

	Room 1 (1089)	Room 2 (1083)	Room 3 (1079)	Room 4/Seminar Rm
MON. 29 JULY				
1000 onwards	Coffee + Registration			
1045	Welcome			
1100	Session 1a: Sonata Forms 1	Session 1b: France and Spain	Session 1c: Topics and Semiotics	
1300	Lunch			
1415	Session 2a: Mapping the New Global History of Music Theory (Part 1)	Session 2b: Serialism	Session 2c: Cycles and Repetition	
1545	Break			
1615	Session 3a: Mapping the New Global History of Music Theory (Part 2)	Session 3b: Tonal Space 1	Session 3c: Extramusical and Intertextual	
1800	DINNER (FOR RESIDENTS)			
1930	Concert in Turner Sims Concert Hall: Plus Minus Ensemble			
TUES. 30 JULY				
0930	Session 4a: Brahms and Bruckner	Session 4b: Blues, Rock and Pop	Session 4c: Temporality	Music Analysis Editorial Board (closed meeting)
1100	Break			
1130	Session 5a: Panel Session, FTSG Committee, 'Formalism and Pluralism'	Session 5b: Sonic Architecture	Session to be confirmed	SMA Trustee Meeting (closed meeting)
1300	Lunch			
1415	Session 6a: Roundtable, organised by Hilary McQueen and Esther Cavett: 'Questioning the gap: Defining a Role for the SMA in Preparing Students for Music Degrees in Higher Education Today'	Session 6b: Computational and Empirical Approaches	Session 6c: Tonal Space 2	Session 6d: Beyond Europe and North America
1615	Break			
1645	KEYNOTE: Suzannah Clark (Harvard), 'Two Lessons in the Hermeneutics of Tonal Spaces'			
1815	WINE RECEPTION			
1915	BANQUET			
WED. 31 JULY				
0930	Session 7a: Panel Session, 'Bodies, Space, Voice: The Music of Julian Anderson'	Session 7b: Liszt	Session 7c: Haydn and Mozart 1	
1100	Break			
1130	Session 8a: Sonata Forms 2	Session 8b: Britten and Russia	Session 8c: Haydn and Mozart 2	
1300	Lunch			
1415	Session 9a: Schubert	Session 9b: Tonal Space 3	Session 9c: Bach, Schenker	
1615	Break			
1645	Society for Music Analysis AGM			

PARALLEL SESSIONS

Session 1a: Sonata Forms 1

- Rebecca Perry (Lawrence University), 'Functional Displacement in Prokofiev's Sonata- "Rondo" Finales'
- Blake Taylor (U. of Connecticut), 'Cadence, Transition, Elision: Demarcators and Ordered Intervallic Sets in Paul Hindemith's Sonata for Trombone and Piano'
- Damian Blättler (Rice University), 'Competing Musical Processes in Parisian-Modernist Sonata Forms'
- Martina Stratilková (Palacký University Olomouc), 'The Structural Role of Transition Passages in Josef Suk's First String Quartet'

Session 1b: France and Spain

- Sylvie Noreau (U. of Fribourg), 'Parallel Fifths in Debussy's Piano Works'
- Alberto Martín Entrialgo (U. of Southampton), 'Albéniz, Malats, *Iberia* and the ultimate españolismo'
- David Ferreiro Carballo (U. of Madrid), 'Inscribing Wagnerism into the Spanish National Opera: Structure, Leitmotifs and Hexatonic Poles in Conrado del Campo's *El final de don Álvaro* (1910-1911)'
- Clare Wilson (Ulster University), 'Chordal Mapping and Temporal Transformation: An Analysis of André Caplet's *L'Adieu en barque*'

Session 1c: Topics and Semiotics

- Wesley Bradford (U. of Louisiana at Lafayette), 'Getting Your Bearings: Defining Topics in the Video Game Music of Nintendo'
- Esther Cavett, (SMT Trustee), 'Desire, Gratification, and the Moment in the Music of Howard Skempton: A Psychological and Semiotic Enquiry'
- James Donaldson (McGill University), 'Living Toys in Adès' *Living Toys*: Transforming the Post-Tonal Topic'
- Lewis Coenen-Rowe (U. of Glasgow), 'Analysing Exaggeration in Contemporary Classical Music'

Session 2a: Panel Session, Mapping the New Global History of Music Theory (Part 1)

- Andrew Hicks (Cornell University), 'Pythagoras's Travels and the Transcultural Emergence of Music Theory'
- Jeffrey Levenberg (The Chinese University of Hong Kong), 'Fretting Influence: Ottoman Migrants and the Making of *Musica Moderna* in the West'
- Nathan John Martin (U. of Michigan), '*Le vrai sauvage ne chanta jamais*: The "New World" in Rousseau's Musical Imagination'

[This panel continues as Session 3a]

Session 2b: Serialism

- Max Erwin (U. of Leeds), 'Who is Buried in Webern's Tomb? Orientations in Serial Music from Messiaen to Stockhausen'
- Sasha Millwood (U. of Glasgow), 'The Lopsided Subdivision of the Tone Row in Musgrave's *Monologue* (1960), and the Antagonism Between Dodecaphonic Theory and Practice'

- Rachel Mitchell (U. of Texas RGV), 'Searching for a Code in Roberto Gerhard's Second String Quartet'

Session 2c: Cycles and Repetition

- Jane Hines (Princeton), 'Repetition as Style in Late Beethoven'
- Giselle Lee (U. of Durham), 'Cyclicality in Ravel's String Quartet'
- James Savage-Hanford (Royal Holloway), 'Memory in Mind and Body: Towards a Phenomenology of Remembering in Enescu'

Session 3a: Panel Session, Mapping the New Global History of Music Theory (Part 1)

- Qingfan Jiang (Columbia University), 'Western Music in China and the Construction of a World History'
- August Sheehy (Stony Brook University), 'A. B. Marx's Musical Theory of Freedom'
- Thomas Irvine (U. of Southampton), 'Mapping West and "Rest" with A. B. Marx'

Session 3b: Tonal Space 1

- Jamie Howell (U. of Southampton), 'Alternative Cycles: A Neo-Riemannian Analysis of John Coltrane's 26-2'
- Stephen Brown (U. Northern Arizona), 'Interval Pairing and the Tonnetz in the Music of Lutosławski'
- J. P. E. Harper-Scott (Royal Holloway), 'Tonal Function in Chromatic Music: Riemann, Waltraute, and the Neo-Riemannians'

Session 3c: Extramusical and Intertextual

- Genevieve Arkle (U. of Surrey), 'Gustav Mahler and the Wagnerian Musical Turn: An Analytic Reading of the Role of the Turn Motive in the Finale of Mahler's Ninth Symphony'
- Inkeri Jaakkola (U. of Helsinki), 'Piano as a Narrative Agent in Paavo Heininen's Opera *Silkkirumpu* op. 45'
- Maurice Windleburn (U. of Melbourne), 'The Interior–Exterior of Mike Hammer in John Zorn's *Spillane* (1987): An Intertextual Analysis'

Session 4a: Brahms and Bruckner

- Reuben Phillips (Princeton), 'Pedal Points and Purple Patches: Harmony in Brahms's Waltzes, Op. 39'
- Sunbin Kim (Durham University), 'Towards a Brucknerian Theory of Formal Functions: The Case of the Exposition in the First Movement of Bruckner's Symphony No. 6'
- Wing Lau (U. of Arkansas), 'Playing with the Past: Tempo Giusto in Brahms's Songs'

Session 4b: Blues, Rock and Pop

- Nassos Polyzoidis (Bath Spa), 'Rebetiko Meets the Blues: The Songwriting of Pavlos Sidiropoulos'
- Sam Flynn (U. of Manchester), 'Why Did Rock 'n' Roll Stop Rolling? Possible Influences on the Rhythmic Transition from Swung- to Straight-Quaver Subdivisions in US Popular Hits 1950–1965'
- Ivan Jimenez and Tuire Kuusi (U. of the Arts Helsinki), 'Memory for Short Chord Progressions'

Session 4c: Temporality

- Michael Lance Russell (U. of N. Texas), 'Expecting the Unexpected: Harmonic Process in a Schoenberg Lied'

- Tijana Ilisevic (Belgrade U. of Arts), 'Linearity and Temporality as Manifestations of Teleological Strategies in Symphony No. 2 of Witold Lutosławski'
- Joon Park (U. of Arkansas), 'Making Sense of Hosokawa's Vertical Time'

Session 5a: Panel Session, Formal Theory Study Group, 'Formalism and Pluralism'

- Kelvin Lee (U. of Durham), '“Die Phantasmagorische Form”': Music Analysis and Formalism in Schreker's Ekkehard Overture'
- Hazel Rowland (U. of Durham), 'Lyricism and Sonata Form in Mendelssohn's String Quartet No. 4 In E Minor, Op. 44 No. 2'
- Yvonne Teo (U. of Durham), 'Theoretical Hybridity and Formal Functions in Post-Tonal Music'

Session 5b: Sonic Architecture

- Roberta Vidic (Hamburg), '(Re)compositional Strategies and Sonic Architecture in Palestrina's Anerio's and Soriano's Missa Papae Marcelli'
- Edward Venn (U. of Leeds), '“In Curiously Precise Detail”': Thomas Adès, Performance, and Analysis'
- Marina Sudo (U. of Leuven), 'The Functions of Texture: From Background Parameter to Active Material'

Session 6a: Roundtable, organised by Hilary McQueen and Esther Cavett: 'Questioning the Gap: Defining a Role for the SMA in Preparing Students for Music Degrees in Higher Education Today'

- Introduction, Hilary McQueen (UCL)
- Position paper, Esther Cavett (SMT Trustee)
- Position paper, Ian Pace (City, U. of London)
- Position paper, Christopher Dromey (Middlesex University London)
- Position paper, Amanda Bayley (Bath Spa)

Session 6b: Computational and Empirical Approaches

- Mark Gotham (U. of Cornell), 'Computational Approaches to “Representative” Examples and Restrictive “Rules” in Music Pedagogy'
- Anna Kent-Muller (U. of Southampton), 'A Formula for Music Similarity: The Role of Harmonic Music Theory in Determining Audible Music Similarity'
- Michael Clarke (U. of Huddersfield), 'From Interactive Aural Analysis to IRiMaS: Towards A Digital Toolbox for Music Analysis'
- Laura Erel (U. of Durham), 'Falling into Place: The Puzzle of Formal Theory and Perception'

Session 6c: Tonal Space 2

- Alison Stevens (U. of British Columbia), 'Pitch Spaces in Change Ringing'
- David Byrne (U. of Manitoba), 'Sigfrid Karg-Elert on the Three-Dimensional Pitch-Space Locations and Functional Meanings of the Diminished Seventh Chord'
- Kenneth Forkert-Smith (U. of Liverpool), 'The Enigma of Entropy in Extended Harmony'
- Daniel Wu (Soochow University School of Music), 'Re-examining the Infrastructure of the Minimally Divergent Contour Network—the Edit Distance, Contour Route Classes (CRs), and its Application to Bartók's String Quartet No. 4, Mvt. I'

Session 6d: Beyond Europe and North America

- Nathan Martin (U. of Michigan), 'Toward a Global History of Music Theory'
- George Haggett (King's College, U. of London), "'The Rules of the Game": Analysing Ambiguity in Unshu Chin's *Acrostic Wordplay*'
- Lu Li (Huzhou University/Humboldt University), 'Exploring the Validity of Sonoristic Analysis Method by Chen Xiaoyong's *Invisible Scenery*'
- Tingting Yang (Nantong University), 'Women in Contemporary Music of Chinese Male Composers'

Session 7a: Panel Session, 'Bodies, Space, Voice: The Music of Julian Anderson'

- Edward Nesbit (KCL), "'All across upland Transylvania": Evocations of Distance in Imagined Corners'
- Rebecca Thumpston (RNCM), 'Dancing and Praying: Embodying Anderson's Strings'
- John Fallas (U. of Leeds), 'Anderson's Blues; or, the Figure Concealed'

Session 7b: Liszt

- Bryan Whitelaw (Queen's University), 'Franz Liszt's Heroic Narratives: Towards a Lisztian Formenlehre'
- Ivan Penev (City, U. of London), 'Generic Autonomy and Formal Transformation in Franz Liszt's "Après Une Lecture Du Dante"'
- Shay Loya (City, U. of London), 'A Generic Context for Harmony in Liszt's Late Works'

Session 7c: Haydn and Mozart 1

- James MacKay (Loyola University New Orleans), 'A Musical Debt Repaid with Interest: Haydn's Farewell Symphony, Clementi's Piano Sonata, Opus 25 no. 5, and Haydn's Piano Trio, Hob. XV: 26'
- Halvor Hosar (U. of Auckland), 'Haydn's Theresienmesse and a Formal Taxonomy for Viennese Kyrie Movement'
- Panu Heimonen (U. of Helsinki), 'Discourse Model of Mozart's 1st Movement Concerto Form'

Session 8a: Sonata Forms 2

- Christopher Tarrant (Angela Ruskin), 'Developing the "Sonata Clock": Rotation, Temporality, and Closure'
- Anne M. Hyland (U. of Manchester), 'Tonal and Thematic Strategies in Joseph Mayseder's Quartet First Movements: A New Context for Music Theory?'
- Vasiliki Zlatkou (Aristotle University of Thessaloniki), 'Aspects of Sonata Form in Compositions by Greek Composers During the First Half of the 20th Century'

Session 8b: Britten and Russia

- Gordon Sly (Michigan State), 'Guilt, Deliberation, Affirmation: Britten's *The Holy Sonnets of John Donne* as Catharsis'
- Becky Lu (Cornell), 'Britten's Russia: Musical Translation as Modernist Practice'
- Marco Pollaci (U. of Nottingham), 'Compositional Praxis and Musical Meanings in Nineteenth-Century Russia: A Study on Tchaikovsky's Musical Language'

Session 8c: Haydn and Mozart 2

- Karina Zybina (Paris Lodron University of Salzburg), 'Lacrimosa, Version 2.0.: Exploring Modern Completions of Mozart's Fragment'

- William Drabkin (U. of Southampton), 'Something Borrowed, Something New: Completing Mozart's Violin Sonata Fragments'

Session 9a: Schubert

- Jonathan Guez (Yale), 'Adorno's "Schubert" and Adorno's Schubert'
- Jeffrey Swinkin (U. of Oklahoma), 'Paratactic Performance'
- Shane McMahon (Maynooth University), 'Codes of Conduct: Rotational Form and Entropy in the First Movement of Schubert's Piano Sonata in B-flat Major, D960'
- Cecilia Oinas (U. of the Arts Helsinki), 'From Storms of Life to a Blissed Consensus: Aspects of Analysis and Performance in Three Late Four-Handed Works of Franz Schubert'

Session 9b: Tonal Space 3

- Eric Grunstein (U. of Edinburgh), 'Chopin's Double-Tonic Structures'
- Ellen Bakulina (U. of N. Texas), 'Tonal Pairing in Two of Rachmaninoff's Songs'
- Inbal Guter (University of Haifa), 'From Extended Tonality to A-Tonality: The Quiet Revolution of the Subdominant "Authority"'
- Sarah Moynihan (Royal Holloway), 'Double-Tonic Complexes and the Afterlife in Sibelius's "Sydämeni Laulu"'

Session 9c: Bach, Schenker

- John Reef (Nazareth College), 'Tracing Form and *Fortspinnung* through a Compositional Pattern in Some Works by J. S. Bach'
- Eric Wen (The Curtis Institute of Music), 'J. S. Bach's Fugue in B minor, BWV 869: Rameau oder Schenker?'
- Alexander Amato (Stephen F. Austin State University), 'The Overarching *Ursatz* in Beethoven's Op. 131'
- Thomas Jul Kirkegaard-Larsen (Aarhus University), 'Schenker (not) in Scandinavia'