KeeleMAC 2015: draft schedule
8-10 July 2015, Keele University

Wednesday 8 July

9am onwards
*Registration/refreshments*

10am
*SMA AGM*

10.45am
*Welcome, then Roundtable: Women and Analysis*
Chair: Laurel Parsons
Respondent: Janet Schmalfeldt
Speakers: Stefanie Acevedo, Amanda Bayley, Anne Hyland, Laurel Parsons

1pm
*Lunch*

2pm
*Parallel sessions*

**Popular Music 1**
Edward Venn, “‘Bang B-B-Bang Go!’: Musical Trajectories in Arctic Monkey's “I Bet You Look Good on the Dancefloor””
Ben Curry, ‘Two approaches to tonal space in the music of Muddy Waters’
Maxime Cottin, ‘Emotion and meaning in Roxy Music's “Sentimental Fool”’
Michael Spitzer, ‘Emotion in Popular Music: A Categorical Approach’
Register, Texture, Timbre
Agnieszka Draus, ‘The Concept of Classification and Analysis of Texture and Sound Figures in Polish Contemporary Music of the Second Half of the 20th Century’
Marcin Strzelecki, ‘Timbre as a harmonic factor in modern music’
Cecilia Taher, ‘A Musical Form of Sound: Périodes by Gérard Grisey’

Schenker
Nathan Pell, ‘The Generative Contradiction of Interruption and its Effect on Recapitulations’
Sarah Marlowe, ‘Harmonic Ambiguity as Narrative in J.S. Bach’s Fugue in D major (WTC II)’
Philip Robinson, ‘Ethics Beyond the Ursatz: A Levinasian-Schenkerian reading of orientalism in Tchaikovsky’s Nutcracker’

Schoenberg
Daniel Moreira, ‘Reframing tonal remanence and directionality in Schoenberg’s “kaleidoscopic masterwork”, Op. 11/1’
Vanessa Hawes, “Because my lips are motionless and burn”: dynamic structure in Schoenberg’s Das Buch der Hängenden Gärten’
Joe Argentino, ‘Schoenberg’s Liszt’

4pm
Refreshments

4.30pm
Keynote lecture: James Hepokoski

6.30pm
Dinner

8.00pm-late
Audio-visual composition screening/conference bar
Thursday 9 July

9am
Parallel sessions

Rethinking Enharmonicism
Yosef Goldenberg, ‘Toward a Systematic Taxonomy of Enharmonic Spellings’
John Muniz, ‘Enharmonic Modulations: A Tendency-Transformational Model’
Uri Rom, ‘Towards an Extended Typology of Enharmonic Progressions’

Film Music 1: Theoretical Perspectives on/from Film Music Analysis
Kevin Clifton, “We all go a little mad sometimes. Haven’t you?” A Case Study of Musical Empathy in Hitchcock’s Psycho’
Erik Heine, ‘Chromatic Mediants in Film and in the Classroom’
Kenneth Smith, ‘Vertigo’s Musical Gaze’

Performers and Performance
Vasiliki Papadopoulou, ‘Historical Performance Editions as a Medium of Analysis’
Yusuke Nakahara, ‘Who Plays the “Best”? The Problem of Author’s Performance in the Case of Béla Bartók’s Piano Concerto no. 2’
Michael Mackey, ‘The Art of the Trio: Improvisation, Interaction, and Intermusicality in the Jazz Piano Trio’

20th-Century Music
Simon Desbruslais, ‘Hindemith’s Quartal Pitch Collections: Theory, Analysis and Legacy’
Miona Dimitrijevic, ‘Tonal Unity in Max Reger’s Orchestral Works’
Nicolò Palazzetti, ‘Bartók’s Legacy in Italian Postwar Music: the Cases of Malipiero, Maderna, and Donatoni’

10.30am
Refreshments
11am  
**Parallel Sessions**

**Sonata Theories 1**
- David Dambschroder, ‘Harmony in Beethoven’s Opus 109 Expositions’
- Lai Hei Yeung, John, ‘Shadow Tonic (F#/Gb) in a Sonata Form Deformed: Bruckner’s String Quintet in F, first movement’
- James DiNardo, ‘The Soloist as Form-Functional Agent in Rachmaninov’s D-minor Piano Concerto’
- Rebecca Day, ‘Rethinking Musical Organicism: Deformation and dialogue with convention in the *Andante Comodo* of Mahler’s Ninth Symphony’

**Multimedia**
- Mark A.C. Summers, Amy V. Beeston and Adam Stansbie, ‘A mixed approach to analysing works that use extensive improvisation’
- Klaas Coulembier, ‘Analytic but flexible”: An optimistic analysis of Brian Ferneyhough’s *Time and Motion Study II*’
- Barbara Dignam, ‘Constructing a Sonic Arcology: Intertextuality as a compositional and unification device in Roger Doyle’s *Babel*’

**Rhythm, Metre and Magic**
- Will Bosworth, ‘Brahms’s route to complexity’
- Steven Vande Moortele, ‘The Sorcerer as Apprentice: Trial, Error, and Chord Magic in Wagner’s *Die Feen*’
- Claudio Vitale, ‘Rhythmic processes in Ligeti’s works of the sixties: some different and common point between *Atmosphères* and the *Second Quartet*’
- Cheong, Wai-Ling, ‘Ancient Greek rhythm in music by Stravinsky, Arensky and Nietzsche’s Wagner’

**20th/21st-Century Music**
- Manuel Farolfi, ‘Indeterminacy in serial music: Pierre Boulez’s *Structure Ia* and “the phenomenon of the automatism of chance”’
- C. Catherine Losada, ‘Pierre Boulez and the Aesthetics of Proliferation’
- Antonella Di Giulio, ‘The Labyrinth: Musical Intuitions in an Open Work’
- Steph Jones, ‘...“to” and “through” Being...: Compositional Interstices in the work of Mark Andre’

1pm  
**Lunch**
2pm  
*Parallel Sessions*

**Sonata Theories 2**  
Sarah Moynihan, ‘Sibelius’s *Tapiola* Complex: An intertextual breakthrough’  
Christopher Tarrant, ‘Breakthrough and Collapse in Carl Nielsen’s *Sinfonia Semplice*’  
Danielle Hood, ‘Subverted Expectations: The Sonata Form in Webern’s Symphony Op. 21’  
September Russell, ‘The Emancipation of the Cadence: “Closure” in Ravel’s Interwar Sonatas’

**Narrative, Poetics and Prose**  
Toby Young, ‘Narrative Identity in the music Nicholas Maw’  
Andrew Wilson, ‘Performing Schulhoff’s musical prose: an initial assessment’  
Yosef Goldenberg, ‘Types of Rests in Syllabic Musical Settings of Poetic Meter’  
Małgorzata Gamrat, ‘Analytical challenges in poetico-musical cycle, on the example of Franz Liszt’s *Buch der Lieder*’

**Genre and Schemata**  
Sheila Guymer, ‘“Performer’s Analysis” and Genre’  
Janet Bourne, ‘Playing with Schemata’  
Trevor Mark Rawbone, ‘The Determinism of Local Schemas by Grammars in Discrete Periods of Western Music’  
David Jayasuriya, ‘Fonte in Mozart’s Piano Sonatas, and the “Possibly Corrupt Minuet” K. 331’

4pm  
*Refreshments*

4.30pm  
*Keynote lecture: Amanda Bayley*

6.30pm  
*Wine reception sponsored by Wiley-Blackwell, publishers of Music Analysis*

7.30pm  
*Conference Banquet*
Friday 10 July

9am
Parallel Sessions

Popular Music 2
Victoria Malawey, ‘Vocal Prosody in Popular Music’
Esmee Hoek, ‘Joe Meek as an Auteur: Britain’s first independent, pioneering popular music producer’
Brian Inglis, ‘Different love, same feeling: Negotiating sexual difference in early 21st-century pop-rock’

Film Music 2: Non-Hollywood Scoring
Natalie Matias, ‘Scoring Kubrick’s 2001: A Space Odyssey: A Comparative Analysis of the Music of György Ligeti and Alex North’
Hannah Bayley, ‘A concept of silence: Analysing the use of Ma in supernatural Japanese horror film music’

Bach, Galant, Britten
Cécile Bardoux Lovén, ‘Themes from the Galant Style through the Syncretic Method’
William van Geest, ‘Metrical Ambiguity in the Fugues of the Well-Tempered Clavier’
Sterling Lambert, ‘The Fourth B: Britten’s Passionate Requiem’

Current Trends In World Music Analysis (Sponsored By AAWM)
Lawrence Shuster, ‘Analyzing Spectral Sets And Transformations In Three Styles Of Tuvan Multiphonic Throat Singing’
Jay Rahn, ‘Micro-Structure, Macro-Structure, And Genre In ‘Are’are Solo Polyphonic Raft Panpipe Music’
John Roeder, ‘Durational Projection In World Music: Some Analytical Applications’

10.30am
Refreshments
11am

Parallel Sessions

Sonata Theories 3 (and a Czech Connection)
David Byrne, ‘Lapsed into rhapsody: the developmental exposition in Delius’ hybrid sonata forms’
Vasiliki Zlatkou, ‘Nikos Skalkottas, Second Sonata for Violin and Piano (1940): the adaptation of Darcy-Hepokoski’s sonata theory in an atonal musical context
Martin Curda, ‘Rethinking Sonata Form: Pitch Symmetry, Rhythmic Modulation and Formal Interlock in Haas’s String Quartet No. 3’
Miloš Zapletal, ‘Sports, sexuality, collectivism: Vilém Petrželka’s string quartet The Relay (1927)’

Exoticisms
Shay Loya, ‘Auto-exoticism? The case of Mosonyi’s “Hungarian Children’s World” and “Studies”’
John Lam Chun Fai, ‘Pentatonicism of Stravinsky and his Les Apaches associates’
Qingfan Jiang, ‘From Barbaric Tune to Origin of All Ancient Musical Systems: Chinese Music in France 1735–1791’

Tonal Trajectories
Joan Huguet, ‘Form-Functional Loosening in Beethoven’s Sonata Rondos’
Eric Wen, ‘Across the Divide: The Sequential Period’
Loretta Terrigno, ‘The Tonal Problem as a Source of Narrative in Brahms’s Lieder: A Case Study of “Unbewegte laue Luft”, Op. 57 no. 8’

New Theory
Joshua B. Mailman, ‘Time’s Duality and the Androgyny of Musical Flow’
Oğuzhan Tuğral, ‘A Linguistics Approach in Music Syntax: Representation of the Hexachord System by X-Bar Theory as an Excavation Tool’
Clémence Destribois, ‘Hexachordal Analyses of Ensemble Instrumental Works of Cazzati and Uccellini’
José Oliveira Martins, ‘Constructionist and interpretative claims on polytonality: reframing the theorizing activity on twentieth-century multi-layered harmony’

1pm

Lunch
2pm
*Keynote lecture: David Neumeyer*

4pm
*Refreshments*

4.30pm
*Conference disbands*