EdMAC 2024

EDINBURGH MUSIC ANALYSIS CONFERENCE 2024



Society for Music Analysis

Reid School of Music,
University of Edinburgh

Monday 1 July – Wednesday 3 July 2024

Schedule of Papers for EdMAC 2024

'A' Sessions:	Lecture Room A (2nd Floor, Alison House)
'B' Sessions:	Lecture Room B (2nd Floor, Alison House)
'C' Sessions:	Atrium (Ground Floor, Alison House)
Tea and Coffee:	Common Room (1st Floor, Alison House)
Keynotes:	Reid Concert Hall, Bristo Sq.

Monday 1 July

Registration – from 9.15am, Foyer, Alison House

Welcome 9.45am, Atrium, Alison House

1A 10–11am Lecture Room A
Spheres (Chair: Christopher Tarrant)
Michael Spitzer (University of Liverpool), 'Are musical forms spheres? The Adagio of Bruckner 7'
Kenneth Smith (University of Liverpool), '*Im Innersten*: Sloterdijk's Spheres and Wolfgang Rihm's 3rd Quartet'

1B 10–11am Lecture Room B
Longing (Chair: Inkeri Jaakkola)
Cecilia Oinas (Sibelius Academy, University of the Arts Helsinki), '*Opera ohne Worte*: longing, desire, and guilt in Kaija Saariaho's piano works *Prelude* (2005) and *Ballade* (2007)'
Edmund Hunt (Royal Birmingham Conservatoire), 'Foreseeing the Past: Anemoia and the Acousmatic Voice'

Coffee Break 11-11.30am (refreshments provided in Common Room)

2A 11.30am–1pm
Handel and Bach (Chair: Loretta Terrigno)
Yiyun Liu (Independent), 'Harmonizing National Identity: Handel's Elizabethan Influence in *Acis and Galatea*'
Edward Klorman (McGill University), 'Finding the Imaginary Basso Continuo in the Sarabande from Bach's Cello Suite No. 5 in C Minor'
Ram Reuven (Norwegian Academy of Music), 'Contrasting Phrase Rhythms in J. S. Bach's Prelude in C, BWV 846'

2B 11.30am–1pm
Historical Theory (Chair: William Drabkin)
Sebastian Bank Jørgensen (Northumbria University), 'The "Pri re la" mnemonic in German sixteenth-century theoretical books on music'
Bjørnar Utne-Reitan (Norwegian Academy of Music), 'A guide to understanding the first things about music: Johan Daniel Berlin and the first Scandinavian theory textbook (1744)'
Reuben Philips (Oxford University), 'Brahms and the Canon'

2C 11.30am–1pm

Topics and Tropes (Chair: Shay Loya)

Danielle Bastone Barrettara (Wurlitzer-Bruck Music Antiquarians), 'Characterization Through Text-Setting in Mozart's *Entführung*'

Melanie Lowe (Vanderbilt University), 'Topical Tropes in Mozart's Sonata in D, K. 284'

James Donaldson (University of Oxford), 'On Recent Topic Theory for Popular Music: Limitations, Prospects, and a Case Study'

Lunch Break 1–2.30pm (delegates to make their own arrangements)

3A 2.30–4.30pm

The Violin Concerto (Chair: Janet Schmalfeldt)

Julian Horton (Durham University), 'Viotti's Type 5 Sonatas and the Limits of *Formenlehre*'

Anne Hyland (University of Manchester), 'Inter-generic Dialogue in the Violin Concerti of Spohr and Mayseder, 1800–1816: Instrumental Virtuosity versus Formal Integrity'

Dominik Ralph Mitterer (Durham University), 'Substance, Subject, and Functional Metamorphosis: Theorising Collective Subjectivity in Ferdinand David's Solo-Tutti Interaction'

Steven Vande Moortele (University of Toronto), 'Movements, Sections, and Formal Levels in Carl Nielsen's Violin Concerto'

3B 2.30–4pm

Rhythm and Metre (Chair: Sara Grajales-Tamayo)

John Y. Lawrence (University of Chicago), 'Which *Rite* Is Right?: On Slonimsky's Re-Barring of the "Danse sacrale"'

Adam Ricci (University of North Carolina), 'Tigran Hamasyan's Rhythmic Translations'

Daniella Kistemaker (University of Toronto), 'An Examination of Metric and Rhythmic Deviations of *Histoire du Tango* (1985) as a Method to Establish Metric Expectations in Argentine Tango'

3C 2.30–4.30pm

Music and Screen (Chair: Annette Davison)

Catherine Losada (University of Cincinnati), 'Melodic Transformations and Structure in the Work of Max Steiner'

Robin Haddad (Sorbonne University), 'Sound structures as time-pressure vectors in the Tarkovskij-Artem'ev aesthetics: an analysis of the trolley sequence in *Stalker* (1979)'

Eunah Lydia Lee (University of Oregon), 'Visual Cues and Topics in the Soundtrack Album of the *Squid Game* Series'

Kevin Clifton (Sam Houston State University), 'On Giorgio Moroder's "Never Ending Story" in Film, Television, and Beyond'

Coffee Break 4.30–4.45am

Keynote 1. 5–6pm, Reid Concert Hall (Chair: Benedict Taylor)

Yoel Greenberg (Hebrew University, Jerusalem), 'Time for Theory: Towards a diachronic approach to music theory'

Drinks Reception ECA Café (Hunter Building, 74 Lauriston Pl, Edinburgh EH3 9DF), 6–7pm

Tuesday 2 July

4A 9.30–11am

Schenker, Structure, and Depth (Chair: Rebekah Donn)

William Drabkin (University of Southampton), 'Schenker in Edinburgh: John Petrie Dunn and the first English translation of *Kontrapunkt*'

John Koslovsky (KU Leuven), '*Strukturelles Hören* and the Deconstructive Turn: A Salzerian Exhumation'

Barak Schossberger (Hebrew University, Jerusalem), 'Beneath the Surface: Musical Anomalies in the Service of Metaphor in Debussy's Prelude No. 4'

4B 10–11am

Bruckner (Chair: Michael Spitzer)

Sunbin Kim (Yonsei University), 'Formal Implications of Bruckner's Non-resolving Recapitulation: The Case of the First Movement of Symphony No. 7'

Frank Lehman (Tufts University), 'Is Musical Form Heritable?: A Corpus Study Of Post-Brucknerian Symphonic Structures'

4C 9.30–11am

Protest and Resistance (Chair: Aidan McGartland)

Joon Park (University of Illinois Chicago), 'Feeling the Rigid Coldness of Bud Powell's "Glass Enclosure"'

George Adams (University of Florida), 'Ecologies of Form in Janelle Monáe's "Say Her Name (Hell You Talmbout)"'

Anna Rose Nelson (University of Maryland – College Park), 'Aphoristic Tendencies in Anti-Hegemonic Music'

Coffee Break 11-11.30am

5A 11.30am–1pm

Neo-Riemann and Energetics (Chair: Oliver Chandler)

René Rusch (University of Michigan), 'Reimag(in)ing Harmony, Voice Leading, and Enharmonic Crossings in Schubert's Music Through the Lens of Unequal Temperaments'

John S. Reef (Nazareth University), 'Energetic Overflow in a Brahms Intermezzo and a Chopin Ballade'

Dustin Chau (University of Chicago), 'Gustav Holst's Terzetto and Its Maximally Smooth Triads of Keys'

5B 11.30am–1pm

Japanese Music and Western Theory (Chair: Joon Park)

Ruixue Hu (Eastman School of Music), 'Temporality, Tragedy, and Reversed Recapitulation in The Serial-Minimalist First Movement of Joe Hisaishi's East Land Symphony'

Wai-Ling Cheong and Tomoko Yasukawa (Chinese University of Hong Kong / Kitasato University), 'Riemann and gagaku scales? Mitsukuri's *Bashō Kikōshū* and his trilingual theory of Japanese harmony'

Kelvin Lee (KU Leuven), 'Scalar Closure and Formal Loosening in Imperial Japanese Symphonies'

5C 11.30am–1pm
Function (Chair: James Olsen)
Laurence Sinclair Willis (Kunst Universität Graz), 'Two Approaches to Musical Function' (read by James Donaldson)
Adam Filaber (McGill University and Sorbonne Université), 'Functional Denominators: Commonalities among Theories of Musical Function'
Kelsey Lussier (McGill University), 'Orchestration as an elucidating factor of harmonic function'

Lunch Break 1–2.30pm (delegates to make their own arrangements)

6A 2.30–4.00pm
Sonata Form (Chair: Benedict Taylor)
Stefan Keym (Universität Leipzig), 'Dramaturgical Topics of Sonata Form: The Case of the Minor-Key "Incursion"'
Paula Molina González (University of Salamanca), 'Strategies of Recapitulation in The First Movements of Boccherini's Cello Concerti'
Oliver Chandler (Oxford University), 'Diabelli, Type 2/3 Hybrids, and the Viennese Guitar Sonata'

6B 2.30–4.30pm
Song (Chair: Cathal Twomey)
Jonathan Guez (University of Houston), 'What Schubert Learned from Goethe'
Loretta Terrigno (Eastman School of Music), 'Ethel Smyth's Compositional Voice and the German Ballad Tradition'
Katie Overy and Phil Alexander (University of Edinburgh), 'What can Kodály bring to an analysis of Scottish traditional music?'
Jason Yin Hei Lee (McGill University), 'Cyclic Formal Organisation in Cantonese Narrative Songs Jyut'au (粵謳): A Case Study of "Toufaasin" (桃花扇)'

6C 2.30–4.00pm
Pedagogy and Conceptual Underpinnings (Chair: Ian Pace)
Hali Fieldman Re (Independent), 'Purposing Adorno's Surplus'
James Olsen (University of Cambridge), 'The role of music analysis in the coming revitalisation of the humanities'
Shay Loya (City, University of London), 'Analysing musical nationalism, exoticism, and transculturation: old and new pedagogical perspectives'

Coffee Break 4.30–4.45am

Keynote 2. 5–6pm, Reid Concert Hall (Chair: Christopher Tarrant)
Janet Schmalfeldt (Tufts University), 'Faust at Home and Abroad: His Violin Concerto'

Conference Dinner *Ciao Roma* (64 South Bridge, Edinburgh EH1 1LS), for 7pm

Wednesday 3 July

7A 9.30–11am

Extending Formenlehre (Chair: Emma Soldaat)

Sarah Moynihan (University of Manchester), 'A Theory of Rotational Projection'

Rafael Echevarria (Durham University), 'Revisiting Breakthrough and the Symphonic Poem within the New *Formenlehre*'

Alexander Amato (Stephen F. Austin State University), 'Cyclic Form and Tonal Pairing in César Franck's Piano Quintet in F Minor'

7B 10–11am

Postwar Modernities (Chair: Zachary Bernstein)

Peter Asimov (University of Cambridge), 'Figural formalism in Yvonne Loriod's *Three Pieces for Two Prepared Pianos* (1951)'

Aidan McGartland (McGill University), 'The Twelve Tones of "Twelve-Tone Lizzie": A Case Study of Elisabeth Lutyens' *Présages* (1963)'

7C 9.30–11am

Melody and Harmony in Popular Music and Jazz (Chair: Kenneth Smith)

Cathal Twomey (Maynooth University), '"To Range in a Line": Melodic Ambitus and Modal Octave in Popular Music'

Brett Clement (Ball State University), '"Loads of Random Major Chords": Triadic Motives in the Music of Cardiacs'

Jonathan Lindhorst (McGill University), 'Tone-Clock Theory and Jazz: Applying Chromatic Tonalities to Improvisation'

Coffee Break 11-11.30am

8A 11.30am–1pm

Form and Harmony (Chair: Sarah Moynihan)

Yonatan Bar-Yoshafat (Open University of Israel), 'The (Romantic) Long Way Around: Retracted Tonal Areas and the "Deferred SK" Exposition'

Darach Sharkey (Durham University), 'A Wreckage of Stars: Orbital LeGrange Points in Rachmaninoff's 4th Piano Concerto'

Elena Rovenko (Strasbourg University), 'The Whole-Tone Mode in Vincent d'Indy's Theory and Practice: The Manner of Application and Extra-Musical Connotations'

8B 11.30am–1pm

Dance (Chair: Cecilia Oinas)

Justin Lavacek (University of North Texas), 'Dancing Machaut's *Chansons Baladées*'

Elwyn Rowlands (University of Toronto), 'Choreopictography: projective symmetry and rhythmic formulae in the Waltz from Prokofiev's *The Stone Flower*'

8C 11.30am–1pm

Form and Function in fin-de-siècle Vienna (Chair: Sebastian Wedler)

Dan Deutsch (Haifa University), 'Formal Functions and Non-functional Moments in Two Early Twentieth-Century String Quartets'

Emma Soldaat (University of Toronto), 'Isolation and Integration in the Adagio of Mahler's Fourth Symphony'

Jack Boss (University of Oregon), 'Schoenberg's *Pelleas und Melisande*: Unhappy Ending as Resolution of the "Musical Idea"'

Lunch Break 1–2.30pm (a light lunch will be provided in the Common Room)

SMA AGM, 1.30–2.20pm, Lecture Room A (all are welcome to attend; please help yourselves to lunch beforehand)

9A 2.30–4pm

Schoenbergian Circles (Chair: Jack Boss)

Sebastian Wedler (Utrecht University), 'Of Dehmel's Landscapes, Heavens, and Shores: Rethinking the Poetological Place of Webern's Vagrant Harmonies'

David Byrne (University of Manitoba), 'Bernard van Dieren and Schoenberg in Berlin, and proto-serial processes in van Dieren's Skizze No. 1 (1911)'

Rajan Lal (University of Cambridge), 'A Webern "What If?": The Unfinished Cello Sonata (1914)'

9B 2.30–4pm

Covers (Chair: René Rusch)

Jeremy Grall (Purdue University Fort Wayne), 'Structural Versus Rhetorical Musical Borrowing in "My Reverie" and "The Lamp is Low"'

Jade Roth (McGill University), 'Orchestrating and Reorchestrating: Conflicting Formal Structures in Germaine Tailleferre's Piano Reductions'

Amanda Wolschleger (McGill University), '"Not Your Father's Eleanor Rigby": A Comparative Analysis of Cody Fry's "Eleanor Rigby" and the Original'

9C 2.30–4pm

The later 20th Century (Chair: Anna Rose Nelson)

Inkeri Jaakkola (Sibelius Academy, University of the Arts Helsinki), 'The kaleidoscopic "Aria–Hocket–Chorale" in György Ligeti's Violin Concerto'

Leo Casti (Northwestern University), 'Of Stream Merging and Gap Filling: Perceiving Metre in Arvo Pärt'

Zachary Bernstein (Eastman School of Music), 'Formalism and Dialectics in the Music of Helmut Lachenmann'

Conference Committee:

Benedict Taylor (University of Edinburgh), Chair
Yvonne Teo (Durham University), Conference Administrator
Genevieve Arkle (University of Bristol)
Esther Cavett (King's College London / Somerville College, Oxford)
James Cook (University of Edinburgh)
Sarah Moynihan (University of Manchester)
Peter H. Smith (University of Notre Dame)
Christopher Tarrant (University of Newcastle)
Daniel Walden (Yale University)

Conference Assistants:

Liam Clark (University of Edinburgh)
Alessandra Douglas (University of Edinburgh)
Matthew Madeley (University of Edinburgh)
Eleonora Savvidou (University of Oxford)
Emily Vaughan-Williams (University of Cambridge)

The conference organisers would also like to thank Phil Alexander, Laura Bullock, Moira Landels, Carolyn Mason, and Martin Parker and for their kind help and assistance in putting on the conference.

Conference website: https://blogs.ed.ac.uk/edmac/

Link to conference booklet (with full abstracts): https://blogs.ed.ac.uk/ edmac/ wp-content/uploads/sites/9332/2024/06/EdMAC-Programme-2024.docx

Conference email: EdMAC2024@sma.ac.uk

Internet Access: Visitors without eduroam access can use the Visit-Ed Wi-Fi network, passcode 655-EdMAC

The SMA wishes for its events and conferences to be places where all those who attend feel welcome and included and where academic debate is framed constructively and courteously.

If you have any immediate concerns about practical or other aspects of this conference, please contact the Conference Organiser (Benedict Taylor), SMA President (Christopher Tarrant), one of the conference assistants or another member of the organising committee, and we will do our best to assist.

For matters outside the SMA's remit which may occur during the conference, or if there is an emergency, please use the following telephone numbers:

Campus Security: 0131 650 2257 (or 2222 from an internal line)
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