Progression in the First Tableau of Stravinsky's Petrushka

Works of Igor Stravinsky are often considered as featuring stasis, fragmentation and disintegration, especially those from his Russian period. Discontinuity in Stravinsky has been regarded as one of the major characteristics of musical modernism. With the case of Petrushka, Jonathan Cross insists on its lack of continuity while acknowledging its 'coherence' based on Richard Taruskin's finding of 'progression' from C through D, E to F# in the second tableau. It is as yet still unclear how the work progresses in certain parts such as the first tableau.

With an analysis of the first tableau of Petrushka, this paper proposes that a sense of continuity and progression is to be discovered in the metric and rhythmic cellular groupings, rather than in pitch organization. Stravinsky creates a special sense of continuity, achieved not through unified textures or pitch/tonal progression, but through manipulation of cellular groupings in relation to degrees of order. Tension and release may then be explained based on the Law of Prägnanz in Gestalt psychology, through various degrees of order resulted from cellular process.

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A/V Requirements: Projector and Speaker

Large-scale structure in Sergei Prokofiev's Piano Sonata No. 8 in B-flat.

While the larger part of musicological study on Sergei Prokofiev remains within the field of biography, the analytical study of his music has seen a growing interest in recent decades. Three scholars in particular have published analyses challenging some simplistic, tonally-biased ideas expressed about Prokofiev's music in earlier literature. Neil Minturn focuses on the structural properties of certain pitch-class sets; Richard Bass explores the interpretation of chromatic phenomena within an expanded framework of tonal functions; while Deborah Rifkin seeks to address the purpose behind unusual chromaticisms with her theory of structural motifs. Their findings shed light unto hitherto unexplained phenomena in Prokofiev's music, while supporting the existing observation that his musical style consists of an eclectic mixture of classical and modern elements.

One area of study which has received relatively little attention is the large-scale construction in Prokofiev's works. While some scholars have noted that Prokofiev has a tendency to employ clearly defined classical forms, the exploration of the harmonic forces conventionally governing these forms has been taken for granted. I believe this is a significant over-sight, as the composer's harmonic exploits traverse a much richer array of keys and dissonances than is usually contained within the forms which he employs. My paper will suggest a way of reconciling Prokofiev's use of classical forms with his chromaticised harmonic language by positing a neo-Riemannian background for his Piano Sonata No. 8. I will attempt to show how such a reading might be useful for discussing the music's expressive and functional gestures.

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A/V Requirements: Projector with cable for PC and audio output Piano/keyboard

The (an)other hero: Different strains of the 'heroic' in the music of Beethoven's Middle Period

Scott Burnham begins the Introduction to his seminal monograph Beethoven Hero thus, "… the specific style that has come to define the nature of Beethoven's accomplishment is his heroic style, a style to which only a handful of his works can lay unequivocal claim: two symphonies, two piano sonatas, several overtures, a piano concerto." Truly enough, the works Burnham alludes to contain some highly original features—unprecedented in the music before Beethoven's time, or even in early Beethoven—that make them stand out from the rest and entitle them to the 'heroic' tag. There are, however, certain other pieces of music from this period that reveal some further novel traits which could be argued as being heroic or acts of heroism, traits that do not announce themselves quite so boldly, but lie subtly entangled with the music for the musical archaeologist to unearth.

While the warrior hero of the Eroica Symphony and the tormented individual of the Fifth have, deservedly, enjoyed ample scholarly attention, possibly less has been said about the protagonist in the Fourth Piano Concerto, whose exploits lie not in battleground heroics but in shepherding his troops, especially in the second movement, famously likened to Orpheus taming wild beasts; or in the Violin Concerto, where he, almost verging on the Shelleyan Skylark, quickly ascends to his lofty pedestal of the solo instrument's higher registers and looks down sympathetically upon the "mortal" orchestral world below; again, in the Pastoral Symphony he is more of the hero of Wordsworth, finding solace amidst the forces of nature. This paper will be an attempt to examine some of the contrasting strands of the heroic strain found in works like these from Beethoven's Middle Period.

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A/V Requirements:

Agawu, Clarke and Spitzer: Towards a Psychoanalytic Perception of Beethoven's Op. 132

When Adorno refers to a development that is "hinted at" and "broken through" in his 1948 comment on Beethoven's late music, was he reflecting upon his own persistence to synthesize stylistic differences? Such a faculty of music analysis can be directed to the psychical dialectic between the individual and the universal.

This short paper is an attempt to identify the long list of discursive methodologies invented and practised in the past century as coherent with the post-structural application of psychoanalysis. Various ways of listening have been theorised by such illustrious scholars, in alphabetic order, as Adorno (structural), Agawu (topical), Chua (alterity), Clarke (ecological), Schenker (teleological) and Spitzer (mimetic). Yet, what unites this assemblage of musical metaphysics is arguably the associative signification of the human psyche.

By reconfiguring our brains and senses to these analytic doctrines, the Lacanian ordering of the imaginary and symbolic becomes intrinsic to the act of listening, whether conscious or unconscious. Relying on the musicologists' auditory perception to the first movement of Beethoven's String Quartet Op. 132, this paper ekes out the psychoanalytic repercussions when analytic beings confront the musical object.

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A/V Requirements:

'A more tuneable Speaking': Secco Recitative in English, 1700-1710

The first decade of the eighteenth century was a period of great change for English recitative. In the space of six years, John Eccles, the Master of Musick, moved away from Purcellian arioso in his setting of William Congreve's masque The Judgement of Paris (1701) and produced a unique and successful secco recitative in Congreve's Semele (completed 1707), one of the most significant attempts at all-sung English opera after the Italian manner. This paper will examine how, in light of the success of Thomas Clayton's Arsinoe (1705), the collaborative approach of Congreve and Eccles to the construction of the libretto and setting of recitative was consciously influenced by the emerging Italianate style. Clayton and Eccles's interpretation and adaptation of existing Italian models of secco recitative by composers including Giovanni Bononcini, Jakob Greber and Johann Christoph Pepusch will also be analysed and discussed. Evidence suggests that Pepusch's Six English Cantatas (published by John Walsh in 1710) were performed earlier in the decade, perhaps even before Arsinoe. These may therefore have provided the first examples of Italianate secco recitatives sung in English on the London stage and would have offered Eccles a more effective and valuable precedent than Clayton's poor attempts.

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A/V Requirements: CD player and computer with Microsoft PowerPoint (preferably with internet access)

Performing the Simulacrum: The Performances and Re-Compositions of the Early Music Ensemble Red Priest

There are numerous debates about the performance of historical music within a modern-day setting, with the most famous being those of the Historically Informed Performance movement. At the heart of many of these debates is an attempt to balance the desire to remain faithful to the works of the past with the need to create an enjoyable and meaningful experience for contemporary listeners. This paper examines the performances of Red Priest, an unconventional and highly charismatic Early Music Ensemble, who re-compose a predominantly Baroque repertoire into virtuosic themed performances, such as their "Pirates of the Baroque" show. Through these performances, Red Priest construct their own performance personae which prioritise their own contemporary subjectivities over a fidelity to historical practices. It also addresses how in so doing, Red Priest engage with many of the same issues as the Historically Informed Performance movement, but arrive at strikingly different solutions to them.

Through a series of brief performance analyses and transcriptions, I will show that in both their performance practices and alterations to scores of composers such as Bach and Vivaldi, Red Priest work to create new, twenty-first century performances of historical texts. Thus, in reference to theories by Jean Baudrillard and Fredric Jameson, I argue that Red Priest create simulacra of past performances, which function "to seek history by way of our own pop images and simulacra of that history, which itself remains forever out of reach." (Fredric Jameson, Postmodernism, or, The Cultural Logic of Late Capitalism (London: Verso, 1991) 25)

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A/V Requirements: PowerPoint and audio examples

Gesualdo's madrigal Mercè grido piangendo – A Set-Theory Analysis

The music of Don Carlo Gesualdo, Prince of Venosa, (1566 – 1613) is often violently chromatic and, although conceived modally, regularly disregards strict modal theory in a manner typical of his time. Yet, one aspect of his music that links this modal ambiguity with modal theory, and indeed to even his most chromatic passages, is his use of interval structure. Composing using patterns of intervals originating in modal theory and the sixteenth century understanding of ancient Greek music, Gesualdo gives a unity to his music through his use of interval structure. One way of elucidating these interval structures is by set-theory analysis.

Despite set-theory analysis being developed as a tool used for the analysis of twentieth and twenty-first century works, its efficacy in describing the interval patterns with which Gesualdo used to compose is evident when applied to Mercè grido piangendo (Book V, 11). This madrigal is the complaint of a rejected lover.

In spite of the fact that the madrigal is composed in the Phrygian mode, there are few indicators of this, until one looks at the interval structures and finds them characterised by Phrygian qualities. Then, in turn these interval patterns play a role in the construction of the chromatic passages right through to the final cadence, constructed almost entirely of semitones. The interval patterns define the entire madrigal giving a unity to the voice of the speaker's protestations. Through the analysis of Mercè grido piangendo in this paper, I will give an example of how Gesualdo uses interval structure and discuss the implications it has for a hypothesis on Gesualdo's compositional procedure.

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A/V Requirements: Powerpoint with sound

Formal Design and Interpunction in C.P.E. Bach's Concerto First-Movement Form

The concertos of Carl Philipp Emanuel Bach has been the subject of numerous studies in the past. These studies, however, all shared the tendency to allocate Bach's concerto first-movement forms to the either of two historically dependent categories: the progressive, claiming him to anticipate later classical practices, or regressive, showing him to retarate so-called Baroque models. Even when observed through eyes informed with recent developments in the study of musical form one is ought to encounter difficulties 'pigeon-holing' Bach's concerto first-movements. When juxtaposed with contemporary eighteenth-century German music theory and available historical evidence of Bach's compositional process this apparent formal entanglements seems nevertheless to resolve into a set of simple procedures.

In this paper I present an adjusted model for the analysis of Bach's concerto first-movement form applicable on works pertaining to his Belrin period drawing on both, modern advancements in the field of music theory and historical sources. Through this reciprocal reading of modern and early music theory I will contend, as Carl Dahlhaus already hinted, that historical sources are not only appropriated by modern theorists, but rather that modern theory also condition our understanding of these sources.

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A/V Requirements: overhead projector

Rubbra's Homage to Teilhard de Chardin

Edmund Rubbra's Symphony No. 8, composed 1966–68, carries the inscription 'Hommage à Teilhard de Chardin'. In this paper I will consider Rubbra's enthusiasm for the writings of the French Jesuit geologist and palaeontologist, whose fusion of evolutionary theory with Christian theology challenged traditional Roman Catholic thinking during the mid-twentieth century. Teilhard considered the universe to be in a constant, dynamic process of 'becoming', converging on an Omega point that he identified with Christ. He likened this Christ-centred cosmogenesis to a spiral, whose symmetrical, tapering shape implies that the process is not an indiscriminate gathering towards unity, but involves direction and selection. For Rubbra, Teilhard's writings 'opened so many doors, and gave to the history of man a purpose that I always instinctively felt was there … that I wished to pay homage to [him] in the best way that I could, through a symphony' (Dawney, 1971). I will explore some of the ways in which Teilhard's theory finds musical expression in Rubbra's symphony. Concentrating on the last movement, I will draw on the methodology of set theory analysis to examine the main themes and their place within what Rubbra (1970) described as 'a progressive contraction of intervals' throughout the symphony, and apply James Hepokoski's rotational principle to an analysis of its form.

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A/V Requirements: Powerpoint. Facility to play either embedded music clips in powerpoint or CD

Re-Reading Schubert's Goethe: Multi-layered Time and Cross-Referentiality in SChubert's Op. 3

Schubert's songs are usually discussed with Deutsch numbers that are chronologically ordered. Although publication matter was important to the nineteenth-century composers, the fact that Schubert published his works attaching opus numbers has been marginalised. This paper aims at searching for the new musical/textual meaning in Schubert's Goethe setting by examining his opus numbers which were published during his lifetime. Newly generated musical and textual meanings which arise in the course of grouping separately composed works will be scrutinised by analysing the correlation of the individual pieces in each collection. Also, this process of analysis will also trace how the composer 're-read' Goethe's poetry by studying how opus collections were created by the composer.

Schubert's op. 3 (1821), including Schäfers Klagelied (D. 121), Meeres Stille (D. 216), Heidenröslein (D. 257), and Jägers Abendlied (D. 368), is the first published collection which contains more than one piece, unlike the previous opuses. When read not as an independent, but rather as an integral work, they are recreated into a collection filled with a rich web of cross-references. Simultaneously, the configuration of op. 3 reveals how Schubert re-read Goethe's text and transformed it into his own text. In this paper, the possibility of the analytical and hermeneutical power, predicated on the historical aspects surrounding Schubert's op. 3, is examined. Eventually, the historical importance of Schubert's opus collections as well as the malleability of musical meaning through interpretation will be reconsidered.

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A/V Requirements: Projector and Audio

Destination, path, hesitation: issues of scale, structure and unity in György Kurtág's Kafka Fragments

what we call a path is hesitation (Kafka Fragments, 3.6) "The closed circle is pure." (Kafka Fragments, 3.7) The above texts come from adjacent movements of the Kafka Fragments and demonstrate two readings of the work's structure. The hesitation of 3.6 could be that of the composer, unable to create a single, flowing work, instead stumbling as he starts each movement, leaving only a series fragments. 'The closed circle is pure' provides an altogether different interpretation: the work is unified, and moreover is a circle generated from the ever-changing direction of its movements.

The Kafka Fragments represent the extremes of Kurtág's treatment of scale. At an hour, this is Kurtág's longest work to date, yet it is split into 40 movements and scored for only violin and soprano. From the shortest fragment at 14 seconds, to the longest at 7 minutes, the division of time is an important factor, and is intrinsically linked to the idea of (dis-)continuity.

The notion of fragment will be explored through an analysis of the work, with an exploration of its intricate use of structure and scale as a starting point. The use of longer movements as 'keystones' holding the more fleeting fragments in place will be investigated, taking into account textual and thematic consistency. The degree to which Kurtág creates a unified whole with his idiosyncratic 'fragment form' will be tested to provide some insight into this enigmatic piece.

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A/V Requirements: flying cable for audio (3.5mm jack) connected to sound system. Flying VGA cable connected to projector.

Following its Inception: The symbiosis of film and music in Memento.

For my Masters study at Bangor University I am writing a dissertation on the relationship between music and film in Christopher Nolan's films. For this conference I would like to present a stripped down version of my dissertation which still provides the same depth of study, but focuses my theory on one specific film rather than the entire output of the director. My dissertation draws on many of the existing film music theories, including Gorbman, Chion, Kalinak, Cook, Flynn et al.

In the presentation, I will outline my new model which gives a new perspective on film music theory, specifically on the way in which image and music interact. The essay addresses the relationship between the composer and the director and the direct impact that has on the effectiveness of the film. I am hoping to develop my ideas further in a PhD thesis to be titled 'How and why music interacts with film: a creative and theoretical guide to modern film music and its many meanings'.

In the presentation, I will outline my new model which gives a new perspective on film music theory, specifically on the way in which image and music interact. The essay addresses the relationship between the composer and the director and the direct impact that has on the effectiveness of the film. I am hoping to develop my ideas further in a PhD thesis to be titled 'How and why music interacts with film: a creative and theoretical guide to modern film music and its many meanings'.

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A/V Requirements: , overhead projector, speakers

Analysing Multimedia Dissonance in Film

Drawing on Sergei Eisenstein in his exploration of film as an 'art', David Bordwell describes the use of music as 'an expressive quality [unifying] both image and sound.' This concept of expressive unification has been shared and repeated by numerous theorists, from both musical and film backgrounds, but it is only recently that this idea has begun to be questioned. If music's only function is to unify multimedia and express emotions to the audience, then how do we account for instances where the soundtrack contradicts the visual signifiers? And how can we analyse them, given that the current analytical models look primarily for moments of consonance?

This presentation will explore the formation of a new model, which synthesises the theories of Jan LaRue, Philip Tagg, and Bordwell to create a coherent method of data extraction that prioritises neither image nor music. Analysis of this data will draw from the theories of Nicholas Cook and Michel Chion, who have respectively discussed instances of multimedia dissonance for functional or emotional effect. This fusion of interdisciplinary analytical approaches should enable us to determine the exact effect which dissonance between multimedia creates in film. The model will then be used to examine a scene from La Cité des Enfants Perdus, to demonstrate how comparative analysis of visual and sonic data will enable us to comprehend, and generate new readings of, a film's content and meaning.

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A/V Requirements: Microsoft Powerpoint on computer with USB port; Speakers (connected to computer)

Beyond Essence, The Given and Determinacy ... In Fact, Beyond the Philosophy of Music!

In the hands of some key thinkers in the philosophy of music, meaning in music became something that needed to be 'grasped', just like other essential truths such as the ontology of the work and 'correctness' in terms of musical performances. Peter Kivy explains that the way to grasp such truths is through conceptual analysis, the analysis of 'precepts and propositions' associated with music. It follows that through conceptual analysis, meaning becomes married to essence. As Willard Quine observed, 'Meaning is what essence becomes when it is divorced from the object of reference and wedded to the word'. However, the great impasse of continental aesthetics, if not the whole of modernism, was to overcome such an essentialist approach to meaning by engaging precisely with these 'objects of reference' as well as disassociating meaning from the word in order to bring it into the realm of the unconcealment of the world.

By asking why so many problems exist when we explore musical meaning, this paper will aim to shed light on the issue by focussing on the contrasting approaches to music that exist within modern philosophy. It establishes just how difficult it is to overcome these tensions and the issues that surround musical meaning. Indeed, the significance of this paper is that it shows that any attempt to surpass these problems would be nothing short of an attempt to overcome some of the fundamental problems of current musicology, music analysis and, indeed, modern philosophy.

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A/V Requirements: Projector (if possible)

On Music's Nonconceptual Ontology: beyond objects

Through reviewing work in philosophy, psychology and musicology I suggest music is a nonconceptual- and thus essentially meaningless- phenomenon. I review a number of broadly conceptual approaches that pre-suppose music can be treated as a reified object (Debellis and Boretz) and argue that flaws in each argument respect a common failure to respect music's fundamental ontological truths.

That objectifying discourses seem inappropriate when explaining music is consistent with the view that music is nonrepresentational and irreducibly subjective- consisting in unmediated feeling. To support this conclusion I invoke the work of various philosophers and musicologists who seem to share the intuition that music's effect is intrinsic to (the perception of) sound itself, while holding wider views that diverge dramatically (Kant, Samson, Cage, Cook, Hanslick, Scruton). Additionally I point to a growing area of research in music psychology that explicates music as a nonrepresentational, embodied phenomenon (Clarke, Johnson, Zbikowski, Bigand and Poulin-Charronnat, Jones, Stevens and Byron)

Wider opportunities and influence for music's investigation may be brought to bear by the rejection of objectivist approaches. Music could be regarded a (very well studied) form of nonconceptual content or qualia, thus helping inform the debate on phenomenal consciousness- often described as the 'what it is likeness' of experience. It may also indicate the limits of explanation by demonstrating that there are such things- as pervasive and valuable as music- that are just of a different kind to whatever one is at liberty to reify as an object.

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A/V Requirements: powerpoint

Bodies at Play: Agency in Elgar's Cello Concerto

In his poem 'The Dry Salvages', T. S. Eliot observed that 'you are the music/While the music lasts'. In this paper, I explore this notion by examining senses of agency in the opening movement of Elgar's Cello Concerto (1919). Musical agency is a poorly defined concept, oft alluded to, but rarely explored with any tenacity in the musicological literature. My doctoral thesis aims to develop a theory of agency in musical performance, framed within the wider discourse of music narratology. Here, I focus specifically on embodied agency, with analytical and theoretical consideration of the rising scale in the Concerto at bar 32. Examining corporeal responses to the scale, I draw on the theories of Roland Barthes and Arnie Cox to demonstrate how the listener becomes involved in the teleological struggle implicit within the scale, embodying the music as a form of persona. In theorising the listener's agential response, I assign the term 'intra-agency' to denote the fluid location of the agency: neither within the work nor listener, yet reliant on both. The concept of intra-agency demonstrates the distinction that must remain between the listener's consciousness, and their projection of a consciousness into the music. It also serves to illustrate how the invocation of agency might act as a gateway to a narrative interpretation of the Concerto.

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A/V Requirements: PowerPoint and CD player

Narratological duplicity in Strauss' Die Fledermaus

Strauss' Die Fledermaus has a light-hearted plot based on the Viennese festival, Fasching. The celebrations are marked by heavy drinking, masked balls and social levelling, themes inherent in the operetta leading to intrigue, misdirection and mistaken identity, both accidental and purposeful. The duplicitous nature of this plot is ostensibly frivolous but a topical analysis of the musical narrative leads to the recognition of a satirical subplot based on Wiener Schmäh ["Viennese charm", referring to their often ironic or mocking humour] in which Strauss employs the topical equivalency of leitmotif to highlight the immoral and artificial natures of the characters. At every major development of the intrigue, with each new lie, Strauss has used one of the two topoi associated with Austrian national identity: the waltz or the polka. The use of these topics in this way redoubles their significations; not only do they signify to the audience that a duplicitous act has occurred, but the original high-class associations of the waltz combine with this notion of duplicity to give an ironic view of aristocratic Vienna.

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A/V Requirements: powerpoint and CD player.

The Manifestation of Theatrical Elements in the Music of Mozart's Operas: An Analytical Approach to Operatic Dramaturgy

We have good evidence that Mozart was a man of the theatre. The letters to his father Leopold show that the young Mozart was not only fascinated by the genre but also sensitive to the elements of drama, noting on one occasion that an aside, while perfectly natural in a spoken play, would be 'unnatural' in opera, where words are sung and often repeated. The present study attempts to examine the ways in which theatrical elements (e.g., soliloquy, aside, repetition, pace, pause, and silence) are worked into the music of Mozart's operas. The manifestation of these elements in opera is alluded to in W. H. Auden's work, and deliberately identified and elaborated by Edward T. Cone and Carolyn Abbate, but their accounts are not so much analytical as phenomenological. The central argument of the current study takes the position that, while there is much to gain from this ontological view, some questions are better approached by analytical considerations: Does a textual closure always coincide with a musical cadence? How easily or laboriously does a character achieve it? And what does it mean dramaturgically for a character to 'cadence'? In short, then, drawing on the work by A. C. Bradley and David Lewin, this paper aims to answer the following question: What implications does reading opera in theatrical mode by means of music analysis have for singers, stage directors, and most crucially, spectators? A close reading of select scenes from two major operas by Mozart—Idomeneo (1781) and Le nozze di Figaro (1786)—suggests that, for him, the dramatist is still the composer.

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A/V Requirements: Data projector for video output from laptop, Speakers for audio output from laptop, (The presenter will travel with his own laptop.)

The kick inside: 'Groundless' cycles and unattained aspirations in Kate Bush's 'Wuthering Heights'

Nicky Losseff's 1999 reading of 'Wuthering Heights' suggests the "The duality of the song's 'tonic' keys mirrors the duality of the two worlds … echoing the concept of home for Cathy and Heathcliff" (Losseff, N. (1999) 'Cathy's homecoming and the other world: Kate Bush's Wuthering heights', popular music, 18(2), 227-240). Whilst such a reading may prove attractive, the exploration of the songs modality and a careful application of Neo-Riemannian theories allow for a reading that accurately maps the teleology from 'other world' to 'home', both musically and lyrically. The paper will show how the harmonic language is used as metaphor for groundless other worlds, aspirational journeys and a thwarted desire for 'home', revealing an intimate relationship between music and text.

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A/V Requirements: PowerPoint presentation and audio examples from a CD.

Metrical Dissonance in the First Movement of Brahms's Piano Trio in C Major, Op. 87: Conflicts and Non-Maximal Resolutions

Recent work on analysis of rhythm and metre in common-practice works has followed two main paths: the mapping and comparison of different metric states, and exploration of the consonance-dissonance analogy with the pitch domain. The latter field, 'metrical dissonance' or 'metrical conflict', investigates displacement and hemiola-type features ('grouping dissonances'), and the ways these can be used similarly to pitch dissonance, including processes of tension, expression and formal articulation. The subtlety and complexity of Brahms's harmonic language has been investigated in depth by theorists and analysts; when we investigate the rhythmic-metric domain we find that his music is equally sophisticated.

This paper applies recent theories (particularly by Harald Krebs and Richard Cohn) to the first movement of Brahms's Second Piano Trio. A particular metrical feature which I term 'displaced hemiola' becomes motivic. The main theme receives particular attention; in its five tonic appearances it appears in various metrically dissonant guises. I argue that these chart a path from vagueness to ambiguity, and that eventual non-maximal resolution of metrical dissonance creates a larger tension for the following movements to resolve.

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A/V Requirements: projector etc and also a means of playing musical examples

Structural Organisation and Harmonic Vocabulary in Piano Sonata No. 2 by Carmelo

Chevalier Maestro Carmelo Lorenzo Paolo Pace (1906-1993) was a prominent twentieth-century Maltese composer whose extensive output comprises stage works, orchestral works and much chamber music. His compositions are notable for their radical stylistic departure from the norm typically employed by his Maltese contemporaries, who mostly confined themselves to writing Catholic liturgical music in a conservative tonal idiom. Working largely in isolation, Pace evolved a complex post-tonal language which evinces intriguing similarities with the styles of Schönberg, Bartók, Hindemith, Skryabin and other modernist figures. This paper aims to focus on Piano Sonata No. 2, written in 1973, which exemplifies the most characteristic traits of his musical language. I propose to examine in particular the kinds of harmonic resource that Pace typically employs and his approach to large-scale structural organisation. Despite the work's title, the sonata does not display a notable indebtedness to nineteenth-century precedents, but is cast in a single movement comprising several linked sections that share musical material. As I hope to demonstrate, Pace displays a considerable degree of originality and inventiveness in solving the problems of achieving formal unity in an extended instrumental work in a post-tonal idiom. To date, Pace's music remains largely unknown and unperformed even in his native Malta, which undoubtedly deserves rediscovery and sympathetic appraisal.

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A/V Requirements:

Music, Politics, and musical analysis: A possible combination in the acousmatic composition "Concréletra" written by Marcelo Carneiro.

This work intends to use the musical analysis as a tool for understanding the relationship between music and politics, and their social consequences. For this task I chose a acousmatic musical work where there is clearly this relationship, the piece "Concréletra", written by the young Brazilian composer Marcelo Carneiro. This work uses texts by Che Guevara and Mikhail Bakunin with the theme "freedom", and the composer builds the music into dialogue with these texts. This dialogue is done from the full text or from electro-acoustic manipulations on parts of the texts. Our intention is, from the musical analysis suggested by Toffolo, which builds its model from the crossing of the "Traité des objects musicaux" Schaffer for analysis of the sound object itself, and the ecological model of listening suggested by JJ Gibson, as proposed for the analysis of works using soundscapes, evidencing the musical syntax suggested by the composer of this work and, thus, discuss the possible socio-political impacts that it could have on different individuals in society. As this work is very extensive (about eighteen minutes long), and the chosen method of analysis involves the analysis of each separate sound object, I selected only those musical moments that possessed words of Che Guevara, because I thought these are the moments that consolidate the syntax of the work. For a more specific analysis of sound objects created "scores" from the Fourier analysis (FFT) generated by the free software Raven Lite 1.0.

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A/V Requirements: . 1 data show with simple sound system for listen the musical examples of my analysis.

Auditory Stream Segregation and Grouping Structure: Perceptual Organization of the Minimal Works «Piano Phase» By Steve Reich and «Phrygian Gates» By John Adams

In this project we attempt to provide analytic insights into the minimal compositions Piano phase by Steve Reich and Phrygian Gates by John Adams, based on general perceptual principals of auditory streaming and fundamental low-level grouping principles. We also examine the notion of music closure, as it is perceived in the tonal structure of the two compositions (not belonging to any established tonal system), and the expectations that are created within a larger form.

The two compositions are created following a strict formal process; this type of music is referred to as process music. Piano Phase is based on a continuously repeating 12-note melodic figure that is played initially synchronously on two pianos moving gradually out of phase. Phrygian gates is based on a repetitive cell structure that moves through the circle of fifths oscillating between the phrygian and lydian modes.

In both musical works auditory stream segregation principles and auditory grouping principles allow various rhythmic, melodic, harmonic patterns to emerge within a seemingly homogeneous unstructured musical surface that has been created by a more or less 'mechanistic' process.

The current study shows how musical perception can play a direct role in musical analysis and how it can provide new insights in our understanding of musical structure.

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A/V Requirements: Computer projector for Power Point slides, Sound System

Music Analysis as a Political Act: Heinrich Schenker and the Expression of Austro-German National Identity

Heinrich Schenker's polemical statements about the culture and politics of his time have often been the subject of censorship—even his publishers sought to distance themselves from his nationalist and antimodernist diatribes. Likewise, and perhaps more strikingly, a large amount of polemical material was omitted from the early translations of his work produced in America after his death, for fear it would alienate readers following the Second World War. However, from a modern perspective, much of this censored material is ripe with a nationalist attitude that is richly emblematic of Austro-German thought during the inter-war period.

Although potentially raising more questions than answering them, this paper places Schenker's patriotism within its contemporary political context. It explores the notion that both his political and musical judgements made in publication strongly mirror the nationalist trends in society at this time. At the heart of this research lies the question of how Schenker engaged with politics in his private affairs; of why his self-identification with Austro-German nationalism appears as such a paradox to his position as a Jewish immigrant in Vienna, particularly at a time when anti-Semitic hostility was growing in Austria. This paper offers the suggestion that Schenker's expression of Austro-German identity was passively cultivated by his social and cultural surroundings, —that it was brought about by a nationalist mindset that was present in the intellectual lives of many Austrian citizens at this time.

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A/V Requirements:

'A corner-shop for democratic phrases': political subtexts in Heinrich Schenker's polemics against Paul Bekker, 1913 – 1922

In early twentieth-century Vienna, music criticism – both journalistic and scholarly – was widely read and captivated the readership with its opinionated tone and displays of rivalry and petty intrigue. Although often deliberately engaging with the work of other writers, these essays essentially remained monologues, designed to satisfy the readership's enthrallment with Persönlichkeit, the personal voice embellishing factual reportage.

My paper will look at one such rivalry, between music theorist Heinrich Schenker and the foremost German music critic of his day, Paul Bekker. On the surface, Schenker's attacks on Bekker, published in the Erläuterungsausgabe of Beethoven's late piano sonatas, were concerned with the critic's hermeneutic style – at a time when Schenker came to recognise the unique contribution that his 'elucidations' represented. The differences between these two assimilated Jews were, however, far more substantial, involving at times diametrically opposed views on art, criticism, democracy, and nation. Writing about the music of a politically charged figure such as Beethoven, became, for both men, a means to articulate these views, especially during the chaos of the First World War and its aftermath.

Drawing on unpublished sources in Schenker's archive and consolidating these with recent new research into the life and critical mind of Bekker, my paper will address issues of identity at the heart of the two men's varying dispositions. By considering the socio-historical background, and illustrating parallels to political arguments rendered by contemporaries such as Thomas and Heinrich Mann, I will put their public dispute into a literary rather than musicological context, an aspect so far neglected in Schenker studies.

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A/V Requirements: screen, projector, audio hook-up