



CityMAC 2018: Provisional 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), Byron Dueck (Discussant)

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: '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: 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): Britten's Peter Grimes: the musical representation of child exploitation, domestic violence and the complicity of Ellen Orford

Session 2b: Schubert

- Jonathan Guez (Wooster College): 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): title and abstract forthcoming

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: Rotational Projections in Beethoven’s ‘Appassionata’ Sonata
- Charles Stratford: 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: *Uşūl*: 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): 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: 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), title and abstract forthcoming
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: 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: Mozart’s ‘Confutatis’ as a Perpetual ‘Work in Progress: An Analytical Approach to its Reception and Perception History

Session 6c: Baroque Mysteries [session shortened due to cancellation; may redistribute]

- 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: 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