Automata) for solo piano (2003). ([abstract](#))

14:00-15:30 Session 17G: Analytical Methodologies and the Music of the 17th Century

CHAIR: Christophe Guillotel-Nothmann

14:00 Moritz Heffter
Analysing early 17th century music with concepts of music theorica and musica poetica – The analytical implications of early triadic concepts of Baryphonus and Lippius ([abstract](#))

14:30 Michael Dodds
A New Model for Modal Analysis in Baroque Music ([abstract](#))

15:00 Stephen Slottow
François Couperin's La Flore (Fifth Ordre): Motivic Replication, Approach to III, and Analytic Methodology ([abstract](#))

14:00-15:30 Session 17H: Semiotics and Semantics of Tonality and Harmony

CHAIR: Michiel Schuijjer

14:00 Wai-Ling Cheong

**Harmony as Cultural Hybrid: Reflection on the
First Nationwide Music Theory Conference in
China (Wuhan, 1979) ([abstract](#))**

14:30 [Liudmila Kazantseva](#)

Tonality: semantic aspect ([abstract](#))

15:00 [Duilio D'Alfonso](#)

**Dynamic Grammar of Tonality: the real-time
understanding of tonal music ([abstract](#))**

14:00-15:30 Session 17I: Theory and Performance of
19th-Century Music

CHAIR: [Sylvain Caron](#)

14:00 [Stephan Lewandowski](#)

**Closing a Gap Between Theory and Praxis.
Friedrich Kalkbrenner's Treatise on Harmony
for Pianists ([abstract](#))**

14:30 [Hamish Robb](#)

**The Role of Embodiment and Imagined,
Supplemental Sound in the Analysis of
Nineteenth-Century Piano Music ([abstract](#))**

15:00 [Francesco Parrino](#) and [Carla Rebora](#)

**Il Capriccio VI di Niccolò Paganini: percorsi
analitici attorno al problema performativo ([abstract](#))**

16:00-17:00 Session 18: Plenary Lecture II

CHAIR: [Xavier Hascher](#)

16:00 [Robert Cogan](#)

**Deep Music: The Global Art-Science Music
After Six Millennia ([abstract](#))**