

BrumMAC 2021 online: Draft Programme

University of Birmingham, Wednesday 28 to Friday 30 July 2021 (*note earlier start date*)

Sponsored by the Society for Music Analysis

Conference will work to BST (UTC + 01:00)

Wednesday, 28 July 2021

11.00 – 13.00 Session 1

Session 1a: Intermediality & Noise (Chair: Michael Clarke)

- Ana Cristina Bernardo & Filipa Magalhães (NOVA University Lisbon): Analysing and Performing *Double*: Understanding the Interactions Between the Available Documentation, the Musicologist, and the Musician
- Diederik de Ceuster (University of Leuven): Towards an Audio-Visual Method of Analysis for Contemporary Music: The Case of Michael Maierhof
- Inkeri Jaakkola (University of Arts, Sibelius Academy): The Model of Vocal Style as a Tool for Analyzing Contemporary Vocal Music

Session 1b: Sonata Form (Chair: Julian Horton)

- Kenneth Fokert-Smith (University of Liverpool): Scriabin and Sonata Structures: Two-Dimensional, Accelerative Forms
- Giselle Lee (Durham University): Chromaticism in Franck's Cyclic Works
- Sebastian Wedler (University of Oxford): Sonata Deformation or Reformation? Rethinking Anton Webern's Piano Quintet (1907)

Session 1c: Analysis and Performance (Chair: Ben Earle)

- Felipe Garcia Suarez (University of Birmingham): Against Positivism in Twelve-Note Music: A Performance-Based Analytic Approach
- Megan Rowlands (University of Liverpool): 'Le Merle Noir': Olivier Messiaen's Compositional Choices and their Impact on our Perception of the Blackbird's Song

Session 1d: Neo-Riemannian Analysis 1 (Chair: Shay Loya)

- Nick Freer (University of Melbourne): Seriating the forms of Harmonic Organisation utilised in Allan Holdsworth's *The Sixteen Men of Tain* (2000)
- Bozhidar Chapkanov (City, University of London): Liszt's Hungarian Rhapsody No. 17 and the Augmented Triad: A Neo-Riemannian Analysis
- Heppy Longworth (University of Cambridge): 'Counterpoint' and Cyclicity: Mapping Alternative Self-Society Relationships in Schubert's *Blumenballaden* (1823)

13.00 – 13.20 Welcome Address

13.20 – 14.00 Long Break

14.00 – 16.00 Session 2

Session 2a: Analysing Rhythm and Metre (Chair: John Covach)

- Ben Duinker (University of Toronto): When Hip-Hop Accents Collide (They Create Syncopation)
- Jon Churchill (Duke University) ‘Intentional Discrepancies’: Metric and Phrase Disjunctions in Ralph Vaughan Williams’s Sixth Symphony
- Sasha Valeri Millwood (University of Glasgow): Performer-Informed Rebarring: Case Studies in Amending Suboptimal Time Signatures and Barlines in Contemporary Music
- Lau Yik Long (The Chinese University of Hong Kong): Metrical Dissonances and the Masked Characters in Stravinsky’s *Petrushka* and *Pulcinella*

Session 2b: Rethinking Voice Leading (Chair: Alan Dodson)

- Yvonne Teo (Durham University): Post-Tonality and Coherence: Copland, Ravel and Vaughan Williams
- William Drabkin (University of Southampton) & Ian Bent (University of Cambridge): Schenker’s Analysis Teaching Seen Through his Lesson Books
- Alexander Amato (Stephen F. Austin State University): Minding the Mediant in César Franck’s Piano Quintet in F Minor

Session 2c: Bach and Rameau (Chair: Uri Rom)

- John Reef (Nazareth College): Bach’s Energetic Shapes
- Ram Reuven (The Hebrew University of Jerusalem): An Analysis of Non-Repetitive Elements
- Rowland Moseley (Dartmouth College): The Performance of Music Theory in Rameau’s ‘La Dauphine’

Session 2d: Analysing the Music of Thomas Adès (Chair: Oliver Chandler)

- James Donaldson (McGill University): Topics, Double Coding, and Form Functionality in Thomas Adès’s Piano Quintet
- Edward Venn (University of Leeds): An Excursion through Haunted Libraries: The First Movement of Thomas Adès’s Concerto for Piano and Orchestra
- Richard Powell (University of York): A New *Dawn*? Thomas Adès and Musical Simplicity

16.00 – 16.15 Break

16.15 – 17.45 Keynote 1: Anna Zayaruznaya (Chair: Julian Horton): Theory in Practice (In Theory)

18.00 – 20.00 **BrumMAC Virtual Social 1** – grab a drink and mill around a virtual room, chatting with whoever you please (powered by Wonder.me). Just click this link to join: <https://www.wonder.me/r?id=92be7d5d-f532-4574-83dc-39927da2939e>
(Your browser needs to be Google Chrome or MS Edge)

Thursday, 29 July 2021

10.00 – 10.45 Launch and Presentation of the SMA's 'Music Literacy Project' Report
Hilary McQueen (University College London, Institute of Education) with Esther Cavett (King's College London), Chair: Oliver Chandler

11.00 – 13.00 Session 3

Session 3a: Functionality 1 (Chair: Matthew Riley)

- Yosef Goldenberg (Jerusalem Academy of Music and Dance): Schubert's Short Dances for Piano Solo: Intra-Corpus Norms and Recurring Artistic Devices
- Thomas Heywood (Independent Scholar): Balanced Two-Dimensionality in Sibelius's Seventh Symphony
- Desirée Mayr (Federal University of Rio de Janeiro): Leopoldo Miguéz's *Bluettes I*: modelling Schumann's *Album for the Young*

Session 3b: Post-Tonal Analysis (Chair: Ben Earle)

- Inbal Guter (Tel-Aviv University): 'A Call to Order': Schoenberg's Approach Toward the Organization of the Chromatic Spectrum During his Transitional Periods
- Cheong Wai Ling (Chinese University of Hong Kong), Tam Yi Ching (Chinese University of Hong Kong) & Hong Ding (Shanghai University): How the Twelve Notes Take Root: Pedagogical Legacies of Krenek and Smith Brindle in China
- Chris Williams: Mapping Harmonic Distance and Difference: Models and Metrics

Session 3c: Historically-Informed Analysis (Chair: Stephan Schönlau)

- Patrick Huang (SOAS, University of London): Music Theory in Antiquity: Some Examples on the Change of Tradition
- Uri Rom (Tel-Aviv University): Mozart To Be Continued: The Riddle of the Horn Concerto Fragments - Towards Completing the Concerto Movement K. 494a
- Henry T. Drummond (Katholieke Universiteit, Leuven): Ludic Processes in the Alfonsine *Cantigas de Santa Maria*
- Sio Pan Leong (University of Edinburgh) Gothic Repetition and Problem of Closure in Schubert's 'Unfinished' Symphony

13.00 – 14.00 Long Break

14.00 – 16.00 Session 4

Session 4a: Form: Elgar, Sibelius and Scriabin (Chair: Kenneth Fokert-Smith)

- Vasilis Kallis (University of Nicosia): Pitch Material and Formal Function in Scriabin's *Desir*, Op. 57, No. 1
- Sarah Moynihan (University of Oxford): Sibelian Runo-Variation and the 'Revival' of Tonality in *Seven Songs*, Op. 17
- Laurence Willis (McGill University): Compensatory Adjustments in Elgar's Recapitulatory Technique

Session 4b: Form: Beethoven and Hummel (Chair: William Drabkin)

- Yonatan Bar-Yoshafat (Open University of Israel): Hummel's 'Tempest': The F sharp Minor Piano Sonata and Early Nineteenth-Century *Formenlehre*
- Julian Horton (Durham University): Form and Chromaticism in Beethoven's Seventh Symphony
- Eric Wen (Juilliard School & Bard College): Beethoven's Half-Step Transpositions

Session 4c: Functionality 2 (Chair: Jonathan Guez)

- Brett Clement (Ball State University): Another View of Harmonic Function and the Phrase Model in Rock Music
- Alberto Martín (University of Southampton): Isaac Albéniz's Second Themes in *Iberia*: Spanish folklore within Sonata Form
- Sunbin Kim (Durham University): Sonata Form as a Temporal Discourse: The First Movement of Bruckner's Sixth Symphony
- Kelvin H. F. Lee (University of Leuven): Towards a Theory of 'Becoming': Syntax, Process and Regression in the First Movement of Mendelssohn's 'Italian' Symphony

Session 4d: Music, Politics & Performance (Chair: Shay Loya)

- Diogo Carvalho (University of Florida): 'Open the Bruise Up': Identity and Memory in Steve Reich's Music
- Thomas R. Moore (University and Royal Conservatoire of Antwerp): Poly-Conductor Procedure: An Analysis of the Various Roles of the Conductors in the Second Movement of the Symphony No. 4 by Charles Ives

16.00 – 16.15 Break

**16.15 – 17.45 Keynote 2: Dmitri Tymoczko (Chair: Kenneth Fokert-Smith):
The Quadruple Hierarchy**

18.00 – 20.00 **BrumMAC Virtual Social 2** – grab a drink and mill around a virtual room, chatting with whoever you please (powered by Wonder.me). Just click this link to join: <https://www.wonder.me/r?id=92be7d5d-f532-4574-83dc-39927da2939e>
(Your browser needs to be Google Chrome or MS Edge)

Friday, 30 July 2021

11.00 – 13.00 Session 5

Session 5a: Are We in a Post-Idealist Phase of Music Analysis?

- Ben Curry (University of Birmingham): What Gets Lost in Music Analysis? Insights from Wittgenstein
- Matthew Riley (University of Birmingham): A Programme for Description in Music Analysis
- Ben Earle (University of Birmingham): The Inescapability of Idealism

Session 5b: Analysing Twentieth-Century Forms (Chair: Charles Wilson)

- Owen Burton (University of York): ‘Super’ Interval Cycles and Neo-tonality in Rautavaara’s *Cantus Arcticus*
- Oliver Chandler (University of Oxford): Reginald Smith Brindle’s 12-Tone Music and the Laws of Atonal Harmony
- Thomas Metcalf (University of Oxford): ‘Ideograms’, ‘Augenmusik’, and Metaphorical Models: Reconsidering Astral Compositions through an Ekphrastic Lens

Session 5c: Lecture Recital (Chair: Sarah Moynihan)

- Gregory Leadbetter (Birmingham City University) with Eric McElroy (Pianist and Composer) and April Fredrick (Soprano): *The Fetch: A Musical and Poetic Collaboration in the Uncanny*

Session 5d: Purcell & Soler (Chair: John Whenham)

- Stephan Schönlau (Berlin University of Arts): Imitative Counterpoint in Ground-Bass Alleluias of the English Restoration Period
- Barry Mitchell (Rose Bruford College): Dual Tonicity in Antonio Soler’s *Fandango*

13.00 – 14.00 Long Break

14.00 – 16.00 Session 6

Session 6a: Rethinking Sonata Theory (Chair: Matthew Riley)

- Ruixue Hu (Durham University): The Deformation of P-Space and Transition in the Majestoso of Anton Bruckner’s Sixth Symphony
- Benedict Taylor (University of Edinburgh): Formal Jests: Playing with Form in the Scherzo of Mendelssohn’s Quartet Op. 44 No. 3
- Alan Dodson (Mount Allison University): Schubert’s Medial Overlaps
- Daniel Elphick (Royal Holloway, University of London): Grażyna Bacewicz and Sonata Form: ‘There must be a conflict...’

Session 6b: Computer-Assisted Music Analysis (Chair: Edward K. Spencer)

- Michael Clarke, Frédéric Dufeu, Keitaro Takahashi (University of Huddersfield) & Axel Roebel (IRCAM): Analysing Liza Lim’s *An Elemental Thing*

- Tobias Tschiedl (McGill University): Balancing, Not Balance/Imbalance: The ‘Melodic Center of Mass’ as a Time-Dependent, Continuous Substitute for Atemporal, Discrete Inversional Axes

Session 6c: Analysing Texture (Chair: Brett Clement)

- Tristan Latchford (Independent Scholar): A Textural Discussion and Analysis of Jean Sibelius’s *Tapiola*
- John Covach (Eastman School of Music): Towards a Theory of Texture in 1970s Progressive Rock
- Lucía Camacho-Acevedo (Royal Holloway, University of London): Towards a Vocabulary for Texture in Berg’s ‘Marsch’ and Lulu
- Octavius Longcroft-Wheaton (University of Surrey): The Grateful Dead Cycle: Methods for Analysing Jamband Music

Session 6d: Topics, Communication and Identity (Chair: Edward Venn)

- Jonathan Guez (The College of Wooster): Ecstasy, Timelessness, and the Topic of ‘Authentic Cancellation’
- Shay Loya (City, University of London): Topic Theory and Liszt’s Late Works
- Vadim Rakochi (Lviv Lysenko National Music Academy) A Fusion of Concerto and Symphonic Principles in the Scherzo of Mahler’s Ninth Symphony

16.00 – 16.15 Break

16.15 – 18.15 Session 7

Session 7a: Beethoven: Register and Tempo Analysis (chair: Yonatan Bar-Yoshafat)

- Malcolm Miller (Open University): At the Boundaries: Beethoven’s Structural Use of Registral Extremes
- Nathan Pell (The City University of New York): Tempo as Form: Orchestral Recordings from 1910–1940 in Light of Earlier Sources.

Session 7b: Neo-Riemannian Theory 2 (Chair: Benedict Taylor)

- Marta Riccardi (University of Liverpool): Magical Thirds Cycles in Rimsky-Korsakov’s Operatic Output
- Vaibhav Mohanty (University of Oxford): The Final Piece of the Neo-Riemannian Puzzle: Dodecatonic Cycles and a 5-dimensional Tonnetz for Nearly Symmetric Hexachords

Session 7c: Schematic and Semiotic Approaches (Chair: Ben Curry)

- Eric Boaro (University of Nottingham): Solfeggio Practice and Compositional Methods in Eighteenth-Century Neapolitan Da Capo Arias
- Majid Motavasseli (University of Music and Performing Arts Graz): Distorted Tradition: Historical Schemata in Gustav Mahler’s Ninth Symphony
- Charles Stratford (Brigham Young University-Idaho): ‘Give Me a Few Words to Sing’ Vocal Gesture, Narrative, and Semiosis in Luciano Berio’s *Sequenza III*
- Ben Wadsworth (Kennesaw State University): *Uralinje Play* and Musical Narrative

Session 7d: Musics of the Twentieth-Century and Beyond (Chair: Richard Powell)

- Rachel Gain (University of North Texas): The Recapitulation as Site of Formal Tension in Hindemith's Wind Sonatas
- Jennifer Campbell (University of Kentucky): Ghosts, Fragments, and Musical Hauntings: Missy Mazzoli's *Song from the Uproar*
- Nassos Polyzoidis (Bath Spa University): Rebetiko Songs Labelled 'The Blues of the Prince [of Greek Rock]'

18.15 Conference Ends