

PROGRAM, version 6

KEYNOTE PRESENTATIONS:

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

Monday, 11.00 – 12.00

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

Monday, 12.00 – 13.00

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

Monday, 13.00 – 14.00

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

Tuesday, 11.00 – 12.00

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

Tuesday, 12.00 – 13.00

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

Tuesday, 13.00 -14.00

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

Wednesday, 12.00 – 13.00

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

Wednesday, 13.00 – 14.00

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

Thursday, 12.00 – 13.00

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

Thursday, 13.00 -14.00

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

Friday, 12.00 – 13.00

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

Friday, 13.00 – 14.00

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

Thursday, 11.00 – 12.00

North-American Theory Welcome Session: Schenkeriana, Schoenbergiana, Stravinskiana, Riemanniana and Cageana”

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

Wednesday, 18.30 – 22.00

ALL PRESENTATIONS WILL BE DONE IN **ZOOM**

TIME-TABLE

	Monday, 20	Tuesday, 21	Wednesday, 22	Thursday, 23	Friday, 24
9.00-10.00	Registration	13, 18, 34,	12A, 14, 21D	48B, 32B,	33B, 46-3,
10.00-11.00	Opening	21A		38B, 40C,	48C, 39B,
11.00-12.00	OTM	ATAM	EuroT&AM	SDMT	50A, 53B
12.00-13.00	SFAM	HDGT	SBAM	PTAM	SPIM
13.00-14.00	SMA	GMTh	VvM	GATM	SATMUS
15.00-18.00 [6]	1A , 22, 25A- 19, 35A, 40A, 42-52	5A, 9A, 21B- P2, 25B, 31A, 44-P4	9B-7, 10A, 21E-26, 38A, 40B	9C, 24-P3 15-10B, 27, 33A, 39A	43, 53C-45, 54A
18.30.00- 22.00 [7]	1B-2, 4-(41), 30, 35B, 51 <i>Concert</i>	5B-6, 17, 20-8 21C-32A , 36-48A, 31B- 53A <i>Reception</i>	North American Panel	10C, 23-50B, 28, 47, 49, 37	11, 12B, 16, 29-P1, 54B, 55 Closing 21.00

Explanation of symbols:

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

Thus, for example, 1A 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 and follow each other are marked with dash, for example, 1B-2 means that the remnant of Session 1, the 1B is followed by the Session 2.

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

Lunch in most countries: 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 (Monday 9.00 Opening; 11.00 OTM keynote; Tuesday, Wednesday papers: 9.00-11.00)

Plenary session 12.00-13.00

Plenary session 13.00-14.00

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

Afternoon sessions: 15.00-18.00

Coffee break: 18-18.30, ZOOM OPEN TO ALL PARTICIPANTS, with BREAKOUT ROOMS

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

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

S22 **Mo. 17.00-18.00**

S21A **Tu. 9.00-10.30**

S21E **We. 17.00-18.00**

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

Opening of EuroMAC10

Mo. 10.00-11.00

10.00. Alexander Sokolov

10.20. Nicolas Meeùs

10.30. Valentina Kholopova

10.40. Ildar Khannanov

10.50 Konstantin Zenkin

The Concert Opening of EuroMAC10

Mo. 22.00 Rachmaninov Hall

Music of Nikolay Sidelnikov and Giya Kancheli

МОСКОВСКАЯ ГОСУДАРСТВЕННАЯ КОНСЕРВАТОРИЯ ИМЕНИ П. И. ЧАЙКОВСКОГО

20 РАХМАНИНОВСКИЙ ЗАЛ
СЕНТЯБРЯ | 22.00

КОНЦЕРТ-ОТКРЫТИЕ

X Европейского конгресса по музыкальному анализу

EuroMAC10

Николай СИДЕЛЬНИКОВ
(1930-1992)
«РУССКИЕ СКАЗКИ»
Концерт для 12 солистов
(1968)

Ги́я КАНЧЕЛИ
(1935-2019)
ДЕВЯТЬ МИНИАТЮР
ДЛЯ СТРУННОГО ОРКЕСТРА
(2015) Российская премьера

Ансамбль солистов
«СТУДИЯ НОВОЙ МУЗЫКИ»
Дирижёр – Заслуженный артист России
Игорь ДРОНОВ
Художественный руководитель

Владимир ТАРНОПОЛЬСКИЙ
Камерный оркестр
«KOROLĚV ORCHESTRA»
Художественный руководитель и дирижёр
Григорий КОРОЛЁВ

НАЧАЛО 22.00. АДРЕС: РАХМАНИНОВСКИЙ ЗАЛ, БУЛЬВАР ВУЛЫНСКИЙ, 11. ПРОГРАММА: www.moscons.ru
СМИЛЬСКИЙ РАЙОН, ЭЛЕКТРОННАЯ ПИЩА: www.moscons.ru

BTB, M, OJSC, SIEMENS, fcsb, YAMAHA, Centro Atlantic, PETRO

Reception for the participants on site

Tu. 22.00. Student Cafeteria

season 2021-2022

20

SEPTEMBER

MONDAY

22:00

The concert opening
The 10th European Music Analysis Conference

EuroMAC10

NIKOLAY SIDELNIKOV

«Russian fairy tales»

Concert for twelve soloists (1968)

«STUDIO FOR NEW MUSIC» ensemble

Conductor

Honored artist of Russia

Igor DRONOV

Artistic director

Vladimir TARNOPOLSKI

GIYA KANCHELI

Nine miniatures for string orchestra

(2015)

Russian premiere

Chamber orchestra

«KOROLËV ORCHESTRA»

Artistic director and conductor

Gregory KOROLËV

Director

Alexandra MARKEVICH

Rachmaninov Hall

Bolshaya Nikitskaya, 11

сезон 2021-2022

20

сентября

понедельник

22:00

Концерт-открытие
X Европейского конгресса по музыкальному анализу

EuroMAC10

НИКОЛАЙ СИДЕЛЬНИКОВ

«Русские сказки»

Концерт для 12 солистов (1968)

Ансамбль солистов

«СТУДИЯ НОВОЙ МУЗЫКИ»

Дирижер

заслуженный артист России

Игорь ДРОНОВ

Художественный руководитель

Владимир ТАРНОПОЛЬСКИЙ

ГИЯ КАНЧЕЛИ

Девять миниатюр

для струнного оркестра (2015)

Российская премьера

Камерный оркестр

«KOROLĚV ORCHESTRA»

Художественный руководитель и дирижёр

Григорий КОРОЛЕВ

Директор

Александра МАРКЕВИЧ

Начало: 22:00

Рахманиновский зал

Адрес зала: ул. Б. Никитская, 11

The list of sessions

Chronological topics

- *1 BYZANTINE THEORY [7]: A[5] and B[2]
- 2 MEDIAEVAL AND RENAISSANCE MUSICAL POETICS [4]
- *3 PALESTRINA's VESTIVA I COLLI [3]
- 4 RENAISSANCE TECHNIQUES, FORMS and GENRES [5]
- 5 BAROQUE TECHNIQUES, FORMS and GENRES [8]: A[5] and B[3]
- *6 THÉORIE ET ANALYSE DE LA MUSIQUE BAROQUE FRANÇAISE [4]
- 7 PARTIMENTI [2]
- 8 HISTORY OF GERMAN MUSIC THEORY [3]
- 9 CLASSICAL FORM [15]: A[5], B[4] and C[6]
- 10 ROMANTIC FORM [16]: A[6], B [3] and C [7]
- 11 CYCLICITY IN FRENCH MUSIC [5]
- 12 WESTERN ANALYTICAL APPROACHES TO RUSSIAN MUSIC [8]: A[3] and B[5]
- *13 MUSSORGSKY PICTURES AT AN EXHIBITION: A COMPUTER-DRIVEN SEMIOTIC INTERPRETATION [1+round table]
- 14 RUSSIAN AND SOVIET MUSIC THEORY [4]
- 15 REVISITING TRISTANAKKORD [2]
- 16 ANALYSING Scriabin's PIANO MUSIC [3]
- *17 INTERPRETING Scriabin [6]
- *18 STRAVINSKY: LE SACRE FOUR-HAND REDUCTION [4]
- *19 FROM STRAVINSKY TO MESSIAEN AND BOULEZ [1]
- 20 POLYPHONY IN THE 20th CENTURY [4]
- 21 20th CENTURY TECHNIQUES AND FORMS [18]: A[2], B[5], C[3], D[4], and E[4]
- *22 MUSIC OF SPECTRALISM (3)
- 23 NORTH and SOUTH: EUROPEAN PERSPECTIVE [5]
- *24 CHINESE MUSICAL-THEORETICAL TRADITION [5]
- 25 BOULEZ, XENAKIS, STOCKHAUSEN, BERIO, LIGETI: Analytical Approaches [10]: A [5] and B[5]
- 26 POLISH AVANTGARDE and POST-AVANTGARDE [2]
- *27 SERBIAN AVANT-GARDE [6]
- 28 JAZZ & ROCK [7]

Non-chronological Topics

- 29 UNIVERSALIA, INTERDISCIPLINARY AND EVOLUTIONARY MUSICOLOGY [4]
- 30 MATHEMATICS APPLIED TO MUSIC [6]
- 31 GENDER, RACE, ETHNIC IDENTITY and the QUEST for SOCIAL JUSTICE [8]: A[6] and B[1+RoundTableDiscussion]
- 32 COGNITION, PSYCHOLOGY AND ANALYSIS [8]: A[4] and B[4]
- 33 MUSICAL SEMIOTICS, TOPIC and SCHEMATA THEORIES [12]: A[6] and B[6]
- 34 PHILOSOPHY, AESTHETICS and MUSICAL CRITICISM [4]
- 35 METHODOLOGY OF ANALYSIS [12]: A[6] and B[6]
- 36 ANALYSIS OF VOCAL MUSIC [5]
- 37 THEORIES and ANALYSES OF PERFORMANCE [7]
- 38 RHYTHM [10]: A[6] and B[4]
- 39 MODE, LAD, TONALITY [9]: A [5] and B[4]
- 40 THEORIES OF HARMONY [15]: A[5], B[6] and C[4]
- *41 RECONNECTING MUSIC THEORY AND MUSICAL PRACTICE [2] (Cancelled)
- 42 SCHENKERIAN ANALYSES [3]
- 43 NEORIEMANNIAN ANALYSES [6]
- 44 AUDIO FEATURES, SYMBOLIC COMPUTATION AND PSYCHOACOUSTIC MODELS APPLIED TO ANALYSIS OF ORCHESTRATION [3]
- 45 MUSIC AND MULTI-MEDIA [3]
- 46 ANALYSES OF FILM MUSIC, MUSIQUE en IMAGE [3]
- *47 MUSIC THEORY AND ANALYSIS IN SERBIA: STATUS, HISTORY, METHODS, PERSPECTIVES [5]
- 48 THEORETICAL ASPECTS OF FOLK MUSIC [9]: A[2], B[3] and C[4]
- *49 MUSICAL TELEOLOGY [7]
- *50 DECONSTRUCTING MUSIC THEORY [8]: A[6] and B[2]
- 51 NOTATION, TRANSCRIPTION, MANUSCRIPT STUDIES AND INFORMATION RETRIEVAL [7]
- *52 PERFORMING BODIES, SOUNDING MACHINES: MUSICAL ANALYSIS AND/AS PERFORMANCE [3]
- *53 INVARIANT AS A PRINCIPLE OF MODELLING OF THE MUSICAL PROCESS [12]: A [5], B [4] and C[3]
- 54 OPERA, BALLET AND MUSICAL THEATER [11]: A [6] and B [5]
- 55 HISTORY OF MUSIC THEORY, THEORY OF MUSIC HISTORY [5]

Asterisks mark the precomposed sessions

MAIN PROGRAM

I. Topics within Chronological Order

*1 BYZANTINE AND ANCIENT RUSSIAN THEORY [7]: A[5] and B[2], CHAIR: Achilleas Chaldæakes.

A

Mo. 15.00 – 17.30

- 24 **Chaldæakes 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
28 **Timpas Polykarpos.** Understanding the structure of a melismatic byzantine composition: The analysis of Petros Bereketes’ ”octaechos” communion hymn
88 **Guseinova Zivar.** Структурно-аналитические воззрения мастеров церковно-певческого искусства

B

Mo. 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 [4], CHAIR Susan Weiss

Mo. 20.00 – 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?
406 **Weiss Susan.** Didactic Images as Symbols of Shifts in Music Theory and Practice in the Early Modern Period

*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.** Compositional techniques and models in two-part Villancicos of the 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 хора и средневековой литургической монодии
238 **Москвина Юлия.** Мадригал Pope «Ancor che col partire» как предмет анализа в XVI веке
253 **Tarasevich Nikolay.** Понятие тактуса и мензуры в трактате А. П. Коклико «Compendium musices» (1552)

5 BAROQUE TECHNIQUES, FORMS and GENRES [8]: A[5] and B[3], CHAIRS: Alena Verin-Galitskaya and Natalya Plotnikova

A

Tu. 15.00 – 18.00

- 155 **Korobova Alla.** From *genus* to *genre*: the history of the theory of musical genre
165 **Verin-Galitskaya Alena.** Единый композиционный принцип в сольных, ансамблевых и хоровых номерах Вечерни Монтеверди
198 **Teodori Paolo.** Counterpoint rules or models? About the compositional procedures used in a collection of Roman motets from 1675.
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
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 et ses Éléments de musique (1752, 1762): ramiste ou anti-ramiste?
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

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 [15]: A[5], B[4] and C[6], CHAIRS: Julia Galieva-Szokolay, Brett Clement and Yoel Greenberg

A

Tu. 15.30 – 18.00

- 312 **Galieva-Szokolay Julia.** Proliferation, «form-functional conflict», «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 Formenlehre: Towards Diachronic, Bottom-Up Theories of 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 [16]: A[6], B[3] and [7], CHAIRS: Janet Schmalfeldt, Sio Pan Leong 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
- 51 **Smith Peter.** Compositional Range versus Compositional Ideal Type: Some Reflections on Brahms and Dvořák
- 262 **Schmalfeldt Janet.** Brahms and the Unreliable Narrative

B

Th. 16.00 – 17.30

- 143 **Leong Sio Pan.** Doppelgänger and Freudian Uncanny: Exploring the Gothicism in the First Movement of Schubert's E-flat Trio, D. 929
- 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 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], CHAIR Elena Rovenko
Fr. 18.30 – 21.00

- 314 **Rovenko Elena.** «Циклический принцип» в интерпретации Венсана д'Энди: философско-эстетический и конструктивный аспекты
- 315 **Ryzhkova Natalia.** Проявления "циклического принципа" в «Песне о колоколе» Венсана д'Энди
- 321 **Kasimova Anastasia.** Эволюция «циклического принципа» в симфониях Венсана д'Энди
- 43 **Malvano Andrea Stefano.** 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 [8]: A[3] and B[5], CHAIRS Tatiana Baranova and Joseph Kraus

A
We. 9.30 – 11.00

- 100 **Baranova Tatiana.** Додекафония с ближневосточным акцентом: семиотический анализ эскизов «Авраама и Исаака» Стравинского
- 475 **Tham Mitra Alice.** The Provenance of Prokofiev and His Motic Style
- 385 **Buccio Daniele.** Теоретические исследования Ивана Вышнеградского о магическом звуковом квадрате и их композиторский смысл

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 and the Quest for #3 in Rachmaninov's Third Piano Concerto: its Formal and Tonal Implications
- 130 **Fankhauser Gabriel.** Flat Primary Triads and Harmonic Refraction in the Music of Prokofiev and Shostakovich
- 427 **Elphick Daniel.** Shostakovich Analysis: East meets West

***13 MUSSORGSKY PICTURES AT AN EXHIBITION: A COMPUTER-DRIVEN SEMIOTIC INTERPRETATION [1-4], PRESENTATION OF THE PROJECT AND A ROUND TABLE.**
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.** Роль советской теории музыки в формировании музыковедения в Сербии
- 337 **Dvoskina Elena.** Танеев конспектирует Чайковского
- 465 **Moiseev Grigory.** Nikolai Kashkin's legacy of writing about music

15 REVISITING TRISTANAKKORD [2], CHAIR: Patrick Murphy

Th. 15.00 – 16.00

- 133 **Murphy Patrick and Henderson Alissa.** Re-Imagining Tristan: A New Pedagogical Approach
125 **Titova Elena.** Загадка Тристан-аккорда Р. Вагнера: аналитические версии от Э. Курта до Х. У. Трайхеля

16 ANALYSING Scriabin's PIANO MUSIC [3], CHAIR: Nikita Mamedov

Fr. 18.30 – 20.00

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

***17 INTERPRETING Scriabin [6], CHAIR: Kenneth Smith**

Tu. 18-30 – 21.30

- 486 **Wai-Ling Cheong.** Metric and Rhythmic Novelty in Scriabin's Piano Sonatas Dynamics between Metre and Rhythm in Scriabin's Music
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

***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] CHAIR: Dainel Paes de Barros**

Mo. 17.30 – 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 Péter-László.** 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 [18]: A[2], B[5], C[3], D[4] and E[4], CHAIRS: Kristina Agaronian, Zachary Bernstein, Mengqi Wang, Marianna Vysotskaya, and Lars Hoefs.

A

Tu. 10.00 – 11.00

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

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

B

Tu. 15.00 – 17.30

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

C

Tu. 18.30 – 20.00

- 292 **Изотова Евгения.** Аллен Форт в поисках универсального метода музыкального анализа
404 **Stroud Cara.** Structuring Nostalgia in John Corigliano's Symphony No. 1 (1989)
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

- 232 **Высоцкая Марианна Сергеевна.** Музыкальная композиция Марко Строппы: 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

E

We. 15.00 – 17.00

- 104 **Zomer Ana Leticia and Moreira Adriana.** Hybridisms Between Indeterminacy and Serial Procedures in Brazilian Music
352 **Hoefs Lars.** Models for Villa-Lobos' Grand Concerto – drawing from cello concertos by Saint-Saëns and Popper
355 **Задерацкий Всеволод.** Электроакустическая композиция и универсум музыкальной теории
319 **Кузнецов Игорь Константинович.** Принципы анализа современных систем микрохроматики в музыке

22 MUSIC OF SPECTRALISM [3], CHAIR: Bert Van Herck

Mo. 15.00 – 16.30.

- 4 **Van Herck Bert.** Luc Brewaeys: Belgian Spectralist
339 **Mailman Joshua.** Modeling Grisey's Vortex Temporum
335 **Fakhradova Rena.** О новом подходе к анализу сочинений Тристана Мюрая

23 MUSIC OF NORTH and SOUTH: EUROPEAN PERSPECTIVE [5], CHAIR: Kerri Kotta

Th. 18.30 – 21.00

- 144 **Vouvaris Petros.** What the master saw: Nikos Skalkottas's 15 kleine Variationen für Klavier
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
320 **Чупова Анна.** Концепция «формы окна» и ее репрезентация в творчестве С. Шаррино
270 **Russo Michele.** George Enescu compositore e docente: nuove prospettive di analisi

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

Th. 15.00 – 17.30

- 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 Landscapes
- 153 **Ai Li.** 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 [10]: A[5] and B[5], CHAIRS" Georges Bériachvili and Anna Rebrina

A

Mo. 15.00 – 17.30

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

B

Tu. 15.00 – 17.30

- 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.** Compositional structures and aesthetic perspectives in Karlheinz Stockhausen's Mantra's performance
- 272 **Rebrina Anna.** Motion in Static Music? Karel Goeyvaerts' Sonata for Two Pianos
- 495 **Schaub Stéphan.** Iannis Xenakis' Pithoprakta (1956): an Analysis

26 POLISH AVANTGARDE and POST-AVANTGARDE [2], CHAIR: Natalia Szwab

We. 17.00 – 18.00

- 184 **Szwab Natalia.** Reconstructing Deconstruction. On Strategies in Paweł Szymański's Music
- 211 **Zgliniecka Paulina.** When opera meets literature. Strategies and solutions in the libretto: ahat ilī – sister of gods by Olga Tokarczuk and Aleksander Nowak

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

Th. 15.00 – 18.00

- 85 **Komatović Nikola.** Three women – Three generations – Three contexts
- 124 **Teparić Srdan.** 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 **Ilić 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.** Pioneers of Electronic Music and Avant-Garde in Yugoslavia: Vladan Radovanović's radiophonic composition, Small Eternal Lake (1984)

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

Th. 18.30 – 22.00

- 455 **Bleij Barbara.** Lost in Translation: Molldur in Tonal Jazz
116 **Schenkus Patrick.** Reconstructing Charlie Parker's Bebop idiom
342 **Stuhmacher Walther.** Intrinsic Formal Functionality in Jazz Standards — 'Conclusional' and 'Pre-cadential' Features in the Last (Eight-bar) Section
95 **Pellegrin Rich.** Saliency, 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 [4], CHAIR: Antonio Grande

Fr. 18.30 – 20.30

- 171 **Shamilli Giulia.** Musical Language and Language of Music Analysis
473 **Camacho Acevedo Lucía.** Texture and textural relations in music analysis
303 **Grande Antonio.** Layers of Sense in Music. Ideas for a Complex Approach to Analysis
360 **Héroid Nathalie.** Vers une histoire de l'analyse et de la théorie du timbre et de l'orchestration

30 MATHEMATICS APPLIED TO MUSIC [6], CHAIR: Egor Poliakov

Mo. 18.30 – 21.30

- 127 **Ruditsa Roman.** The Formal Generalization of Pitch Structure
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, and ETHNIC IDENTITY [8]: A [6] and B [1+Round table], CHAIR: Olja Janjuš

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
298 **Wang Ying.** The signification, culture and socialization behind music – comparative analysis based on artificial scales between French and Chinese composers' works
458 **Schlegel Christian.** Musiktheorie in sozialen Medien
444 **Janjuš Olja.** (Un)integrierte Musik: Musikkultur-, „bending“ bei Komponist*innen Ex-Jugoslawiens

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

B

Tu. 18.30 – 19.30

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

32 COGNITION, PSYCHOLOGY AND ANALYSIS [8]: A[4] and B[4], CHAIR: Marina Karaseva and Lea Fink

A

Tu. 20.00 – 22.00

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

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

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

B

Th. 9.00 – 11.00

347 **Stanishevskiy Yaroslav.** Psychoacoustical approach in harmonic analysis: present day and prospects

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

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

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

33 MUSICAL SEMIOTICS, RHETORIC, TOPIC and SCHEMATA THEORIES [12]: A[6] and B[6], CHAIRS: Jean-Pierre Bartoli (A), David Haas (A) and Anastasiya Maltseva (B)

A

Th. 15.00 – 18.00

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

295 **Bilir Canbekir.** Cosmopolitics of Pitch in Zaïde /Adama Fragments

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

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

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

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

B

Fr. 9.00 – 12.00

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

152 **Maltseva Anastasiya.** How Do Musical-Rhetorical Figures Sound? On Reconstruction of a Sounding Image of Some Baroque Theoretic Texts

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

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

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

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**

- 450 **Pylaev Mikhail.** О статусе и функциях анализа музыки
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
33 **Guez Jonathan.** The Third Dimension of Adorno's Landscape Metaphor

35 METHODOLOGY OF ANALYSIS [12]: A[6] and B[6], CHAIRS: Mondher Ayari and Karina Zybina**A****Mo. 15.00 – 18.00**

- 155 **Korobova Alla.** Методологические проблемы жанрового анализа музыки / Methodological problems of genre analysis of music
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.** Специфика традиционного инструмента и проблемы анализа традиционной и современной музыки Азии

B**Mo. 18.30 – 21.30**

- 187 **Sheludiakova Oksana** (Шелудякова Оксана). Проблемы методологии анализа современной духовной музыки православной традиции
306 **Иглицкая Анна.** Денисов и Хлопов анализируют прелюдии Дебюсси
129 **Sobecki Philipp.** Analyzing ambiguities in Scriabin's op. 51, No. 2
310 **Tchirkov Sergej.** Post Internet Art – Issues of Analysis in the Works by Jennifer Walshe
97 **Arndt Matthew.** K'ilo is Everything: On Ornamentation in Georgian Chant
234 **Köksal Incirlioğlu Füsün.** "Zero Gravity": A Specific Textural Type in Contemporary European Art Music

36 ANALYSIS OF VOCAL MUSIC [5], CHAIR: Marina Mezzina**Tu. 18.30 – 21.00**

- 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
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 [7]
CHAIRS Vladimir Chinayev and Olga Krasnogorova****Th. 18.30 – 22.00**

- 57 **Vartanov Sergei.** How a theorist and a performer follow different goals: the problem of holistic interpretation of music
115 **Penev Ivan.** Performance-Analysis of the Generic Hybridity in Franz Liszt's "Après une Lecture du Dante"

- 118 **Чинаев Владимир.** Архетипы К. Г. Юнга в контексте исполнительского искусства: к вопросу о методе анализа музыкальной интерпретации
- 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]: A [6] and B[4], CHAIRS: Matthew Chiu (A) and Ekaterina Okuneva (B)

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.** Временная структура сериальных сочинений Карела Гуйвартса
- 317 **Koposova Irina.** Техника свободной пульсации Лейфа Сегерстама: вопросы генезиса

39 MODE, LAD, TONALITY [9]: A[5] and B[4], CHAIRS José Oliveira Martins and Daniil Shutko

A

Th. 15.00 – 17.30

- 380 **De Jong Karst and Noll Thomas.** Liquefied Tonality in Ravel's Ondine
- 381 **Noll Thomas and Yust Jason.** Harmonic qualities as key to Scriabin's late harmonic practice
- 296 **Dashieva Lidiia.** Ладовые архетипы в традиционной музыке западных бурят
- 293 **Dordzhieva Ghilyana.** К вопросам звуковысотной организации протяжных песен калмыков и ойратов Синьцзяна.
- 373 **Kiš Žuvela Sanja and Martins José Oliveira.** The role of scalar assimilation and texture in the perception of bitonality

B

Fr. 10.00 – 12.00

- 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]: A[5], B[6] and C[4], CHAIRS: Gu Wei, Roberta Vidic and Baiba Jaunslaviete

A

Mo. 15.00 – 17.30

- 111 **Zakharov Yurii.** К проблеме тональной централизации гармонических структур в музыке А. Брукнера (на примере Andante из Четвёртой симфонии)
- 209 **De Goede Therese.** Monteverdi's Harmonic Language and the Relevance of Early Continuo Treatises for its Understanding and Recreation
- 309 **Dai Prà Gianluca.** A Genealogic-Structural Hypothesis of Harmonic Dualism
- 77 **Nishida Hiroko.** Interdisciplinarity in Hugo Riemann's Music Theory in the 1910s and the "Harmonic Relatedness"
- 134 **Wei Gu.** Harmonic Functionality in Steve Reich's Piano Phase, Tehillim, and Quartet

B

We. 15.00 – 18.00

- 247 **Venturino Stephanie.** Pivot-Notes in André Jolivet's Style Incantatoire
- 252 **Štůň Marián.** Identification of vertical structures in contemporary music with a method of Eugen Suchoň
- 350 **Reef John.** Bach's Energetic Shapes
- 48 **Veksler Yulia.** Сочинения Альбана Берга в ракурсе теории «энергетизма» начала XX века
- 141 **Hunter Nicholas.** Methodological Approaches to Harmonic Analysis in the Works of Lili Boulanger (1893–1918)
- 402 **Hooning Martijn.** Musical and extra-musical meaning of chord progressions, chord types and key relations in 19th-century compositions

C

Th. 9.00 – 11.00

- 163 **Lyzhov Grigorii.** «Вариации на созвучие» как принцип гармонии XX века (по аналитическим очеркам Ю.Н. Холопова)
- 36 **Jaunslaviete Baiba.** Проявления стилистической дихотомии в гармонии 20 века
- 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

***41 RECONNECTING MUSIC THEORY AND MUSICAL PRACTICE [2], CHAIR: Suzanne Konings
Cancelled**

42 SCHENKERIAN ANALYSES [3], CHAIR Lauri Suurpää

Mo. 15.00 – 16.30

- 17 **Suurpää Lauri.** An Individual Opposing the Crowd: 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

43 NEORIEMANNIAN ANALYSES [5], CHAIR: Bozhidar Chapkanov

Fr. 15.00 -17.30

- 41 **Chapkanov Bozhidar.** Liszt's Am Grabe Richard Wagners – A Roman numeral or a neo-Riemannian analysis?
- 147 **Riccardi Marta.** Exploring the Blending of Hexatonic and Octatonic in Rimsky-Korsakov's Operatic Output
- 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
- 137 **Brown Stephen.** Interval Pairing and the *Tonnetz* in the Music of Lutosławski

***44 AUDIO FEATURES, SYMBOLIC COMPUTATION AND PSYCHOACOUSTIC MODELS APPLIED TO ANALYSIS OF ORCHESTRATION [3], CHAIR: Didier Guigue**

Tu. 15.00 – 16.30

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

45 MUSIC AND MULTI-MEDIA [3], CHAIR: Valentina Kholopova

Fr. 16.30 – 18.00

- 32 **Uvarov Sergei.** Индивидуальные формы мультимедийного синтеза. Новые стратегии взаимодействия визуальных образов и звука
- 5 **Kholopova Valentina.** Academic multimedia in Russia in the first decades of the 21st century
- 58 **Geslin Potapova Vera.** Интермедийность и музыкальная композиция: случай Counter Phrases

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

Fr. 9.00 – 10.30

- 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?: distorted mirrors in Psycho's music

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

Th. 18.30 – 22.00

- 195 **Plić Ivana.** From Basic Skills to Scholarly Research: the Case of Music Theory in Serbia
- 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
- 166 **Vuksanović Ivana.** Approaches to Music Form in Serbian Music-Theoretical Literature
- 135(138) **Teparić Srđan and Belić Senka.** Music theory and pedagogical practice in Serbia: new perspectives

48 THEORETICAL ASPECTS OF FOLK MUSIC [9]: A[2], B[3], and C [4] CHAIRS: Gusel Yunusova, Elena Bogina and Elena Zaytseva

A

Tu. 21.00-22.00

- 409 **Казтуганова Айнур.** Issues of studying the Kazakh kuy tradition
- 336 **Юнусова Гузель.** Адаптация авторского текста в татарском музыкальном фольклоре

Th. 9.30 – 11.00

В

- 299 **Nurieva Irina.** Удмуртская традиционная музыка в звучащем пространстве Евразии (опыт междисциплинарного исследования)
- 375 **Богина Елена.** Традиционная инструментальная музыка как объект музыковедческого анализа (на материале полевых исследований МГК 1993–2003 гг.)
- 348 **Polyzoidis Nassos.** Westernisation of rebetiko modes: dromoi brightness and darkness

С

Fr. 10.00 – 12.00

- 328 **Popova Irina.** Этнонотирование в русском фольклоре: знаки и значения
- 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. Берно и «Ti vedo, ti sento, mi perdo...» (2017) С. Шаррино

***50 DECONSTRUCTING MUSIC THEORY [8]: A[6] and B[2], CHAIRS: Ivan Moshchuk and David Malvinni**

А

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.** Канон: структуры обмена. Между музыкальным произведением и социальным организмом
- 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 différences through the lens of the b-flat minor sonata, Op. 35

В

Th. 21.00 – 22.00

- 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: Grigory Moiseev

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
- 44 **Eron Smith.** A Taxonomy of Musical Transcription as Translation
- 417 **Чigareва 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» op. 6 (анализ эскизов)
- Burgstaller Georg.** Theory, Analysis, and Beyond: RILM's Digital Collections and Advanced Tools

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

Mo. 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 INVARIANT AS A PRINCIPLE OF MODELLING OF THE MUSICAL PROCESS [12]: A[5], B[4] and C[3], CHAIRS:, Konstantin Kurlyenya, Firuz Ulmasov and Konstantin Zenkin**

A

Tu. 19.30 – 22.00

- 357 **Zenkin Konstantin V.** Музыкальный стиль как система инвариантов
- 206 **Brauneiss Leo.** Lines of development in Arvo Pärt's Tintinnabuli-technique
- 91 **Humal Mart.** Arvo Pärt's Second Symphony and XII-Invariant Twelve-Tone Rows
- 464 **Токун Елена.** Формульная композиция в позднем стиле Арво Пярта.
- 8 **Kleinlosen Adrian.** Musical Gestalten and how to analyze them

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 **Yelesmanova 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 – 16.30.

- 277 **Курленя Константин.** Инвариант в музыкальном искусстве: к уточнению онтологического аспекта
- 283 **Stoianova Ivanka.** Инвариант нарратива в современной опере на примере истории Дездемоны у Шнитке и Шаррино: Дездемоны (1994) и Luci mie traditrici (2017).
- 438 **Твердовская Тамара.** Жанровые инварианты прелюдии и цикла прелюдий в «Буковинских песнях» Леонида Десятникова

54 OPERA, BALLET AND MUSICAL THEATER [11]: A[6] and B[5], CHAIRS: Alexander Maklygin and Milena Bozhikova

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.** From the practice of studying Kazakh opera
- 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 Skvortzova.** 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

POSTER PRESENTATIONS

P1

Fr. 20.30-21.00

- 73 **Pasini Lucia.** "Sur un vieil air": Charles Bordes' (mis)understanding of Verlaine
- 35 **Korolevskaya Natalia.** Анализ музыкального смыслообразования – «художественное открытие» и «смысловой взрыв»
- 107 **Todisco Alfonso.** Towards Sonata Form: Domenico Scarlatti formal innovations

P2

Tu. 17.30-18.00

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

- 243 **Nasibulina Nailya.** «Помощники» и «вредители» как главные действующие лица в опере С. Прокофьева «Любовь к трем апельсинам»
- 185 **Meave Avila Alfonso.** An Analysis of Bad Bunny's "Caro" Music Video based on Nicholas Cook Multimedia Models

P3

Th. 17.30-18.00

- 254 **Kuznetsova Olga.** Возможности межкультурного тренинга в музыкальном образовании: векторы работы с восточно-азиатскими студентами
- 297 **Kokisheva Marlena and Nedlina Valeriya.** Жанровая модель домбрового кюя в творчестве современных казахских композиторов

P4

Tu. 16.30-17.00

- 390 **Tafari Johannella.** Factors influencing the ability of children 3-5 years old to keep timing during the spontaneous singing
- 311 **Sonkina Ekaterina.** Синестезия в слуховом анализе. Особенности практического применения в курсе сольфеджио
- 256 **Uvarova Galina.** Освоение элементов музыкального языка и эмоционального содержания посредством двигательных методик