



SMA WILEY

CityMAC 2018: Programme

City, University of London, 5–7 July 2018

Organiser: Dr Shay Loya

Sponsored by the Society for Music Analysis and Blackwell Wiley

Thursday, 5 July 2018

09.00 – 10.00 Registration

10.00 – 10.30 Welcome (Performance Space); continued by

10.30 – 12.30 Panel: What is the Future of Music Analysis in Ethnomusicology?

Chloë Alaghband-Zadeh (Loughborough University), Joe Browning (University of Oxford), Sue Miller (Leeds Beckett University), Laudan Nooshin (City, University of London), Lara Pearson (Max Planck Institute for Empirical Aesthetic)

12.30 – 13.30 Lunch

13.30 – 15.30 Session 1

Session 1a: Exploring Musical Theories

- Barry Mitchell: Do the ideas in André Pogoriloffsky's *The Music of the Temporalists* have any practical application?
- John Muniz (University of Arizona): 'The ear alone must judge': Harmonic Meta-Theory in Weber's *Versuch*
- Jeff Perry (Idaho State University): Considering Bernstein's Norton Lectures (1973)

Session 1b: Analysing Regional Transculturation

- Luis Gimenez Amoros (University of the Western Cape): Social mobility and mobilization of Shona music in Southern Rhodesia and Zimbabwe
- Behrang Nikaeen: Ashiq Music in Iran and its relationship with Popular Music: A Preliminary Report
- George Pioustin: Constructing the 'Indigenous Music': An Analysis of the Music of the Syrian Christians of Malabar Post Vernacularization

Session 1c: Mendelssohn

- Maddie Kavanagh Clarke (Durham University): Exposition and Recapitulation Correspondence in Mendelssohn's String Quartets: An Analysis of Syntax and Cadences
- Hazel Rowland (Durham University): Romantic Form and the Formal Function of Vocality in Mendelssohn's Piano Trio in C minor, Op. 66
- Benedict Taylor (University of Edinburgh): Texture, Form, and Motivic Integration in the Adagio e Lento of Mendelssohn's Quintet, Op. 87

Session 1d: Lieder

- David Curran (Royal Holloway): Music and meaning in a song from Berlioz's *Les Nuits d'Été*
- Nicolás Puyané (Maynooth University): Surface Matters: Liszt's three versions of 'Im Rhein im schönen Strome'
- Gretchen Foley (University of Nebraska-Lincoln): Convergent Drama in George Perle's setting of Emily Dickinson's 'There Came a Wind like a Bugle'

15.30 – 16.00 Break

16.00 – 17.30 Session 2

Session 2a: Opera and Film

- Tahirih Motazedian (Vassar College): Soundtrack of the Crossed Keys: Tonal Symmetry in *The Grand Budapest Hotel*
- Inkeri Jaakkola (Sibelius Academy): Textural interruption as a dramatic device in Paavo Heininen's opera *Silkkirumpu*, Op. 45
- Ian Pace (City, University of London): Britten's *Peter Grimes*: the musical representation of child exploitation, domestic violence and the complicity of Ellen Orford

Session 2b: Schubert

- Jonathan Guez (College of Wooster): Musical Form and Visual Illusion in Two Songs from *Winterreise*
- Koichi Kato: Multi-movement cycle in Schubert's late piano works as an intersection of song cycle
- René Rusch (University of Michigan): Diatonic Indeterminacy and Double Returns in Three Schubert Passages that Cross an Enharmonic Seam

Session 2c: Topics

- Shay Loya (City, UoL): Hybridity of Topics and Allusions in Liszt's *Csárdás Macabre*
- James Savage-Hanford (Royal Holloway): Enchantment and the Ecstatic Quotidian in Enescu's *Impressions d'enfance*, Op. 28
- Arianne Quinn (Princeton): 'Experiment': Topical and Cultural Elements in Cole Porter's *Nymph Errant*

17.30 – 18.15 Blackwell Wiley's Wine Reception

18.15 – 19.30 Keynote 1: Richard Widdess (SOAS):

Rāga and Recursion: A Syntactical Approach to Indian Music

Friday, 6 July 2018

09.30 – 11.30 **Session 3**

Session 3a: Analysing Basic Building Blocks

- Yosef Goldenberg (Jerusalem Academy of Music and Dance): Intriguing Interpretations of Dyads in Tonal Music
- Brett Clement (Ball State University): Single-Tonic and Single-Scale Systems in Rock Songs
- Anna Kent-Muller (University of Southampton): A Formula for Music Similarity: Utilising Score-Based Recommendation

Session 3b: Cross-Cultural Explorations

- Javier Campos: Formal and contextual parameters in the conversion of the ‘Danza e Contradanza de Darbo’ into Celtic music
- Sam Mukherji (University of Michigan): Bhatkhande, Schenker, Humboldt: An Eternal *Rāgamālā*

Session 3c: Beethoven Hero and Relic

- Sarah Moynihan (Royal Holloway): Rotational Projections in Beethoven’s ‘Appassionata’ Sonata
- Charles Stratford (Brandeis University): Unity, Variety, Teleology: Schoenberg’s Variations from the Serenade, Op. 24
- Sebastian Wedler (University of Oxford): Impulsive Agitations and the ‘Beethoven Hero’ Paradigm: Anton Webern’s Piano Quintet (1907)

Session 3d: Issues in contemporary composition

- Natalie Williams (Indiana University): Twentieth-Century Counterpoint: defining contemporary interpretations of contrapuntal design
- Vasilis Kallis (University of Nicosia): Traditional Music as Resource in Andreas Georgiou’s Doron Exagnismou
- Owen Burton (University of York): Accessible Networks: Navigating the Harmonic Spaces of Rautavaara’s Eighth Symphony
- Bert Van Herck (New England Conservatory): Lindberg – Feria

11.30 – 12.00 Break

12.00 – 13.30 **Session 4**

Session 4a: Schema Theory in New Contexts

- Sammy Gardner (University of North Texas): Schenkerian Schematizations: A Tale of Two Analytical Lenses
- Mike Lee (Australian National University): Schema Theory, Large-Scale Form, and Performance Context: Once More on Ambiguity in Haydn’s String Quartet Op. 33 No. 1
- Michael Weiss (University of Auckland): Saying the Same Old Thing Over and Over: Phrase-Level Repetition of Galant Schemata in Early Nineteenth-Century Music

Session 4b: Richard Strauss

- Kelvin Lee (Durham University): Form-Functional Regression in Strauss's *Eine Alpensinfonie* (1915)
- Vadim Rakochi (Kiev Glier music institute): Dramaturgical Functions of Solos in Richard Strauss' *Tonedichtungs*
- Emily Tan (University of Oxford): Richard Strauss's 'Beim Schlafengehen' and the Space-Time Discontinuum

Session 4c: Rhythm

- Wai-Ling Cheong (Chinese University of Hong-Kong): Nietzsche and Ancient Greek Rhythm in Tristan
- Saeid Kord Mafi (SOAS): *Uṣūl*: a Canon to Respect or Break? Dichotomy between Rhythm-Making Strategies in Composition and Improvisation in Classical Music of the Arab *Mashriq*
- Janice Mahinka (University of Manitoba): *Salsa dura, Clave*, and the Half-Measure Interruption: A Multi-Faceted Analysis of Tommy Olivencia's 'Trucutu'

13.30 – 14.30 Lunch

14.30 – 15.30 AGM

15.30 – 15.45 Short break

15.45 – 17.45 Session 5

Session 5a: Sonata form at the Turn of the Twentieth Century

- Christopher Tarrant (Anglia Ruskin University): What is the Form of the Third Movement of Carl Nielsen's First Symphony?
- Martina Stratilková (Palacký University Olomouc): The Structural Role of Transition Passages in Josef Suk's First String Quartet
- David Byrne (University of Manitoba): Delius and Symphonic Form: A Study of his *Poem of Life and Love*

Session 5b: Analytical Approaches to Post-Tonality

- Miona Dimitrijevic: Identification of the *Grundgestalt* in Max Reger's Orchestral Works
- Lewis Coenen-Rowe (King's College London): A Study of 'Associative' Compositional Approaches in Pelle Gudmundsen-Holmgreen's *Symphony-Antiphony*
- George Haggett (Royal Holloway): Janus in Wonderland: Pitch-Class spelling and Identity in Unsuk Chin's *Alice in Wonderland*
- David Smyth (Idaho State University): Stravinsky's Rake Revisited

Session 5c, part 1: Combined Methods

- Jane Piper Clendinning (Florida State University): ‘Despacito’ (2017) through a Music Analyst’s Lens: Close Analysis of a Global Hit
- Yvonne Teo (Durham University): Towards a Model of Theoretical Hybridisation

Session 5c, part 2: Neo-Riemannian Analysis

- Faez Abarca (University of Arizona): The Journey of the Pitch: Transformational Experiences in the Music of Gustav Mahler
- Rich Pellegrin (University of Florida): Modelling Salience and Stability: A New Perspective on Neo-Riemannian Theory

17.45 – 18.15 Break

18.15 – 19.30 **Keynote 2: Janet Schmalfeldt** (Tufts University):
From Literary Fiction to Music: Schumann and the Unreliable Narrative

Followed by: Conference Dinner

Saturday, 7 July 2018

09.30 – 11.00

Session 6a: Analysing Transcendence, Transcending Analysis

- Scott Gleason (Columbia University): Three Analyses after Theory: Listening to Music by Tsuda, Yom, and Onishi
- Dia Barghouti (Goldsmiths, University of London): Journeys of Ascent: Performances of the Sufi *Mi‘rāj* in *Īssāwiya* Rituals
- Rebecca Day (Royal Holloway): An ‘Excursion into a Different World’: Mahler’s Slow Movements and the Generic Codes of the Adagio

Session 6b: Theory and Analysis in Historical Musicology

- Anne Ewing: Arguing Experimental Creativity: Beethoven’s “Bagatelles” Revisited
- Philipp Teriete (University of Music Freiburg): A Technical Basis for a Pan-American Style: Gottschalk’s Musical Education in Paris
- Karina Zybina (University Mozarteum and University Paris Lodron Salzburg): Mozart’s ‘Confutatis’ as a Perpetual ‘Work in Progress: An Analytical Approach to its Reception and Perception History

Session 6c: Baroque Mysteries

- Julian Habryka: Aspects of Chromatic Voice-Leading in the *cantiones sacrae* of Heinrich Schütz
- Malcolm Sailor (McGill): Harmonic Rotations in Benedetto Marcello’s Sonata in A Minor, s. 740

Session 6d: Early Twentieth-Century Music

- Gregory Marion (University of Saskatchewan): (Re)markable Connections in Debussy’s Orchestral and Chamber Works
- Anna Stephan-Robinson (West Liberty University): The Chromatic Wedge as Formal Marker in Marion Bauer’s Duo for Oboe and Clarinet, Op. 25

11.00 – 11.30 Break

11.30 – 13.30 AAWM Panel: Analytical Perspectives on World Musics (chair TBC)

- Juan Diego Diaz (University of California, Davis): How Complex Can the West African Standard Pattern Be? Analytical and Empirical Approaches
- Daniel Goldberg (University of Connecticut): Metric Flexibility in Southeast European Folk Dance
- Jay Rahn (York University): Analyzing Melodies from a Vantage Point of Helical Rhythm
- Lawrence Shuster (SUNY Purchase): Mapping Timbral Spaces: A New Approach to Spectral Morphology
- Leslie Tilley (Massachusetts Institute of Technology): Unity in Diversity: A Broad Analytical Approach to Improvisation Across the Globe

13.00 – 14.00 Lunch

14.00 – 15.00: Roundtable (TBC): Analytical Depth and Diversity