

Edited by Pieter Bergé, Klaas Coulembier
Kristof Boucquet, Jan Christiaens

Programme



Eighth European Music Analysis Conference
17-20 September 2014

Wednesday 17 September

University Hall
09.00 Registration

University Hall, Promotion Room

10.00 Opening of the conference

10.15 Keynote Lecture 1: Hermann Danuser Horizons of Metamusic: The Case of Richard Strauss (page 16)

Leuven Beer Reception


00.28 	00.14 	00.08 	01.08 	01.12 	03.12 	02.28 	01.28 
Session 6B Harmonic Plasticity and the Modelling of Musical Motion in Tonal, Post-Tonal and Jazz Idioms	Session D Harmony 19th - Early 20th Century	Session 12 Music Analysis and the Body	Session E Music Theory around 1900	Session C Schoenberg, Webern & die Folgen	Session 6C No Orientalisms! Four Regional Approaches to Harmony: Russian, Azerbaijani, Polish and Chinese	Session 10 Meter in the Moment	Session 1A Fétis and Music Theory
<p>14.00 José Oliveira Martins Introduction: Harmonic Plasticity and the Modeling of Musical Motion in Tonal, Post-Tonal and Jazz Idioms</p> <p>14.30 Miguel Ribeiro-Pereira Modulatory Consciousness: A Plastic Paradigm for Understanding the Conception and Perception of Tonal Space</p> <p>15.15 Daniel Moreira Harmonic Motion in Post-Tonal Music: Voice-Leading, Set-Class Progression and Functional Change</p> <p>16.00 <i>coffee break</i></p> <p>16.30 Paulo Perfeito Jazz Harmony and Plasticity: Chord-Scales, Nonfunctional Progressions and Modulatory Fields</p> <p>17.00 José Oliveira Martins Multi-Layered Harmony and Plasticity in 20th-Century Music</p>	<p>14.00 Michael Baker Some Instances of 'Dominantized Tonics' in Romantic German Song</p> <p>14.30 Heather Platt Searching for the Tonic in Brahms' Lieder</p> <p>15.00 Benedict Taylor Navigating Grieg's 'Harmonic Dreamworld': Tetrachordal Harmonies and Added-Note Voice-Leading in <i>Haugtussa</i></p> <p>15.30 <i>coffee break</i></p> <p>16.00 Damian Blättler A Voicing-Centered Approach to Additive Harmony in Music of 'la Belle Époque'</p> <p>16.30 Ellen Bakulina Tonal Duality and the New Russian Choral School</p> <p>17.00 Olga Sologub The Slippery Slide: Reconsidering the Concept of 'Wrong Notes' in the Music of Sergei Prokofiev</p>	<p>14.00 Vincent Meelberg Composing the Body Electric: The Bodily Aspect of Using Software in Music Creation</p> <p>14.15 Stacey Sewell Embodiments of Making: Breath, Phrase and Entrainment in Electroacoustic Music</p> <p>14.30 Joshua B. Mailman Experimental Pragmatic Approaches to Interactive Music Systems Inspired by Music Analysis</p> <p>14.45 Discussion</p> <p>15.00 Nicholas Reyland Classing the Musical Body: Empathy, Affect and Representation in BBC TV's <i>The Royle Family</i></p> <p>15.15 Rebecca Thumpston The 'Feel' of Expansion: Embodying Musical Growth</p> <p>15.30 Michael Klein Musical Affect as Vital Bodily Force in the Work of Deleuze and Guattari</p> <p>15.45 Discussion</p> <p>16.00 <i>coffee break</i></p> <p>16.30 Workshop</p>	<p>14.00 Stephan Lewandowski 'Back to the Future' - The Music Theorist Heinrich Josef Vincent (1819-1901) and his Polemic against Figured Bass</p> <p>14.30 David Byrne From Function to Transformation: Sigfrid Karg-Elert (1877-1933) as Proto-Neo-Riemannian</p> <p>15.00 Ji Yeon Lee Ernst Kurth's Climax Theory and its Application to Wagner Analysis</p>	<p>14.00 Matthew Arndt A Non-Tonal Problem in a Piece by Schoenberg (Op. 19 Nr. 2)</p> <p>14.30 Aine Heneghan Schoenberg's Sentence</p> <p>15.00 Sebastian Wedler On the Genealogy of Webern's Lyrical Physiognomy</p> <p>15.30 Irina Snitkova Webern's Symphony, Op. 21: 'Lyrical' or 'Symbolical' Geometry?</p> <p>16.00 <i>coffee break</i></p> <p>16.30 Christine Dysers A Cellular Approach to Schönberg: Bernhard Lang's <i>Monadologie VII ... for Arnold ...</i> (2009)</p> <p>17.00 Bruce Quaglia Nono's Schoenberg: Early Serial Constructs in the <i>Variazioni Canoniche</i></p>	<p>15.00 Philip Ewell Octatonic or Diminished? Russian Modal Interpretations of Stravinsky's Pitch Organization</p> <p>15.30 Imina Aliyeva Azerbaijani Modes: Their Evolution and Manifestation in Traditional and European Genres (Cognitive Approach)</p> <p>16.00 Maksim Serebrennikov Response 1</p> <p>16.15 Nikola Komatovic Response 2</p> <p>16.30 <i>coffee break</i></p> <p>17.00 Kenneth Smith Szymanowski's Local Mythologies</p> <p>17.30 Ying Wang/Gesine Schröder The Sinicization of Riemann's Concept of Harmony via Soviet Music Theories</p> <p>18.00 Wei Zhang Response 3</p>	<p>14.00 Rowland Moseley Hypermetric Analysis, Hypermetric Performance, and the Idea of Projection</p> <p>14.40 John Paul Ito Nascent Hypermeter in Bach: The Development of Style and Perception</p> <p>15.30 <i>coffee break</i></p> <p>16.00 Markus Neuwirth Revisiting Hypermetrical Ambiguity: Real-time Perception and Expectancy Formation</p> <p>16.45 Danuta Mirka Harmonic Schemata and Hypermeter</p> <p>17.30 Edward Klorman Meter as Agency: Performing Metrical Manipulations in Chamber Music</p> <p>18.15 General Discussion</p>	<p>14.00 Thomas Christensen Fétis and the Origins of Tonality</p> <p>14.45 Rémy Campos Propositions pour une histoire des pratiques théoriques: le cas de François-Joseph Fétis</p> <p>15.30 Anne-Emmanuelle Ceulemans François-Joseph Fétis et la notion de progrès en musique</p> <p>16.15 <i>coffee break</i></p> <p>16.45 Chikako Osako Concepts of Organization in François-Joseph Fétis' Writings on Harmony</p> <p>17.30 Nathan John Martin Fétis' Historicism</p> <p>18.15 Suzannah Clark Fétis' History of First Principles</p>
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20.00 Conference Dinner

Session 6C

No Orientalisms! Four Regional Approaches to Harmony: Russian, Azerbaijani, Polish, and Chinese

Wednesday 17 September
15.00  Russian room 03.12

Session Convenors

Gesine Schröder
Kenneth Smith

Contributors

Imina Aliyeva
Philip Ewell
Nikola Komatovic
Gesine Schröder
Maksim Serebrennikov
Kenneth Smith
Ying Wang
Wei Zhang

Harmony tends to be discussed as a global phenomenon which subsumes its regional varieties. Due to its significance in Western music and music theory it is generally specified historically (modal Renaissance harmony; major-minor-tonality and so on), sometimes classified by genre (Jazz etc.). But for centuries, individual chord-types were named after landscapes, regions, even towns or nations (the Neapolitan or the classes of augmented sixth chords, newly including the Swiss and Australian), and were often named for ease of reference rather than regional colour *per se*.

The session *No Orientalisms!* is dedicated to phenomena found in the first half of the 20th century, descending from scales or harmonies that are born from an aspiration to create a regional (or even national) colour, each refusing to function as orientalisms. Ewell's and Aliyeva's contributions concentrate on harmonic phenomena, which are bound to scales (the application of the cognitive approach allows Aliyeva to present a conception of Azerbaijani modes like micro- and macro-schemata), while Smith demonstrates how specifically regional scales can flower into more global conceptions of harmony, along dualistic Riemannian lines. Wang & Schröder reconstruct how Riemann's concept of harmony became the fundament for the harmony lessons in wide parts of Eastern Europe, the Soviet Union, but also in the former socialistic brother states. Using the example of China it will be shown that in the course of its sinicization, Riemann's theory was stripped of all characteristics that discriminated it from other concepts, not least its dualistic aspects.



6C

Subsession 1

Chair: Gesine Schröder/Kenneth Smith

- 15.00 Philip Ewell
Octatonic or Diminished? Russian Modal Interpretations of Stravinsky's Pitch Organization
- 15.30 Imina Aliyeva
Azerbaijani Modes: Their Evolution and Manifestation in Traditional and European Genres (Cognitive Approach)
- 16.00 Maksim Serebrennikov
Response 1
- 16.15 Nikola Komatovic
Response 2
- 16.30 *coffee break*

Subsession 2

Chair: Gesine Schröder/Kenneth Smith

- 17.00 Kenneth Smith
Szymanowski's Local Mythologies
- 17.30 Ying Wang/Gesine Schröder
The Sinicization of Riemann's Concept of Harmony via Soviet Music Theories
- 18.00 Wei Zhang
Response 3
- >18.30