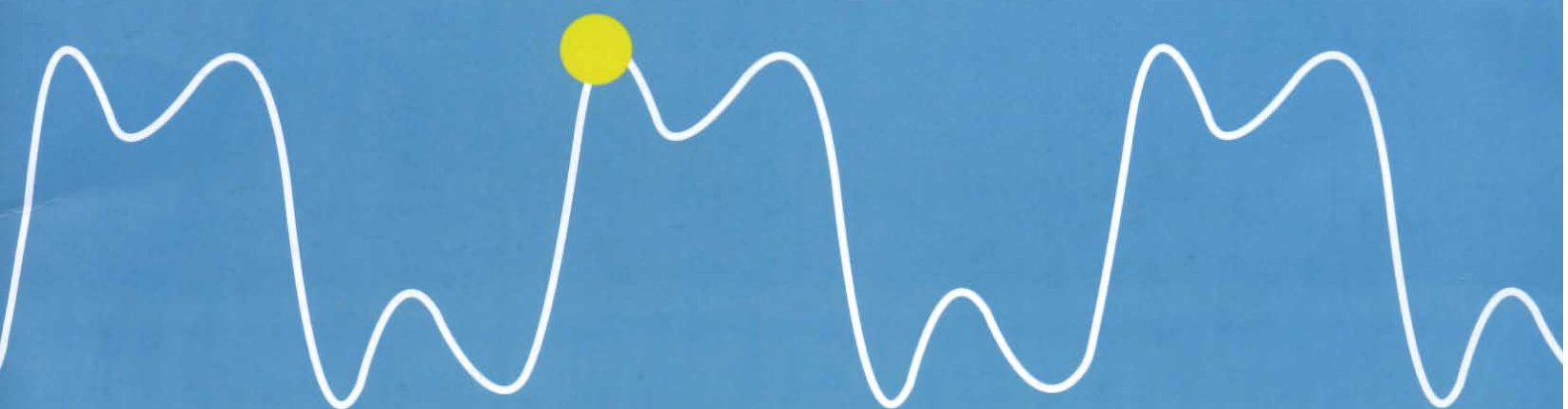# MUSIC THEORY AND ANALYSIS

The 9th International Conference

Department of Music Theory, Faculty of Music
University of Arts in Belgrade, Serbia
13-15 May 2011

MUSIC THEORY AND ANALYSIS

9th INTERNATIONAL CONFERENCE
DEPARTMENT OF MUSIC THEORY
FACULTY OF MUSIC, UNIVERSITY OF ARTS IN BELGRADE
SERBIA, 13–15 MAY 2011

CONFERENCE PROGRAM AND ABSTRACTS

Conference Program Committee

Miloš Zatkalik, Faculty of Music, University of Arts in Belgrade
Ana Stefanović, Faculty of Music, University of Arts in Belgrade
Ivana Vuksanović, Faculty of Music, University of Arts in Belgrade
Milena Medić, Faculty of Music, University of Arts in Belgrade
Ivana Ilić, Faculty of Music, University of Arts in Belgrade
Denis Collins, University of Queensland

Conference Venues:

Faculty of Music, Kralja Milana 50   − Concert Hall
                                            − Room no. 10a

Friday, 13 May 2011
Faculty of Music, Concert Hall

9.00–9.45 Registration

9.45–10.00 Opening ceremony

Dr. Dubravka Jovičić
Dean of the Faculty of Music

Miloš Zatkalik
Chair of the Department of Music Theory

Friday, 13 May 2011
Faculty of Music, Concert Hall

Keynote lecture

10.00–11.00
William Caplin, McGill University, Montreal
Formal Function versus Thematic Content: Mozart's Rondo in D, K. 485

Session A1
Chair: Ana Stefanović

11.15–11.45 **Anica Sabo**, Faculty of Music, University of Arts in Belgrade
The Concept and Function of Energy in Music: Interference between Theoretical Thought and Compositional Poetics in the Works of Berislav Popović

11.45–12.15 **Carlos Duque**, City University, London
Chaos, Utopia and Creation. Analysis of the Dynamic of the System in Music

12.15–12.30 **coffee break**

12.30–13.00 **Marcello Messina**, School of Music, University of Leeds
James Dillon's Crossing Over*: An Attempt to Conduct a Morphemic Analysis on a Musical Score*

13.00–13.30 **Georgia Petroudi**, European University, Cyprus
Working Towards the 'Ideal': Hindemith and the Journey of the Marienleben *Songs*

13.30–14.00 **Simon Desbruslais**, Christ Church College, Oxford
Towards a Musical Syntax in Paul Hindemith's Solo Viola Sonata, Op. 25/1 (1922)

14.00–16.00 **lunch break**

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Session A2
Chair: Herbert Schneider

16.00–16.30 **R. C. Tyagi**, independent scholar
The Evolution of an Absolute Scale of Music

16.30–17.00 **Markos Lekkas**, Ionian University
Tonic Misconceptions and Tonal Repercussion

17.00–18.00 **coffee break**

18.00–18.30 **Aleksandar Perunović**, Academy of Music, Cetinje
Bach's 'Sonata' Form

18.30–19.00 **Jasna Veljanović Ranković**, Faculty of Philology and Arts, University of Kragujevac
The Permeation of Ternary Form and Sonata Form in a Minuet

19.00   **Reception** (Hall of Serbian Composers Association, Mišarska 12–14)

Friday, 13 May 2011
Faculty of Music, Room no. 10a

Session B1
Chair: William Caplin

11.15–11.45 **Pieter Bergé**, University of Leuven
How Perfect 'Perfect Authentic Cadences' can be?

11.45–12.15 **Dimitar Ninov**, Texas State University, San Marcos
The Craft of Harmonization

12.15–12.30 **coffee break**

12.30–13.00 **Michael Baker**, University of Kentucky
Aspects of Tonal Pairing in the Lieder *of Robert Franz*

13.00–13.30 **Filip Pavličić**, Faculty of Music, University of Arts in Belgrade
The Modulation from a Major Key to its Upper Mediant and the Meaning of Emotional Distance in the Works of Robert Schumann

13.30–14.00 **Marko Aleksić**, Faculty of Music, University of Arts in Belgrade
Various Aspects of Romantic Harmony in Strauss's Songs for Voice and Orchestra

14.00–16.00 **lunch break**

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Session B2
Chair: Pieter Bergé

16.00–16.30 **Srđan Teparić**, Faculty of Music, University of Arts in Belgrade
The Interpretation of Tonality in Terms of Symbols – the Relationship between Language and Style in Several Examples of the Music from the First Half of the Twentieth Century

16.30–17.00 **Atila Sabo**, Faculty of Music, University of Arts in Belgrade
The Encounter between Tonality and Atonality on Lorelei Rock in Dmitri Shostakovich's Fourteenth Symphony

17.00–17.30 **Neil Newton**, University of Auckland
Functional Harmony in Schoenberg's Early Post-Tonal Music

17.30–18.00 **coffee break**

18.00–18.30 **Aleksandra Ivković**, Faculty of Music, University of Arts in Belgrade
Autocitations in the Melodies of Early Romanticists

18.30–19.00 **Mauricio de Bonis**, University of São Paolo
Reference and Structure in Henri Pousseur and Willy Corrêa de Oliveira

19.00 **Reception** (Hall of Serbian Composers Association, Mišarska 12–14)

Saturday, 14 May 2011
Faculty of Music, Concert Hall

Keynote lecture

09.30–10.30
Marta Grabócz, University Marc Bloch (Strasbourg, France)
Some Aspects of Musical Narratology: The Topic of Walking and its Evolution in the Music of György Kurtág

Session A3
Chair: Marta Grabócz

10.45–11.15 **Ana Stefanović**, Faculty of Music, University of Arts in Belgrade
Topoi et structure narrative dans Proserpine *de Lully*

11.15–11.45 **Małgorzata Pawlowska**, Academy of Music in Krakow
The Story of Romeo and Juliet Liberated from Words – Narratological Analysis of Works by Tchaikovsky and Prokofiev

11.45–12.15 **Adam Ferguson**, University of Leeds
Reorienting Music Theory towards Proto-narrative Engagement

12.15–12.30 **coffee break**

12.30–13.00 **Nataša Crnjanski/Ira Prodanov Krajišnik**, Academy of Arts, University of Novi Sad
Identity of the Rhetorical Gesture in Music

13.00–13.30 **Daniel Brown**, University of California
A Computer Model of Musical Narrative

13.30–14.00 **Bijan Zelli**, independent scholar
Rob Waring: At This Point, in Time…

14.00–16.00 **lunch break**

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Session A4
Chair: Denis Collins

16.00–16.30 **Rebecca Au Sau Woon**, Chinese University of Hong Kong
Chance – 'Change' – Cage and the I Ching

16.30–17.00 **Ivan Brkljačić**, Faculty of Music, University of Arts in Belgrade
Instrumental Theater Observed through Selected Compositions by Mauricio Kagel

17.00–17.30 **Makoto Mikawa**, University of Western Ontario
How to Analyze a Multimedia/Interdisciplinary Composition: The Case of Mauricio Kagel's Antithese *(1962, Stage Version)*

19.00–20.00 **Concert**
Faculty of Music, Concert Hall
Serbian chamber music

20.30 **Dinner (optional)**

Saturday, 14 May 2011
Faculty of Music, Room no. 10a

Session B3
Chair: Jan Philipp Sprick

10.45–11.15 **Olga Jokić**, Faculty of Music, University of Arts in Belgrade
Webern's Sechs Bagatellen *op. 9 from the Perspective of Pitch-Class Theory*

11.15–11.45 **Man-Ching Yu,** independent scholar
The Pitch-Class Formation of Joseph Schwantner's Distant Runes and Incantations

11.45–12.15 **Hong Ding**, Chinese University of Hong Kong
Maximally Smooth Cycle and Bian-Fan*: Dilemma of Theory in Practice*

12.15–13.00 **coffee break**

13.00–13.30 **Miloš Zatkalik,** Faculty of Music, University of Arts in Belgrade
Aleksandar Kontić, College of Applied Arts and Design, Belgrade
Is There a Wolf Lurking behind These Notes – The Unconscious Code of Music

13.30–14.00 **Niels Chr. Hansen**, Royal Academy of Music, University of Aarhus
Applying Multiple Strategies from Cognitive Music Research to Account for Emotional Experience in Three Subjectively Chosen Excerpts of Strongly Emotion-Inducing Music

14.00–16.00 **Lunch break**

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Session B4
Chair: Dimitar Ninov

16.00–16.30 **Adrian Foltyn**, Frederic Chopin Music University in Warsaw
Harmonic Tension Measure as a Keystone of a New Type of Musical Analysis

16.30–17.00 **Wai-Ling Cheong**, Chinese University of Hong Kong
Towards a Theory of Synaesthetic Composition: a Case Study of Messiaen's Colour-Hearing

17.00–17.30 **Jan Philipp Sprick**, Hochschule für Musik und Theater Rostock
Model-Based Composition as Event – Mozart's Concert Aria "Vorrei spiegarvi, oh Dio!", KV 418

19.00–20.00 **Concert**
Faculty of Music, Concert Hall
Serbian chamber music

20.30   **Dinner (optional)**

Sunday, 15 May 2011
Faculty of Music, Concert Hall

Keynote lecture

09.30–10.30
Herbert Schneider, Musikwissenschaftliches Institut der Universität des Saarlandes
Antoine Reicha: an Avant-Gardist and Visionary of Romanticism as Dreamer?

Session A5
Chair: Sonja Marinković

10.45–11.15 **Kalliopi Stiga**, University of Athens
The 'Female Figure' in the Theodorakian Work

11.15–11.45 **Mark McFarland**, Georgia State University, Atlanta
Bill Evans and the Limits of Schenkerian Theory

11.45–12.00 **coffee break**

12.00–12.30 **Zoran Božanić**, Faculty of Music, University of Arts in Belgrade
Imitation on Cantus Firmus *in Renaissance Vocal Polyphony*

12.30–13.00 **Denis Collins**, The University of Queensland, Brisbane
Palestrina's Missa sacerdotes Domini *and Analytical Approaches to Renaissance Counterpoint*

13.00–13.30 **Predrag Repanić**, Faculty of Music, University of Arts in Belgrade
What is Hiding at the Foundation of the Obscure Edifice?

13.30–15.00 **lunch break**

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Session A6
Chair: Miloš Zatkalik

15.00–15.30 **Senka Belić**, Faculty of Music, University of Arts in Belgrade
Josquin's Motet Illibata Dei Virgo nutrix *in a New Light*

15.30–16.00 **Luca Bruno**, University of Calabria and "San Pietro a Majella" Conservatory of Music, Naples
Toward a Theory of Harmony in the Renaissance Historical-Analytical Inquiry into Harmonically-Oriented Genres of Sixteenth-Century Secular Polyphony

16.00–16.30 **Milena Medić,** Faculty of Music, University of Arts in Belgrade
Mia benigna fortuna: Rime sparse *and the Scattered Renaissance Discourses on (Musical) Melancholy*

16.30   **Closing remarks**

Sunday, 15 May 2011
Faculty of Music, Room no. 10a

Session B5
Chair: Luca Bruno

10.45–11.15 **Frank Heidelberger**, University of North Texas
Traces of the Past, or Visions of a Bright Future? — Antoine Reicha's Music Theory and Hector Berlioz's Compositional Practice

11.15–11.45 **Ivana Ilić**, Faculty of Music, University of Arts in Belgrade
The Dispositives of Music Theory in Serbia: an Outline

11.45–12.00 **coffee break**

12.00–12.30 **Gregorios Anastasiou,** Institute of Byzantine Musicology, Athens
From the Trochos' Parallage *(Byzantine Solmization) to the Contemporary Psaltic Solfege*

12.30–13.00 **Dimosthenis Spanoudakis**, Aristotle University of Thessaloniki
Manuscript Dionysiou 564: Palaeographical Description, Calendar Study, Transcriptions and Musical Analysis of Chants in Honor of Saint John Chrysostom

13.00–13.30 **Chelsey Hamm**, Indiana University, Bloomington
A Critical Examination of Verbula *in the Berkeley Manuscript*

13.30–15.00 **lunch break**

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Session B6
Chair: Anica Sabo

15.00–15.30 **Milica Gajić**, Faculty of Music, University of Arts in Belgrade
Dragutin Blažek and his Nauka glavnih pojmova muzike (Science of Principal Musical Terms)

15.30–16.00 **Sonja Marinković**, Faculty of Music, University of Arts in Belgrade
Aspects of Contemporary Methodological Position of Mazelj's Method of Integral Analysis of a Musical Work

16.30   **Closing remarks**

Music Theory and Analysis

Abstracts

Marko Aleksić, Faculty of Music, University of Arts in Belgrade
Various Aspects of Romantic Harmony in Strauss's Songs for Voice and Orchestra

This paper will discuss the harmonic language of three songs for voice and orchestra by Richard Strauss: "Ruhe, meine Seele", "Befreit", and "Die hielegen drei Könige aus Morgenland". Their nostalgic turn to the harmony of late romanticism as well as procedures close to expressionist harmony will be elucidated through the relationships between the music and the psychological underpinnings of the sung text. Considerable attention will be devoted to those elements of the harmonic language that draw these songs closer to Strauss's two operas especially in relation to the complexity and exuberance of their harmonic speech.

Gregorios Anastasiou, Institute of Byzantine Musicology, Athens
From the Trochos' Parallage *(Byzantine Solmization) to the Contemporary Psaltic Solfege*

The main scope of the Reform of the psaltic notation in the early 19th century was to change the synoptic and mnemotechnic Byzantine notation into a quite analytical and absolutely comprehensive one. However, within the advanced New Method of notation a complete theoretical system of Byzantine music was delivered, whereby the polysyllabic notes of the so-called *trochos' parallage* of the Byzantine, covering a pentachord, was replaced by seven monosyllabic notes in the frame of an octachord scale. This fact essentially could be described as the abandonment of the Byzantine solmization system in favour of a western-type psaltic solfege.

This paper intends to enumerate and analyse the consequences of this change in modern Chanting, consequences that refer to the understanding of the Eight-mode Theory, to the evolution of the modern melopoeia, even to the performance of the Psaltic Art.

Michael Baker, University of Kentucky
Aspects of Tonal Pairing in the Lieder *of Robert Franz*

A marked characteristic of the solo *Lieder* of Robert Franz (1815–1892) is the extensive use of tonal pairing, a situation where two keys simultaneously occupy the highest position in a tonal hierarchy, often resulting in a composition that ends in an entirely different key in which it began. Franz's use of tonal pairing spanned his entire 40-year career, and he had much to say about the technique in writings about his songs to friends and admirers. An important qualitative distinction can be drawn between true directional tonality (songs genuinely beginning and ending in two different keys) and the use of a deceptive opening (songs prolonging a single key throughout but beginning on a chord other than the tonic harmony). This paper will provide a framework for distinguishing between these two related techniques and demonstrate that Franz drew upon both in many of his songs.

Senka Belić, Faculty of Music, University of Arts in Belgrade
Josquin's Motet Illibata Dei virgo nutrix *in a New Light*

The Marian cult of the Catholic Church has strongly influenced many artists across history. This transhistoric category left a visible mark on the motets composed in the late 15th century. Among the composers who were greatly inspired by Marian themes in this period was Josquin des Prez. Basing his five-part motet *Illibata Dei virgo nutrix* on one of the Marian dogmas he, as both composer and author of the poetic text, builds additional layers between the text and music. By analysing the music-text relationship from different perspectives, including the historical context, we will illuminate the many levels of meaning that are present in this motet.

Pieter Bergé, University of Leuven
How Perfect 'Perfect Authentic Cadences' can be?

'Cadences' probably represent the most crucial constituents of musical form in classical and early romantic music. In most modern theories, however, the phenomenon of cadence is reduced to an exclusively harmonic process. The main consequence of this approach is the almost complete neglect of the importance of so-called rhetoric and/or secondary parameters for the constitution of cadential identity, as well as musical form. Especially, aspects such as dynamics, chord density, meter, rhythm, texture, ornamentation, and even voice leading etc., are seldom taken into consideration when it comes to cadences, which is especially problematic in contexts where the concepts of 'form' and 'structure' are insufficiently distinguished. In this paper, I will develop this problem by focusing on the concept of the 'perfect authentic cadence'. I will argue how the manipulation of rhetoric and/ or secondary parameters within this specific cadential process undeniably influences the pretended 'perfectness' of a cadence, and how, by consequence, the different degrees of perfection (a beautiful *contradictio in terminis*, by the way) fundamentally affects the constitution of musical form. I will conclude by discussing the need for a typology of cadences in which rhetorical and syntactical strategies are equally integrated in a non-reductionist, three-dimensional conceptualization.

Zoran Božanić, Faculty of Music, University of Arts in Belgrade
Imitation on Cantus Firmus *in Renaissance Vocal Polyphony*

Composing on the *cantus firmus* was one of the primary contrapuntal techniques in the Renaissance musical practice. Music-theoretical literature so far has mainly been oriented toward the examination of the diachronic aspects of this technique and understanding of various transformations of the borrowed melodic material. However, the issues of counterpoint, connected with the specifics of other voices, i.e. those voices which are composed after the setting of the leading melody – has been little explored. This is particularly evident in imitation, which could be introduced before the entrance of the *cantus firmus* to be interrupted at the moment of its occurrence (with voices still bringing free, non-imitative flow). On the other hand, insofar as imitation is realized while the principal melody is still unfolding, then vertical and horizontal displacements of contrapuntal voices will inevitably occur, depending on the chosen parameters of imitation. This paper, based on the theory of convertible counterpoint, will examine in these particular aspects of imitation on *cantus firmus* and certain modes of its construction.

Ivan Brkljačić, Faculty of Music, University of Arts in Belgrade
Instrumental Theater Observed through Selected Compositions by Mauricio Kagel

Instrumental theatre which is established on the basis of pioneering work by Stravinsky and Schoenberg in the first half of the 20th century, and further stimulated by work of John Cage and his piece *Water Walk* from 1958, has received its truest definition in the work of Mauricio Kagel, who started with instrumental theatre at the initiative of Pierre Boulez.

Observing and searching Kagel's writings about musical theatre, his definition and reference to post dramatic theatre and his critics of traditional opera, we are able to approach the content and meaning of his music, including its inner form. Especially important is observing the so-called conditionality of Kagel's music as a specific confirmation of his musical theatre.

Important elements which anticipate instrumental theatre will be shown in pieces *Anagrama* and *Transicion II*. Elements which define the form of instrumental theatre will be shown in pieces *Sonant* and *Sur Scene* along with detailed description of duel between two violoncellists, with a referee on the percussion will be shown in a piece *Match*. Also, showing some of the fragments of the piece *Staatstheater* will be represented as a particular high-point of Kagel's musical (instrumental) theatre.

General observations of importance of Kagel's work could be very wide, but we can see his influences very concretely in pieces made by present-day composers like Georges Aperghis and Heiner Goebbels, who contribute to The New Music Theatre.

Daniel Brown, University of California, Music Department
A Computer Model of Musical Narrative

This paper describes a computer program, written by the author, that composes musical works using methods from story generators. Story generators are computer programs that write prose narratives; they are algorithmic applications of structuralist narrative analysis as put forth by authors like Propp and Barthes. Comparisons between the implementation of these authors' techniques in story generators and techniques of narrative musical analysis lead to a method of representing formal functions of musical works algorithmically. In particular, a method of encoding certain harmonic, melodic, and temporal musical parameters as variables is described; the formal function of a musical event is then defined as a particular set of values of these variables. This allows the program to generate and arrange musical motifs, gestures, and larger formal units in meaningful ways. While the focus of algorithmically composed music is usually on foreground-level musical events, the described program actually composes works with coherent deep structure.

Luca Bruno, University of Calabria and "San Pietro a Majella" Conservatory of Music, Naples
Toward a Theory of Harmony in the Renaissance: Historical-Analytical Inquiry into Harmonically-Oriented Genres of Sixteenth-Century Secular Polyphony

In Bruno (2008 and 2010), I have dealt with the recognition of a harmonic perspective in the theoretical works and music of the Renaissance, particularly of the Venetian circle around Adrian Willaert (1490–1562).

With this paper, I aim to present a more general theory of Renaissance harmony, one that could even be detailed in a grammar of explicit rules (Baroni-Dalmonte-Jacoboni 1999). Such a theoretical enterprise would represent a tool of reference for the comprehension of mechanisms of harmony during the sixteenth-century.

I will use Willaert's *Canzone villanesche* as a model: rules will be defined as the constraints of practice, the *loci comuni* of building and connecting chords. They will not have a prescriptive status, but a descriptive one. It is through comparison with other harmonically-oriented genres, such as the early madrigal or Lasso's *villanellas*, that these rules will acquire a more normative value as I attempt to draw a line between the expected and unusual, between constant usage and exception.

William Caplin, McGill University, Montreal
Formal Function versus Thematic Content: Mozart's Rondo in D, K. 485

Many current and traditional theories of musical form rely to a considerable extent on thematic content – the specific melodic and motivic material of a work-as a means of identifying the work's formal units. The theory of 'formal functions' that I have developed in connection with my research on classical instrumental music severs this connection between content and form. By means of a detailed analysis of Mozart's Rondo in D, K. 485, a piece saturated to an extraordinary degree with the same thematic content, I show that the differentiation of formal units can be fully projected by musical forces that are independent of the identification of melodic-motivic relationships. Following a brief survey of earlier and recent theories of musical form, with a consideration of the role played by thematic content within them, I present a complete analysis of the entire Rondo (which is actually written in sonata form), emphasizing how the various units of form are organized by harmonic, tonal, and grouping processes and not primarily by melodic-motivic ones. I further point to the distinction between tight-knit (*fest*) and loose (*locker*) organization, concepts originally proposed by Schoenberg and Ratz, as a powerful tool for identifying formal functionality throughout the work.

Wai-Ling Cheong, Chinese University of Hong Kong
Towards a Theory of Synaesthetic Composition: a Case Study of Messiaen's Colour Hearing

There is no established theory on how a synaesthete-composer gifted with the faculty of colour-hearing works with sound-colour associations. We are thus fortunate that Olivier Messiaen (1908–92) leaves us a wealth of information on his colour-hearing experience and keeps vigorous and detailed accounts of his compositional techniques and a repertory of musical ideas cultivated over the years. His treatises, diaries, notebooks of birdsong, prefaces to scores, and liner notes constitute a rich supply of authoritative source material. Above all, the seventh and last volume of Messiaen's *Traité de rythme, de couleur, et d'ornithologie* (published in 2002) contains a systematic delineation of selected pitch structures and colour effects of his compositional materials. In this paper I shall investigate how Messiaen's documentation of his synaesthetic experience may be correlated to his complex compositional techniques, the claimed perception of dazzling colours in music, and the latest neuroscience research on synaesthesia in order to venture into the little known area of synaesthetic composition.

Denis Collins, The University of Queensland, Brisbane
Palestrina's Missa sacerdotes Domini *and Analytical Approaches to Renaissance Counterpoint*

This paper will use Palestrina's *Missa sacerdotes Domini* as a vehicle for assessing emerging analytical approaches to Renaissance polyphony. Two approaches will be considered in depth: John Milsom's extraction of *fuga* cells from polyphonic textures to deduce the level of pre-compositional planning, and Peter Schubert's modular analysis of Palestrina's motets. Palestrina's *Missa sacerdotes Domini* is for six parts of which three are involved in stacked canonic writing in each movement. I will show several challenges still facing the analyst of multi-voice textures in which different combinations of voices maintain imitative strictness to varying degrees. My principal aim will be to formulate an analytical methodology that can uncover the structural principles underlying Palestrina's canonic output.

Mauricio de Bonis, University of São Paolo
Reference and Structure in Henri Pousseur and Willy Corrêa de Oliveira

The reference to historical materials or procedures is a frequent resource in creative processes since the 20th century. Several composers looked for a basis for their creative processes through reference to other works of art, musical styles and materials. One key composer in this practice was the Belgian Henri Pousseur (1929–2009), who since the 1960s opened new horizons in his music by the use of quotations and references. Under his influence, the Brazilian composer Willy Corrêa de Oliveira (b. 1938) started a similar process in his music.

The reference to musical materials and procedures of the past can be seen as a form of metalanguage, in which music history is the object language. In our analysis of works as Pousseur's *Vue sur les jardins interdits* (1973) and Oliveira's *La Flamme d'une chandelle* (1976), we have tried not only to reveal the structural relations between heterogeneous elements, but also to think of them as experiences in musical semantics.

Simon Desbruslais, Christ Church College, Oxford
Towards a Musical Syntax in Paul Hindemith's Solo Viola Sonata, Op. 25/1 (1922)

This paper engages with the compositional processes of Paul Hindemith's complex early style. I focus on the musical building blocks, or syntax, of Hindemith's Solo Viola Sonata Op. 25/1 (1922), and use this work as a lens through which to isolate the characteristic features of his style during this period. I begin with a process of decomposition, reducing segments of Op. 25/1 down to each individual note and phrase, before a discussion of various theories of music which may be utilised to

make sense of the work as a whole. I also use this to problematise and engage with the application of Set Theory, and the general challenges to music analysis posed by this work.

As an additional dimension to my analysis, I examine the music that Hindemith was playing in the early 1920s in order to trace specific stylistic influences and compositional procedures. It is the aim of this paper to offer a detailed contextual analysis of one of Hindemith's favourite early pieces to highlight both his remarkable eclecticism and detailed craftsmanship.

Hong Ding, Chinese University of Hong Kong
Maximally Smooth Cycle and Bian-Fan*: Dilemma of Theory in Practice*

Richard Cohn's seminal article on the maximally smooth cycle (MS-cycle) is widely regarded as a milestone in the impetus towards development of neo-Riemannian theory over the past decades (Richard Cohn 1996: "Maximally Smooth Cycles, Hexatonic Systems, and the Analysis of Late-Romantic Triadic Progressions", *Music Analysis* 15/1, 9–40). In it Cohn discovers the striking fact that of all the pitch-class sets listed in the Fortean table of 1973, only two pairs – the consonant triad (3-11) and its complement (9-11), and the pentatonic collection (5-35) and its diatonic complement (7-35) – can meaningfully operate as MS-cycles. While all except one of them stand out in great prominence in a variety of musical cultures worldwide, Cohn focuses solely on the consonant triad, from which he develops the hexatonic system (6-20). In stark contrast, my paper will address theoretical problems central to the operation of the pentatonic collection as a MS-cycle. I will begin with a comparison of Cohn's MS-cycle and '*Bian-Fan*' (scale-degree-four change), a traditional Chinese music theory that articulates similar theoretical thinking, albeit from the contrastive perspective of pentatonic modulation. While a pentatonic modulation can theoretically be realized through a semitonal shift to or away from an imaginary fourth degree (akin to Riemann's *Leittonwechsel*, which enacts an absentee leading-tone,) any shift of a semitone will introduce an interval that upsets the purity of the pentatonic sound world. I thus argue that '*Bian-Fan*' remains a theoretical speculation alienated from practical consideration. I contend further that since common tone(s) rather than semitone(s) bridge the pentatonic collections in crossing the modulatory path, hearings suggested by Cohn in his discussion of the MS-cycle need also be thoroughly reconsidered.

Carlos Duque, City University, London
Chaos, Utopia and Creation. Analysis of the Dynamic of the System in Music

Music has a particular dynamic of the system, which can be studied thanks to Chaos theory. Analyzing this system and understanding this behaviour (highly sensitive to initial conditions), means to understand the structure and the most important factors throughout a piece.

In this paper I will explore the elements that Chaos theory applies for music analysis, both ontological and epistemological, and I will demonstrate how to analyze complex systems that produce both turbulence and coherence at the same time. In words of Richard Steinitz: "What looks like random behaviour may, from a different perspective, reveal an exquisitely fine structure" (Richard Steinitz, "Music, Maths & Chaos", *The Musical Times,* 137, Mar. 1996, p. 17). I will explore as well, the use of different agents, which take the listener to a multilevel complexity sound experience, arising from the ambiguity and the hypothesis created in the listener himself.

Adam Ferguson, School of Music, University of Leeds
Reorienting Music Theory towards Proto-Narrative Engagement

Contemporary narrative theory can be applied successfully to a wider range of disciplines than was once the case – narratological investigations no longer necessitate appropriation of models and modes of thought derived from the literary arts. Thus, musicology and narratology can be brought into contact without incurring biographical or pseudo-literary bias. This is not to suggest that biographical or programmatic musical analyses are inescapably flawed, but that proto-narrative organisational and interpretative

procedures do not exclusively engender the story-like accounts with which narrativity is traditionally associated. Moreover, recent narratological discourse has stepped beyond the structuralist ideals out of which the discipline grew, newly appealing to the operational parameters of postmodern culture.[1]

This paper will investigate the hermeneutic value of 'the moment' and the nebulous process of artistic engagement considered in proto-narrative terms. Building on the experiences of my own doctoral research and my work as a composer, I propose a theory of composition and analysis based principally on the immediacy of listening, rather than on architectonic predicates or generative compositional systems.

Adrian Foltyn, Academy of Music in Krakow
Harmonic Tension Measure as a Keystone of a New Type of Musical Analysis

The paper presents a method of harmonic analysis rooted in acoustic and neurophysiologic phenomena connected with periodicity detection by the human brain. The method is based on the author's proposed measure of vertical and horizontal dissonance and can be used both for tonal and atonal music. Consequently, a flow of harmonic tension can be observed and analysed by use of statistical and musical means, providing new insight into the form of a given piece.

As an example, Mozart's Piano Sonata KV 570 is analysed by means of the proposed method. Comparing its results to traditional harmonic analysis reveals striking features of the piece's harmonic flow, questioning our current understanding of the role dissonance plays in the sonata form. Further discussion is given to specific issues involved in analysis, such as relativity of the measure, interdependency between vertical and horizontal dissonance, segmenting sound data and ways of flattening results for presentation purposes.

Milica Gajić, Faculty of Music, University of Art in Belgrade
Dragutin Blažek and his Nauka glavnih pojmova muzike (Science of Principal Musical Terms)

Dragutin Karel Blažek (1847–1922), Czech music pedagogue, conductor, composer, music writer and theorist was a music professor at the Teachers' Training School in Sombor for 35 years (1871–1906). As a music writer who published most of his works in literary magazines, Blažek wrote about choir leaders, singers' associations, home music performances, and the pedagogical importance of singing in national schools, thus making a great contribution to Serbian music culture including general views of our church music. Blažek devoted the vast majority of his writings to Jovan Paču, pianist and composer.

Even though his writing style was unassuming, Blažek's criteria in evaluating the achievements of Serbian music were more demanding than those of his predecessors. Blažek's theory of music *Science of Principal Musical Terms* published in Sombor in 1889 was approved and recommended by the Ministry of Education as a textbook to be used in Teachers' training Schools and Girls' Schools. This theory of music was in use for many years. Material found in this textbook is presented in several chapters in a clear, simple, easily understood manner. Although Dragutin Blažek insisted on translating expert terms into the Serbian language, rarely was he satisfied with the results he got.

Marta Grabócz, University Marc Bloch (Strasbourg, France)
Some Aspects of Musical Narratology: The Topic of Walking and its Evolution in the Music of György Kurtág

I. In the first part, I shall present some descriptions of the classical narratology, those useful from a musical point of view: definitions given by Todorov, Bremond, Hénault, Genette, Ricoeur and others.

II. The 'transition' will establish the conditions of analyzing signification and narrativity in music (according to the concepts of *topic*, of *intonation* and of *semes (isotopies)* existing since the decades 1960–1980). The next stage of musicological reflection focuses on the organizational strategies *(narrative strategies)*: the way in which signifying units are linked within the musical form.

III. In the last part, I will try to demonstrate the usefulness of this method by presenting an 'expressive genre' (i.e. a 'topic') in the music of Kurtág, that of *walking*, of *wandering*. By the help of examples taken from his first period (from Op. 2 to Op. 22 and *Játékok* [Games]), I shall give an analysis of the second movement, entitled 'Footfalls' of Op. 44. (*Six Moments musicaux* for string quartet, 2005).

Chelsey Hamm, Indiana University, Bloomington
A Critical Examination of Verbula *in the Berkeley Manuscript*

The Berkeley manuscript (c. 1375) contains five treatises pertaining to medieval music theory, the contents of which are, for the most part, reproduced in other contemporary treatises, with a few notable exceptions. The manuscript first became available to scholars in 1965, when the University of California at Berkeley acquired it on November 30th of that year. Since its discovery, scholars have been plagued by the Berkeley manuscript's oddities – it contains numerous anachronisms and some unique terminology. Medieval music scholars such as Oliver Ellsworth, Richard Crocker, Bonnie Blackburn, Anne Stone, and Klaus-Jürgen Sachs have examined the Berkeley manuscript, answering many questions about this important document.

There is one term however – *verbula* – that appears in the Berkeley manuscript, which does not appear in any other contemporaneous treatises, and which has not yet been examined thoroughly. In this paper I will provide a brief history of the Berkeley manuscript, then will examine the contents of the second treatise, which primarily pertain to the rules and elaborations of simple discant. It is in this treatise that the term *verbula* appears. I will then provide critical analyses of what others have written about this important term, and conclude by providing a new interpretation of it.

Niels Chr. Hansen, Royal Academy of Music, University of Aarhus
Applying Multiple Strategies from Cognitive Music Research to Account for Emotional Experience in Three Subjectively Chosen Excerpts of Strongly Emotion-Inducing Music

In recent years research into music cognition and perception has increasingly gained traction. A fact which is not always realised by music theorists is that, from the perspective of cognitive psychology and empirical methodology, the representatives of the expanding field of cognitive music research frequently address questions and propose theoretical frameworks that ought to have implications for music theory of a more traditional kind. Yet, such cognitive theories and empirical findings have not had radical impact on general analytical practice or the teaching of music theory.

For theorists interested in musical meaning the emotional impact of music has always been a major concern. In this paper I will explore how multiple cognitive theories and empirical findings can be applied to account for emotional response to three subjectively chosen excerpts of strongly emotion-inducing music: Namely Penderecki's 'pain-inducing' *Threnody to the Victims of Hiroshima* (1959–61), Wagner's 'weepie' Prelude to Act II from *Tristan und Isolde* (1859), and the opening bars of Chopin's 'shocking' *Scherzo* no. 2 (1837).

Although ambitious multiple-mechanisms theories have recently been proposed by e.g. Huron (2006) and Juslin & Västfjäll (2008), we still lack a complete and all-embracing theory of musical emotions, and none of the existing ones actually reaches a level of methodological specificity rendering it directly and unambiguously applicable to specific musical scores and recordings. This is an area where music theorists can be instrumental in bridging the gap between cognitive music research and music analysis.

Frank Heidelberger, University of North Texas
Traces of the Past, or Visions of a Bright Future? – Antoine Reicha's Music Theory and Hector Berlioz's Compositional Practice

Hector Berlioz's own narrative about music theory is a fictional construction in order to mystify his own ideal of the composing genius. In his Memoires as well as in his 'melologue' *Lelio* he denounces the 'conservatoire' academism, and promotes the free genius of the romantic composer.

While he heavily criticizes Luigi Cherubini and Jean Francois Fétis, his words about Antoine Reicha are much more moderate, if not positive. Recent research (David Charlton, Julian Rushton, Oliver Vogel) has shown that Berlioz was a fervent student in counterpoint, a class he took with Reicha, and also that many of his innovative techniques in composition and orchestration respectively came from models first conceived and realized by Reicha.

This presentation attempts to create a framework for the connection between contemporary music theory and its influence on Berlioz by analyzing both Reicha's treatises, and some of his music, in order to search for specific traces in Berlioz's compositional output, and moreover, in Berlioz's musical philosophy. This study would ideally contribute to a discourse of the epistemology of music theory in the early 19th century, with regard to musical practice and its superimposed metaphorical meaning.

Ivana Ilić, Faculty of Music, University of Arts in Belgrade
The Dispositives of Music Theory in Serbia: an Outline

In this paper I use Michel Foucault's concept of the *dispositive* (*apparatus*) and its consequent critical elaboration by Siegfried Jäger in order to locate the heterogeneous ensemble of elements which contribute to the present epistemological state of music theory in Serbia, to point to important relations between these elements and to their strategic effects

The dispositive can be understood as the concrete but constantly changing context of the tripartite interplay of: discursive practices (speaking and thinking on the basis of knowledge), non-discursive practices (acting on the basis of knowledge) and manifestations/materializations of knowledge (by acting/doing). Consequently, the dispositive analysis in general includes the analysis of these three aspects of knowledge in connection with one another. An outline of the dispositives of music theory in Serbia will refer both to the discourses about music theory and to the content of Serbian music-theoretical writings.

Aleksandra Ivković, Faculty of Music, University of Arts in Belgrade
Autocitations in the Melodies of Early Romanticists

In the early romanticists' works can be noted melodic segments, or entire melodies, which a composer takes over (cites) from some other piece of work out of his own opus. In contrast to the melodic gestures where the melodic-rhythmic models can occur in several different compositions, but in fact do not represent essentially *voluntary* selection by the composer, in autocitation some melodic segments are by the composer's voluntary intention employed ('rewritten') within a new context (in another composition, a melody 'transfer' from one position to another one). In this situation the opus refers to itself alone, that is, it refers to the concrete work (within its own opus) and, having in mind the fact that the autocitations are often program-directed, a part of the meaning which that work carries is thus being taken over. The features of the cited melody (in terms of rhythmic, metric organisation, then, the melody movement, harmony...) remain preserved. Thus, although they are semantically 'incorporated' (being a part of a wider work's program), when they occur in a melody, the autocitations do not tend to be assimilated with the preceding and following occurrences (events) or to imply some new melodic movements, disrupting its natural continuity in this way. The autocitations frequently act effectively and extraordinary, thanks to the fact that they represent the isolated occurrences (they are not dealt with further in the work), but the actors are melodic harmony at the wider plane and so ensure the stability of the composer's individual style.

Olga Jokić, Faculty of Music, University of Arts in Belgrade
Webern's Sechs Bagatellen *op. 9 from the Perspective of Pitch-class Theory*

The set theory of music (pitch-class theory) by Allen Forte caused many debates in respect to its overall validity. Its strict rules, derived from mathematics, however, seem to completely correspond with some of 20th century atonal music. Pitch class theory tends to show how musical flow which does

not obey the rules of tonal harmony, can be analyzed and perceived, and at the same time show deep, inner techniques that rule the atonal composition – and which inexperienced listener cannot hear in music just by listening to it.

It seems to me that set theory is very applicable to Anton von Webern's music, especially to short musical pieces, because this kind of analysis has special implications on musical form – it is very interesting to see how the form of musical pieces from *Sechs Bagatellen* op. 9 can be reached through this kind of analysis, although listening of these compositions evoke different interpretations of musical form. Therefore, my goal in this paper is to show how set-theory can help bringing fruitful interpretations of Webern's *Sechs Bagatellen*.

Markos Lekkas, Ionian University
Tonic Misconceptions and Tonal Repercussion

Both the term and the notion of the semitone, known for over 25 centuries, makes not only the 12-note music but the music of the common practice period to be, by default, absolutely dodecatonic as well. Yet the music vocabulary of the tonal system curiously claims that seven syllables are enough to describe twelve tones, expressing the total dodecatonic distance as an 'octave', defying even the most basic arithmetic correlations, a perception which constitutes not a lingual but a conceptual lapsus.

Caused by several misconceptions of the quasi metaphysical approach of the 18th century theory, in which "the idea of tonality came as a revelation one early spring afternoon at the woods of Boulogne", occupies steadfastly its place to this day. A theoretical approach which had to invent the false notion of modulation in order to accommodate the caused discrepancy stemming out of the misinterpretation of the function of *musica ficta* tones of the medievals, explaining certain tones of tonality as foreign, requiring thus an intricate system of transitions between invented, fictitious keys.

Sonja Marinković, Faculty of Music, University of Arts in Belgrade
Aspects of Contemporary Methodological Position in Mazelj's Method of Integral Analysis of a Musical Work

The paper presents the genesis and the basic postulates of Mazelj's concept of *integral analysis* used by the Soviet music theory in the second half of the 20th century as a designation of various types of methodology of analysis of musical work and applied to analysis of works belonging to different styles and genres. The concept of integral analysis is connected with Asafyev's *intonation theory*, originating from it as a specific method of approach to a musical work as the central concept in the European professional music from the composer's, the performer's as well as the listener's view point. It is shown how the concept of *integral analysis* problematizes the traditional view of the relations between the methods of musical theory and historiography thus illuminating the aspects of its contemporary methodological position.

Marc McFarland, Georgia State University in Atlanta
Bill Evans and the Limits of Schenkerian Theory

Although the application of Schenkerian theory to jazz has become the subject of several recent monographs and articles, a consensus has yet to be achieved on such an approach to this repertoire. Forte goes so far as to identify scale degree 6 as a viable *Kopfton* and to beam together melodic structures that do not represent linear progressions. At the other end of the spectrum, Larson has critiqued the work of Forte and others, commenting that their departure from Schenkerian orthodoxy seems more apparent than real.

This study focuses on three works of Bill Evans: "Who Can I Turn To?", "My Foolish Heart", and "Goodbye". My Schenkerian reading of these works, following Larson's methodology, is as close to Schenkerian orthodoxy as possible. Specific harmonic and formal aspects of these three works, however, point out that Schenkerian orthodoxy must be modified to a greater extent than Larson

has allowed. It is ironic that the most difficult passages of these works from a Schenkerian perspective–including interruption in "Who Can I Turn To?", the *Ansteig* of "My Foolish Heart", and the prolongation of a single melodic pitch in "Goodbye" – are complicated by some of the most elemental techniques of jazz theory, including tritone substitution and harmonic substitution.

Milena Medić, Faculty of Music, University of Arts in Belgrade
Mia benigna fortuna: Rime sparse *and Scattered Renaissance Discourses on (Musical) Melancholy*

In the years between 1581 and 1599 Luca Marenzio returned several times to Petrarch's double sestina *Mia benigna fortuna* from *Canzonier* modeled after the orphic lamentation. He did so always in the *modus mollis*, producing a kind of scattered musical meditation not only on Petrarchan but also on his own increased preoccupation with death. The consistent return of this as well as other musical gestures like melodic descent, chromaticism, intervallic disjunctions and spirals, fa-mi relations which suggest the Phrygian inflection, emphasize the capture of melancholy, as both the humor and the temperament, in the spiral movement of death through the semantic and structural fields of sestina. Consequently, there is the possibility for the reconstruction of a certain narrative plane of this imaginary multimadrigalian composition with a fine net of poetic and musical relations woven from four of Marenzio's books of madrigals (II a 5, II a 6, I a 4, 5, 6, IX a 5). These relations respond to epochal philosophical and music-theoretical discourses on (musical) melancholy first and foremost in the domain of the therapeutic value of music in the treatment of melancholy. In the paper I shall examine these discursive resounding.

Marcello Messina, School of Music, University of Leeds
James Dillon's Crossing Over: *An Attempt to Conduct a Morphemic Analysis on a Musical Score*

The central purpose of this paper is presenting and illustrating my analysis of James Dillon's piece for solo clarinet *Crossing Over*. The analysis has been conducted treating the musical score as a linguistic trace, and applying analytical procedures that are commonly employed in morphemic analyses.

After briefly presenting the piece, I will introduce the methodology used for the analysis and clarify some of the terminology used. In the central part of the paper, some case studies from the larger analysis of the piece will be presented and a comparison will be carried out between some of the musical patterns observed throughout the score and some morphological phenomena attested in existing verbal languages (including Italian, Sicilian, Serbo-Croatian, Arabic, etc.).

Finally, a brief overview on the whole analysis will be offered and the merits and limitations of the methodological approach employed will be discussed.

Makoto Mikawa, University of Western Ontario
How to Analyze a Multimedia/Interdisciplinary Composition: The Case of Mauricio Kagel's Antithese *(1962, Stage Version)*

In *Komposition zwischen Musik und Theater* that thoroughly examines Mauricio Kagel's early 'instrumental theater' pieces, Matthias Rebstock asserts that a conventional method of music analysis can no longer deal with various forms of graphic notation and instructions for acting in these pieces. Under the circumstances, Rebstock further questions what the main object of analysis would be: the score, performance, or the interaction between these.

Taking these issues into consideration, this paper explores a suitable analytical approach to Kagel's multimedia piece *Antithese: piece for one performer with electronic + public sounds* (1962). *Antithese* embraces a distinct graphic score and the detailed instruction, which are not for the music, but for the performer. In close scrutiny of these components, one can trace an underlying principle of 'serial thought' – not serialist operation – as Pascal Decroupet points out. This particular aspect posits a hint on forming a dialectical scheme to conduct an analysis of the work.

Neil Newton, University of Auckland
Functional Harmony in Schoenberg's Early Post-Tonal Music

When listening to Schoenberg's early post-tonal music one often feels that there is still some sort of functional harmony at play: there seems to be a non-arbitrary system of tension and resolution at work. Certain notes are implied by preceding events and another note would most likely sound wrong. Despite this, Schoenberg's early post-tonal music is often considered to be harmonically non-functional, and this stems from the belief that in 1908 Schoenberg made a complete break from the past. Due to this conceived break, analytical methods used for prior music are often believed to be wholly unsuitable.

Through analyses of pieces from Schoenberg's Op. 19 I will show that this perception is incorrect – that there is still functional harmony at work, and that the origins of this functional harmony lie in tonal functional harmony. Because of this, analyses can be made of how certain notes are implied by preceding events and I will provide a model to illustrate this. My system has similarities with recent analytical investigations of late Romantic music, most notably, those of David Kopp and Daniel Harrison, and also with the perceptual work of David Butler.

It will also be seen that this post-tonal functional harmony is capable of reinforcing form within the music, in a similar fashion to that achieved in tonal music. I will use methods developed by both William Caplin and Kofi Agawu for the analysis of form in Classical music to demonstrate this.

Dimitar Ninov, Texas State University, San Marcos
The Craft of Harmonization

Harmonization is the most fascinating field in the study of harmony – its ultimate goal and its highest challenge. To develop good practical skills in harmonization one has to explore the realm beyond part-writing and analysis, and to enter the field of creativity and strategic planning. The purpose of this paper is to offer strategies that will help to decipher a melodic contour in terms of harmonic implications; to convert a melodic line from a puzzle into a profile with clear guiding points. The style involved in the offered harmonizations is mostly based on the so-called common practice period that stretches from J. S. Bach to the standard popular melodies of today, including examples of jazz harmonization.

Filip Pavličić, Faculty of Music, University of Arts in Belgrade
The Modulation from Major Key to its Upper Mediant and the Meaning of Emotional Distance in the Works of Robert Schumann

The aim of this article is to examine the role of modulation from a major key to its upper mediant and how this is related to forming the meaning of *emotional distance* in selected sections of vocal and instrumental works by Robert Schumann (1810–1856). I will apply contemporary methods for analyzing meaning in music by Robert Hatten, Eero Tarasti, Anthony Newcomb, Lawrence Kramer, as well as Ernst Kurth.

The great German poet Friedrich von Hardenberg Novalis (1772–1801) considered the very essence of romanticism to be found in the notion of *distance*, whose various manifestations can be summed up in three kinds of romantic experiences: *distant mountains, distant people, distant events.* According to Berthold Hoeckner, these notions of Novalis correspond with three archetypal images of the epoch: *spatial distance, emotional distance and temporal distance.* The analysis will start by examining selected sections of Schumann's vocal works, in which a semantic correlations is formed between the literary motive of *emotional distance* and the key scheme which highlights the modulation from major key to the key of its third degree. The aim of analysis is to illuminate and explain the intriguing paradox between the theoretical closeness of these tonalities (first degree fifth relationship) and the meaning of *emotional distance* in the forming of which, in these sections, this key relation plays a crucial role. Following that, an attempt will be made at establishing the relation of 'expressive doublings' between these sections and

various sections of *Piano Concerto in A minor*, op. 54, which, according to Lawrence Kramer, can help create 'mutually-referential' relations between works of similar content.

Małgorzata Pawłowska, Academy of Music in Krakow
The Story of Romeo and Juliet Liberated from Words – Narratological Analysis of Works by Tchaikovsky and Prokofiev

The history of music knows tens of significant works inspired by the Shakespearean tragedy of Romeo and Juliet. Most of them (i.e. works by Benda, Bellini, Gounod, Berlioz and Bernstein) combine literary text with music, mostly with the use of the opera genre. However, the symphonic poem of Tchaikovsky and the ballet by Prokofiev transpose Shakespeare's drama into purely instrumental music. Also Berlioz in his dramatic symphony consciously chose to deprive the most significant scenes of any text because he believed that music alone is a more versatile and sensitive tool for expressing feelings than when combined with a text.

I will interpret *Romeo and Juliet* by Tchaikovsky and by Prokofiev in the narratological perspective, mostly with the use of Greimasian method, as well as with reference to P. Ricoeur's concepts of narrative. From musicological studies, I will discuss writings of E. Tarasti and M. Grabócz.

The structure of Shakespeare's drama itself, with exposed oxymorons, is a highly interesting subject of narratological research; as such it will become a starting point for musical interpretations. The story of Romeo and Juliet situates us within the scope of opposite values and meanings, constituting the basis of Greimasian semiotics. The question "How could they be inter-semiotically transposed into instrumental music?" seems to be a daring one.

Aleksandar Perunović, Academy of Music, Cetinje
Bach's 'Sonata' Form

Substitution of dramatic sentiment by dramatic action, which, according to Charles Rosen, was introduced by musical Classicism, began with the appearance of the Galant Style around the third decade of the 18th century, while the indications of so called *sonata principle,* as an important factor in this conceptual change, already started to appear at the end of the 17th century.

Just like the many syntheses evident in Bach's creativity (polyphonic–homophonic, artistic–natural, spiritual–profane, *stile antico–stile moderno*, mixtures of genres and forms etc.), the two concepts mentioned above coexist in Bach's creativity in the sense that the representation of (one) dramatic sentiment remains actual regardless of the sometimes strongly pronounced influence of the sonata principle as the carrier of dramatic action.

As a final product of such conjugation, the *sonata principle* reaches in some of (to be truthful, not too numerous) Bach's creations its own formulation, specifically in the shape of one specific (proto)type of sonata form which could, like Scarlatti's, be called Bach's.

As examples, on which this interpretation will be based, a couple of representative keyboard compositions will be used from both books of J. S. Bach's *The Well-Tempered Clavier* as well as his *Inventions*.

Georgia Petroudi, European University at Cyprus
Working towards the 'Ideal': Hindemith and the Journey of the Marienleben *songs*

"The strong impression that the audience was left with at the première – I personally did not expect anything of this sort – made me realize for the first time in my musical career the actual importance of ethical aspects in music and the moral responsibility of the artist: having given my best by working on *Das Marienleben,* it still was not good enough to count as perfect. I began looking at an ideal of writing a kind of music that would be as noble and faultless as possible; something that *Das Marienleben* itself would serve as a paradigm for this ideal. This both sentimental and struggling attitude towards an already completed work led to carefully attempted improvements."

Paul Hindemith's song-cycle *Das Marienleben*, based on a setting of Rainer Maria Rilke's fifteen-part cycle of poems of the same name, on the story of the Virgin Mary's life, is an example of a work which was radically revised from the root after its publication. The two different *Marienleben*, also bring to the surface two different 'Hindemiths'. The quarter-century gap between the two published versions (1922–23 to 1948) and the inevitable evolution of Hindemith as a composer, proved catalytic to the formation of the second *Marienleben*, which proceeded from a very different compositional concept. The first *Marienleben* derives from Hindemith's youth, as his compositional approach was defined by the audacity and boldness of his twenty-seven years of age. The second *Marienleben*, on the other hand, is the composition Hindemith was working on during the formulation of his *Series of Tones* and it is a refined product of thorough calculation and consideration. What added to the discussions regarding the two versions of the *Marienleben*, is a comprehensive supplementary essay/commentary written by Hindemith on the publication of the revised song-cycle. Paradoxically enough, the composer went to great efforts to explain the rationale behind the work put towards the construction of the revised *Marienleben*, expressing his preference of the second over the first version. Furthermore, he provided a helpful insight into the way he perceived the composition, giving analytical details regarding the overall structure, tonal and thematic schemes, thus making the second *Marienleben* more approachable for interpretation and analysis. The rewriting that went into these songs, in order for Hindemith to achieve his 'ideal' is fascinating and even perplexing, proving an exciting phenomenon to study and analyse.

Ira Prodanov Krajišnik, Nataša Crnjanski, Academy of Arts, University of Novi Sad
Identity of the Rhetorical Gesture in Music

Relying on the theory of musical gesture (Hatten, Lidov, Cumming, Zbikowski, Pierce...) and recent research in the domain of cognitive semantics supporting the parallel between human expressive gestures and musical gestures (energetic 'shaping through time'), the authors endeavor to discover the identity of the rhetorical gesture as a concept belonging to a wider category. The examination of this phenomenon is directed towards: 1) establishing the concept of the 'rhetorical gesture'; 2) its deconstruction as *motion that conveys certain meaning;* hence, 3) determination of its signifying functions which correspond to signals and (up to a point) indices; and 4) individual properties which bring about its emancipation from other categories of musical gesture. Regarding the last point, the authors emphasize the fact that the identity of the rhetorical gesture is largely determined by the context of musical processes, and that it is not always possible to talk about *purely rhetorical gestures*, for they frequently merge with other categories (thematic, stylistic, strategic, spontaneous, dialogic). Since the authors open the possibility of regarding the rhetorical gesture as a question of *universality*, there is a latent need for redefining the concept, a need that becomes more manifest when the said phenomenon is observed outside the realms of classical and romantic rhetoric. By adducing a number of examples, the authors will directly point out the importance of the role that the rhetorical gesture plays in the process of understanding and interpreting the flow of music and will emphasize the necessity of redefining its identity in connection with the broader application of the theory of musical gesture. The authors' aim is not to break with the framework of our present knowledge of this phenomenon, but rather to offer a more elastic interpretation.

Predrag Repanić, Faculty of Music, University of Arts in Belgrade
What is Hiding at the Foundation of the Obscure Edifice?

Is canon a technique in its own right?
What can become and be a *cantus firmus*?
When is the *cantus firmus* the canon itself (the resolution of the canon) and what are *cantus firmus*-based canons?
When is the *cantus firmus* missing from the canon, and yet there is work with *cantus firmus*?

When is the *cantus firmus* the foundation of the canon and when does everyone build their own houses, indeed the whole streets on the same foundation?

(Or: where Old Masters right when they claimed that Art is based on practice?)

We will try to answer the above questions through the proposed classification of compositional procedures in which the *cantus firmus* is treated canonically.

Anica Sabo, Faculty of Music, University of Arts in Belgrade
The Concept and Function of Energy in Music – Interference between Theoretical Thought and Compositional Poetics in the Works of Berislav Popović

The term energy, which is used to broadly define the power, intensity, and the specific inter-dependence of elements in a process, is often employed in interpreting the realization of the music flow. This is why terms such as energy potential, energy flow, energy charge increase or decrease and the like are often used to define certain situations in a music work. This paper raises the question of identifying an analytical procedure capable of specifying the examination of energy in music. The starting points for these considerations are Berislav Popović's theoretical study *Music Form or Meaning in Music* and his works, particularly the composition *A Play of Shadows* for wind quintet. Berislav Popović's creative output is at the same time a theoretical treatise of sorts. The penetration of elements of one thought system into another, and *vice versa*, will serve as a basis for identifying analytical procedures for examining energy in the music flow.

Atila Sabo, Faculty of Music, University of Arts in Belgrade
Encounter of Tonality and Atonality on Lorelei Rock in Dmitri Shostakovich's Fourteenth Symphony

Dmitri Shostakovich's Fourteenth Symphony contains eleven movements which correspond to a song cycle based on the poetry of Rainer Maria Rilke, (1875–1926), Federico Garciá Lorca (1898–1936), Guillaume Apollinaire (1880–1918) and Wilhelm Küchelbecker (1797–1846). Inspired by the composition of Mussorgsky *(Songs and Dances of Death)*, Shostakovich expresses his protest against death in a very expressive way.

His harmonic language, which is very interesting from the analytic point of view, is moving between tonal and atonal music space. Modified tonal relations and their interaction with atonal segments are the basic principle of contrast and they make a crucial influence on a musical work as a whole.

This paper examines different tonal and atonal principles of tone organization, with the aim of discovering influences of their interaction in the narrative of the third movement of Shostakovich's Fourteenth Symphony (*Lorelei*).

Herbert Schneider, Musikwissenschaftliches Institut der Universität des Saarlandes
Antoine Reicha: an Avant-gardist and Visionary of Romaticism or Dreamer?

In his early, non published treatises written in German (Hamburg, probably before 1799, Vienna ca. 1802–1806) and French (Paris, 1810–1813), Anton Reicha broke fresh ground in several ways and in different fields. First, concerning music esthetics (influence of natural science, 'scientific ways' of composition; instead of esthetics he uses the term 'philosophy') and ethics of composing and of the position of music in the state and society (what music and musical education should provide; independence of the composer, no compromise with the opera houses and a public looking just for amusement etc.). Second, he proposed many technical renewals in harmony and tonality, melody and variation techniques, modern counterpoint, measure or metrics.

Dimosthenis Spanoudakis, Aristotle University of Thessaloniki
Manuscript Dionysiou 564: Palaeographical Description, Calendar Study, Transcriptions and Musical Analysis of Chants in Honor of Saint John Chrysostom

The present study discusses specific problems and tendencies in the analysis of Byzantine Music. For this purpose the *Sticherarion* Dionysiou 564 from the year 1445 AD was selected. It is a highly important manuscript written by *Gregorios Mpounis Alyatis,* Cantor of the Great Church of Christ during the years of the fall of Constantinople (1453), transmitting the Old Byzantine style of this repertory (cf. Stathis Gregorios & Alexandru Maria)

The study includes:

1) Palaeographical description of the Manuscript

2) The calendar for the Cycle of the Twelve Months (*Menologion*) &

3) Initials of the chants for October-November - December

Dionysiou 564 is compared with Ambrosianus A 139 (1341 AD − Leon Padiatis), which represents the Standard Abridged Version of the *Sticherarion* (cf. Alexandru Maria) and with the actual Greek *Menologion.*

There have been identified more than 20 feasts and more than 10 chants (months October November) which are not included in the Standard Abridged Version.

4) Analysis of chants in honor of Saint John Chrysostom

Redactions for Dionysiou 564 and Ambrosianus A 139 (fully developed Middle Byzantine notation) are compared with Sancti Sepulcri 708 (19th century − *Chourmouzios Chartofylax* − New Byzantine notation) which include the large musical *exegesis* rescued in the New Method by the Three Teachers (1814 AD). This comparison shows the traditional way of the analytical decoding the old stenographic notation.

Jan Philipp Sprick, Hochschule für Musik und Theater Rostock
Model-based composition in Mozart's Aria "Vorrei spiegarvi, Oh dio", KV 418

Mozart's Aria "Vorrei spiegarvi, Oh dio" is an interesting example for the influence of compositional models on Mozart's compositional process. The object of detailed investigation is the very unusual orchestral introduction of the piece that depicts the emotional ambivalence of the female protagonist in a subtle way. In the paper I try to analyze Mozart's individual compositional decisions in the light of existing models. The overall approach is therefore to suggest an analytical approach that uses these models in order to contour structural irregularity.

Ana Stefanović, Faculty of Music, University of Arts in Belgrade
Topoi et structure narrative dans Proserpine *de Lully*

La communication est consacrée à l'examen de *Proserpine* (1680), huitième tragédie en musique de Lully, née de sa collaboration avec Philippe Quinault. L'examen part cependant d'une supposition plus générale: que la tragédie en musique lullyste puisse être envisagée non seulement à partir de son contexte historique, politique, social, et non seulement à partir de l'angle technique/musical, mais aussi eu égard à sa fondation dans la dimension symbolique de l'opéra comme fait artistique. Le champ de la signification de la tragédie en musique sera considéré à travers le réseau formé par les *topoi* musicaux et littéraires, les gestes rhétoriques initiant leur formation, et aussi à travers leurs relations influençant la disposition narrative de l'opéra. La position à part de *Proserpine* dans l'opéra lullyste, œuvre distinguée, d'une part, par la complexité de son aspect symbolique, et de l'autre, par les configurations de signification et style très affûtées, permet et incite une approche focalisée sur l'analyse stylistique et narrative. L'examen sera élargi par des exemples d'autres opéras qui permettront d'émettre l'hypothèse que la cohérence de l'opus dramatique de Lully est largement due aux plateaux stylistiques et narratifs récurrents. Ils n'empêchent pas cependant que les modifications subtiles et complexes assurent la dimension historique de la création du fondateur de l'opéra français. Plusieures méthodes d'analyse seront croisées dans l'examen proposé.

Kalliopi Stiga, University of Athens
The 'Female Figure' in the Theodorakian Work

Athena, Antigone, Electra, Medea, Lysistrata..., here are some of the protagonist-women in the theodorakian output.

By setting in music the poetical works of the greatest Greek and foreign poets, the eminent Greek composer, politician and thinker Mikis Theodorakis has put into song the insane love of a girl for a man, as well as the tender love of a woman for her child, the lamentation of a mother before the lifeless body of her son murdered during a labor demonstration, as well as the courage of the fighting woman. Thus, Mikis Theodorakis has succeeded to underline the important role of the woman in contemporary society and to transform the Greek woman into an international symbol of generosity, pride and bravery.

The aim of this paper is, through a musical-poetical analysis of several works of Mikis Theodorakis specifically chosen, to present the various facets of the female figure in the theodorakian work.

Srđan Teparić, Faculty of Music, University of Arts in Belgrade
The Interpretation of Tonality in Terms of Symbols – the Relationship between the Language and Style in Several Examples of Music in the First Half of the Twentieth Century

The interpretation of tonality in terms of symbols – the relationship between language and style is evident in several examples of music from the first half of the 20th century.

While studying the tonal semantics of the first half of the 20th century, it should be taken into consideration that the denotation of traditional tonality points to a certain reference. In this sense, at the level of denotation into consideration are to be taken definite emotions, affects and similar, that a certain tonality evokes. In the selected examples from the music of Stravinsky, Prokofiev, Honegger and Bartok, it will be shown that the freely chosen linguistic stylistic patterns of the past are being transcended onto the level of denotations or are only partially marked in the traditional sense, while the denoted occurs in a new, resemanticised context. The language, based on the principle of a new kind of denotation changes its semantic features in connection with its original reference, so that it could be stated that signs within it, as well the language itself, acquires a symbolic status.

R. C. Tyagi, independent scholar
Evolution of Absolute Scale of Music

Impedance mismatch on the two sides of eardrum and the asymmetric displacements around its mean position coupled with the nonlinearity associated with non-Hookean behavior of muscular fibers, act as rectifier to the sinusoidal stimuli entering the ear canal. Fourier analysis of such rectified and distorted output signal transmitted to the inner ear will contain harmonic as well as subharmonic components of the input frequency and will be intrinsically recognized by brain as having the simplest frequency ratios of 2 : 1 : 0.5 which would correspond to the higher and lower octaves respectively. The ability of the brain to detect monaural beat frequencies below the arousal threshold of Alpha-waves and its ability to recognize the simple frequency interval of 2, provide parameters which lead to the development of a musical octave which is independent of the subjectivity of the observer as the phenomenon of beats and the coding of the frequency ratio for detection as octave both take place at the tympanic membrane before being communicated to brain. Frequencies of such octave form a geometric series with a geometric mean of $2^{1/22}$. For the maximum frequency of audible beats as 7 Hz, the tonic frequency of this octave turns out to be 249.937 Hz. Divisions of this 22-tonal octave into 7 parts (natural divisor of π) and into 5 and 12 parts (as pentagonal numbers of 22) lead to the Heptatonic, the Pentatonic and the Chromatic scales respectively. Such a chromatic scale does not suffer the anomaly of comma and displays perfect circularity. Normalization of this derivation to a tonic frequency of 256 Hz shows close relationship with the frequencies used in the just and the tempered scales of western tradition.

Jasna Veljanović Ranković, Faculty of Philology and Arts, University of Kragujevac
Blending of Binary, Ternary, Scarlatti and Classical Sonata Forms in the Minuet

The present paper will discuss the blending of forms that appear in baroque and classical minuets for piano. Music-theoretical literature has frequently pointed out the presence of the sonata principle in minuets that appear as movements within classical sonata cycles. This paper, however, dismisses the established classical sonata form as the starting point for the study of the minuet; i.e. the idea that "the slow movement has absorbed everything from sonata form" as propounded by Charles Rosen. On the contrary, the roots of the blending of these forms should be sought before the classical sonata form has been established, in the minuet from the baroque suite.

I will point out sonata elements in minuets by J. S. Bach, D. Scarlatti, J. Haydn and W. A. Mozart, and demonstrate the affinity between compositional procedures in baroque and classical written in binary, ternary, Scarlatti and classical sonata forms. The aim of this paper is, therefore, not only to point out the blending of these forms, but also to examine the possibility that a specific type of classical sonata form characteristic of slow movements be regarded as derived from the baroque minuet.

Rebecca Au Sau Woon, Chinese University of Hong Kong
Chance – 'Change' – Cage and the I Ching

As one of the oldest and most translated books worldwide, the ancient Chinese book of *I Ching* has attracted contemporary composers to derive from it divergent compositional techniques. Ironically, it was a Westerner rather than a Chinese who made the first serious attempt to read into the *I Ching* a myriad of compositional possibilities. The most notable composer to have drawn on the *I Ching* as a major source of inspiration is likely to be John Cage (1912–1992). As a pioneer in the use of chance in music compositions, Cage is known to have found the *I Ching* a revelation when he was working on the *Concerto for Prepared Piano and Chamber Orchestra* (1950–51). Having experimented with chance techniques in the third movement of the *Concerto*, Cage then took them further in his next work, the *Music of Changes* (1951).

James Pritchett, David Nicholls and other Cage scholars have examined Cage's use of chance operating systems in these two works; nevertheless, the critical importance assumed by the *I Ching* concept of 'change' in the music is largely overlooked. Armed with a close reading of the *I Ching*, I propose to map out a new way to decode the *Concerto* and the *Music of Changes* as music of 'change' rather than sheer 'chance'. I contend further that a comparison of these two works in the light of the *I Ching* helps disclose how the factor of 'change' mutated over time in Cage's music.

Man-Ching Yu, independent scholar
The Pitch-Class Formation of Joseph Schwantner's Distant Runes and Incantations

This paper explores the pitch-class formations of the orchestral work *Distant Runes and Incantations* composed by Joseph Schwantner in 1983 which contributes to his distinctive style and is attributed to his exclusive use of particular set-classes. It argues that the majority of pitch materials in the piece are based on six prominent introductory motives which are made of the subsets of the hexatonic collection (set-class 6-20) as well as the diatonic set-class [027], an important sonority of Schwantner's recent works. Despite chromaticism associated with this well-known hexatonic set-class [6-20], a favorite of Schoenberg, Webern and Babbitt, Schwantner manages to forge a unique sound attributed to the subsequent amalgamations and interactions of hexatonic, triadic, and diatonic materials, an important feature of Schwantner's later works to date.

Hexatonic and diatonic elements serve as the basis for synthesizing various sorts of motivic materials and interval chains throughout the piece. Hexatonic set-classes [014] and [015] as well as interval classes 1 and 4, the core of the hexatonic collection, along with triad, diatonic set-class, and diatonic collection play crucial roles in constructing varied and developed motivic materials, as well as transformed and mutated motivic materials. In these motives the tonal quality of triad and diatonic

materials together with ic4 intermingle with the rather chromatic quality of the hexatonic subsets [014] and [015] along with ic1 to generate the unique sound in Schwantner's work. The coherence and consistency of his distinctive harmonic vocabulary are accomplished by the unification of materials through complementary relationships, pitch-class invariance, and his use of ic4 and ic1 to govern the large-scale background structure and motivic transposition. All in all, *Distant Runes and Incantations* demonstrates Schwantner's defined use of the hexatonic collection to create a genuinely distinctive harmonic language.

Miloš Zatkalik, Faculty of Music, University of Arts in Belgrade
Aleksandar Kontić, College of Applied Arts and Design, Belgrade
Is There a Wolf Lurking behind These Notes – The Unconscious Code of Music

The present paper starts from a psychoanalytically founded theory about the existence of two domains of reality: one associated with conscious processes and formal logic, the other related to subjective reality wherein a great deal of functions are linked to unconscious psychic processes. A considerable share in the artistic creative act and aesthetic experience belongs to the latter, and this implies temporary regression, i.e. abandoning the functions that belong to the conscious domain of the psyche.

In this sense, we postulate that this regressive motion can be conceptualized as multi-layered: at the most superficial level creative regression remains close to conscious processes and verbal concepts, as is the case in literary arts. A middle layer belongs to visual arts, which abandon the domain of words, conceptualizing creative fantasy through visual images. According to the proposed model, the most archaic layer of mental functioning belongs to music, which abandons not only verbal representation but visual images as well, operating within the mode of auditory tensions, or the organized sound.

The second part of the paper deals with the question of structure and function of the organized sound. Since according to its position within the imaginary "mental space" music is highly saturated with unconscious processes, musical structures should perforce posses the attributes characteristic of the most archaic psychic functioning, described by psychoanalysts as condensation, fragmentation, reduplication etc.

The third part of the paper demonstrates isomorphism between the products of the unconscious psyche and musical structures, and also the means by which they give rise to aesthetic pleasure, by enabling the mastering of auditory tensions, and consequently, the affect of pleasure.

To corroborate these assumptions, we analyze dream as the purest product of unconscious functioning, pointing first to isomorphism of dream and music form, and then arguing that it is precisely the processes of fragmentation, condensation etc. that enable the mastering of affect and the sense of pleasure. A paradigmatic instance of a dream – from Freud's famous study on the Wolf Man – is analyzed in order to demonstrate the relevance of the above stated assumptions.

Bian Zelli, independent scholar
Rob Waring: At This Point, in Time...

Algorithmic music has always been an important part of electroacoustic music since its emergence in the 1970s. Not only from a hermeneutic point of view, but also even in respect to theoretical analysis, this music has been a challenge for many musicologists. The following paper will approach this challenge from a theoretical perspective and analyze the work *At This Point, In Time...* (1996) by Rob Waring (American composer living in Oslo) to demonstrate the methodology and perspectives on such an analysis. *At This Point, In Time...* (1996) was composed as the first piece of music for Sonomatrix, an instrument which was conceived and built at the same time by the composer. The work was successfully premiered at The International Exhibit of Electronic Art (Electra 96) in Norway and later at the International Computer Music Conference in Thessaloniki/ Greece in September 1997. Sonomatrix is an Installation, which consists of 64 small loudspeakers placed in 8 rows of 8 speakers each. The loudspeakers rest on the floor pointing upwards, such that the audience can wander
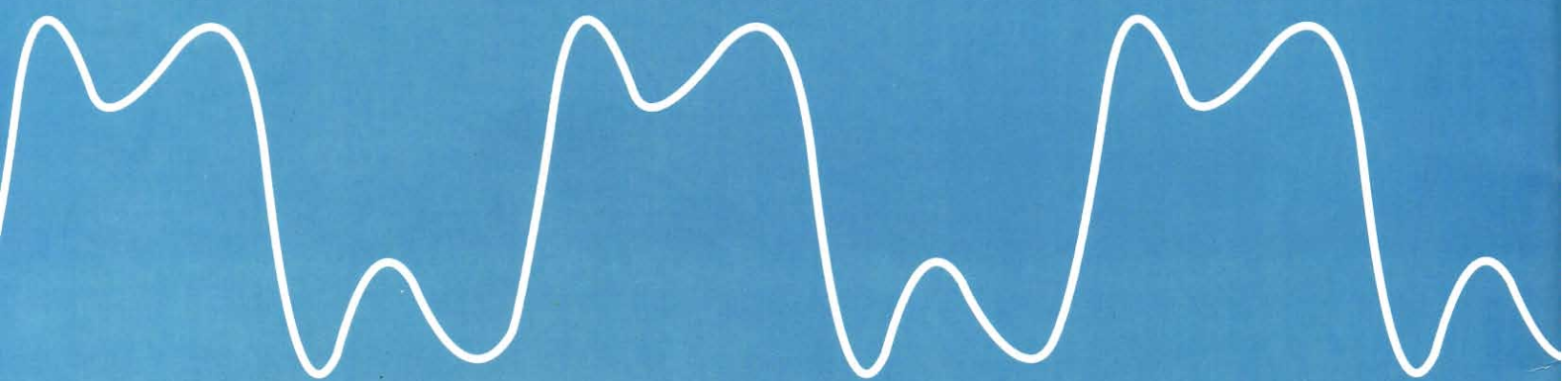
about within the matrix, surrounded by sound. The composition consists mainly of 9 organically built up algorithms, which run continuously in a loop. These algorithms represent different relationships between space and sound and are setup in an order, which by means of spatial, duration, and tempo contrasts provides a musical form. The composition consists of 7 sections with 9 different algorithms. The analysis uses graphics, charts and computer demonstrations to explore the musical function of the algorithms both in micro and macro perspective.

Participants:

Marko Aleksić
Faculty of Music, University of Arts in Belgrade

marco77marco@gmail.com

Gregorios Anastasiou
Institute of Byzantine Musicology, Athens

gr_anastasiou@yahoo.gr

Michael Baker
University of Kentucky

mrbake00@email.uky.edu

Senka Belić
Faculty of Music, University of Arts in Belgrade

pajaiboga@ptt.rs

Pieter Berge
University of Leuven

Pieter.Berge@arts.kuleuven.be

Zoran Božanić
Faculty of Music, University of Arts in Belgrade

bozanic@sbb.rs

Ivan Brkljačić
Faculty of Music, University of Arts in Belgrade

dbrkljacic@sbb.rs

Daniel Brown
University of California, Music Department

dalabrow@ucsc.edu

Luca Bruno
University of Calabria and "San Pietro a Majella"
Conservatory of Music, Naples

lucabruno77@hotmail.com

William Caplin
University McGill, Montreal

caplin@music.mcgill.ca

Wai-Ling Cheong
Chinese University of Hong Kong

cwl@arts.cuhk.edu.hk

Denis Collins
The University of Queensland, Brisbane

denis.collins@mailbox.uq.edu.au
denis.collins@uq.edu.au

Mauricio de Bonis
University of São Paolo

mauriciodebonis@gmail.com

Nataša Crnjanski
Academy of Arts, University of Novi Sad

natasacrnjanski@live.com

Simon Desbruslais
Christ Church College, Oxford

simon.desbruslais@gmail.com

Hong Ding
Chinese University of Hong Kong

hongding1@gmail.com

Carlos Duque
City University, London

musicalia@musicalia.com

Adam Ferguson
School of Music, University of Leeds

afergler@gmail.com

Adrian Foltyn
Academy of Music in Krakow

adrianfn@gmail.com

Milica Gajić
Faculty of Music, University of Arts in Belgrade

milgaj2002@yahoo.com

Marta Grabócz
University Marc Bloch (Strasbourg, France)

grabocz@club-internet.fr

Chelsey Hamm
Indiana University, Bloomington

chelseyhamm@gmail.com

Niels Chr. Hansen
Royal Academy of Music, University of Aarhus

nch@musikkons.dk

Frank Heidlberger
University of North Texas

heidlberger@unt.edu

Ivana Ilić
Faculty of Music, University of Arts in Belgrade

ivanastm@ptt.rs

Aleksandra Ivković
Faculty of Music, University of Arts in Belgrade

ivkovic.aleksandra83@gmail.com

Olga Jokić
Faculty of Music, University of Arts in Belgrade

olga_jokic@yahoo.com

Aleksandar Kontić
College of Applied Arts and Design

akonti@vektor.net

Markos Lekkas
Ionian University

vega@otenet.gr

Sonja Marinković
Faculty of Music, University of Arts in Belgrade

sonja.marinkovic@gmail.com

Marc McFarland
Georgia State University in Atlanta

musmjm@langate.gsu.edu
mmcfarland@gsu.edu

Milena Medić
Faculty of Music, University of Arts in Belgrade

milmed@EUnet.rs

Marcello Messina
School of Music, University of Leeds

M.Messina@leeds.ac.uk

Makoto Mikawa
University of Western Ontario

mmikawa@uwo.ca

Neil Newton
University of Auckland

newton.neil@gmail.com

Dimitar Ninov
Texas State University, San Marcos

mitko27@sbcglobal.net

Filip Pavličić
Faculty of Music, University of Arts in Belgrade

fpavlicic@yahoo.com

Małgorzata Pawlowska
Academy of Music in Krakow

gosiapawlowska@wp.pl

Aleksandar Perunović
Academy of Music, Cetinje

aquarius4s@yahoo.com

Georgia Petroudi
European University at Cyprus

G.Petroudi@euc.ac.cy

Ira Prodanov Krajišnik
Academy of Arts, University of Novi Sad

iraprod@ptt.rs

Predrag Repanić
Faculty of Music, University of Arts in Belgrade

sto-repa@EUnet.rs

Anica Sabo
Faculty of Music, University of Arts in Belgrade

isabo@sbb.rs

Atila Sabo
Faculty of Music, University of Arts in Belgrade

atilasabo@gmail.com

Herbert Schneider
Musicology Institute of the University of Saarland

he.sch@t-online.de

Dimosthenis Spanoudakis
Aristotle University of Thessaloniki

dimosmusic@yahoo.gr

Jan Philipp Sprick
Hochschule für Musik und Theater Rostock

jan.sprick@gmx.net

Ana Stefanović
Faculty of Music, University of Arts in Belgrade

ast@EUnet.rs

Kalliopi Stiga
University of Athens

kallistiga@yahoo.gr

Srđan Teparić
Faculty of Music, University of Arts in Belgrade

aka@yubc.net

R. C. Tyagi
independent scholar

rc_tyagi2000@yahoo.com

Jasna Veljanović Ranković
Faculty of Philology and Arts, University of
Kragujevac

veljanovic@microsky.net

Rebecca Au Sau Woon
Chinese University of Hong Kong

ausauwoon@cuhk.edu.hk

Man-Ching Yu
independent scholar

manchingyu@msn.com

Miloš Zatkalik
Faculty of Music, University of Arts in Belgrade

mzatkali@eunet.rs

Bian Zelli
independent scholar

bijanzelli@gmail.com

Music Theory and Analysis - The 9th International Conference
Department of Music Theory, Faculty of Music, University of Arts in Belgrade,
Serbia