

MUSIC AND SPATIALITY

The 13th Biennial International Conference on Music Theory and Analysis
Department of Music Theory, Faculty of Music
Belgrade, October 4–6, 2019

Conference Program

Preconference program

Preconference program venue:

Faculty of Music, 50 Kralja Milana Street, room No. 40

Workshop: <i>Computer-Assisted Music Analysis With an Emphasis on Spatiality in Music Performance Practice</i> Conference leader: Prof. Nico Schüler , School of Music, Texas State University, San Marcos, USA	
WEDNESDAY–THURSDAY, OCTOBER 2–3	
Group projects: “Expressive Timing in Music: A Case Study on the Differences Between Performers” “Expressive Timing in Music: A Case Study on the Differences Between Performances” “Analyzing Rubato in Music Performances” “How ‘blue’ are Blue Notes?” “Analyzing Tempo in Performances of Music” “A Critical Assessment of Automatic Onset Detection” “Conductors’ Influence on Tempo, Timing, and Character of Orchestra Performances”	

Conference program

Conference venue:

Rectorate of the University of Arts in Belgrade

29 Kosančićev venac Street

FRIDAY, OCTOBER 4	
9.00–19.00	Registration (Main Hall, 1 st floor)
10.00–10.15	Opening Address (Ceremonial Hall) Mirjana Nikolić , Vice-rector of the University of Arts in Belgrade Zoran Božanić , Head of the Department of Music Theory Denis Collins , Member of the Program Committee
10.15–11.15 KEYNOTE LECTURE (Ceremonial Hall) Dmitri Tymoczko Department of Music, Princeton University, USA <i>Towards a Topology of Music</i>	
11.15–11.30	Coffee break

SESSION 1 (Ceremonial Hall) <i>Dimensions of Music 1</i> Chair: Miloš Zatkalik		SESSION 2 (Senate Room) <i>Dimensions of Music 2</i> Chair: Nico Schüler	
11.30–12.00	Pieter C. van den Toorn University of California, Santa Barbara, USA <i>Irregular Accents and Spaces in Stravinsky</i>	11.30–12.00	Aleksandra Vojčić University of Michigan, Ann Arbor, USA <i>Time-Space in Pulse-Stream Forms</i>
12.00–12.30	Laura Emmery Emory University, Atlanta, USA <i>Space as a Compositional Determinant in Elliott Carter's Third String Quartet</i>	12.00–12.30	Tijana Ilišević University of Arts in Belgrade, Serbia <i>It Is, Actually, Crystal Clear!</i>
12.30–13.00	Georges Bériachvili The Conservatory in Houilles, France <i>Phenomenology of Musical Space and Theory of Musical Gesture: Conceptual Linking and Analytical Applications for the 20th-Century Avant-Garde Music</i>	12.30–13.00	Gregory Marion University of Saskatchewan, Saskatoon, Canada <i>Spatiality in the Adagio of Mahler's Symphony X</i>
13.00–13.30	Agnieszka Draus Academy of Music in Kraków, Poland <i>Music in the Urban Soundspace. The Case of Campanae Cracovienses for 25 Cracovian Church Bells by Marek Stachowski</i>	13.00–13.30	Jelena Jelenković University of Arts in Belgrade, Serbia <i>Aspects of Reconfiguration of Pastoral Topic in the Instrumental Works by Serbian Female Composers</i>
13.30–15.00	Lunch break		

SESSION 3 (Ceremonial Hall) <i>Musical Representations of Space</i> Chair: Ivana Ilić		SESSION 4 (Senate Room) <i>Perceptual, Cognitive.../Pitch-Space</i> Chair: Laura Emmery	
15.00–15.30	Srdan Teparić University of Arts in Belgrade, Serbia <i>Spatial-Temporal Relations as Factors of Constructing the Narrative Structure of the Textual Whole on the Example of the Song Die Darstellung Mariä im Tempel by Paul Hindemith</i>	15.00–15.30	Hyun Höchsmann East China Normal University, Shanghai, China <i>“Spazio Sentito” – “Spaces Heard”: From Varèse to Luigi Nono</i>
15.30–16.00	Dorian Mueller University of Michigan, Ann Arbor, USA <i>Exploring Musical Narrative Space in a Chopin Nocturne</i>	15.30–16.00	Nikola Komatović Independent researcher <i>Do You Recognize a Callsign? Some Ideas Toward the Reconciliation of Historical Contextualization and Modern Analytical Approaches in the Perception of Octatonic Collections</i>
16.00–16.30	Predrag Repanić University of Arts in Belgrade, Serbia <i>On Dimensionality of Movable Counterpoint</i>	16.00–16.30	Haruki Noda University of Music and Performing Arts Vienna, Austria <i>Rameau the “Spectralist”. Pitch Space Related Anomalies in Rameau’s Musical Works</i>
16.30–17.00	Coffee break		
17.00–18.00	Presentation of the results of the Workshop <i>Computer-Assisted Music Analysis with an Emphasis on Spatiality in Music Performance Practice</i> (Ceremonial Hall)		
18.00–19.00	Coctail Dinner		
20.00	Concert: 28th International Review of Composers (Studentski kulturni centar /Students’ Cultural Center/, Main Hall, 48 Kralja Milana Street)		

SATURDAY, OCTOBER 5			
9.00–18.00	<p align="center">Registration (Main Hall, 1st floor)</p>		
<p align="center">9.30–10.30</p> <p align="center">KEYNOTE LECTURE (Ceremonial Hall)</p> <p align="center">Nico Schüler School of Music, Texas State University, San Marcos, USA</p> <p align="center"><i>Orientation Processes and Perspectivism in the Spatiality of Music-Theoretical Research: Reflections on the Plurality of Modern Methods and Methodology of Music Analysis</i></p>			
10.30–11.00	<p align="center">Coffee break</p>		
<p align="center">SESSION 5 (Ceremonial Hall)</p> <p align="center"><i>Spaces of Music Theory and Analysis</i></p> <p align="center">Chair: Jelena Mihajlović-Marković</p>		<p align="center">SESSION 6 (Senate Room)</p> <p align="center"><i>Between the Physi(ologi)cal and Philosophical</i></p> <p align="center">Chair: Srđan Teparić</p>	
11.00–11.30	<p>Bert van Herck New England Conservatory, Boston, USA</p> <p><i>Music and Spatiality: Lichtbogen by Kaija Saariaho</i></p>	11.00–11.30	<p>Jane Clendinning Florida State University, Tallahassee, USA</p> <p><i>Physical Geography of Musical Instruments: Gesture, Embodiment, Musical Memory, and Music Theory</i></p>
11.30–12.00	<p>Monika Karwaszewska Stanislaw Moniuszko Academy of Music in Gdansk, Poland</p> <p>Piotr Rojek Karol Lipinski Academy of Music in Wrocław, Poland</p> <p><i>The Intermedial Space in The Heart Piece – Double Opera by Krzysztof Knittel and John King</i></p>	11.30–12.00	<p>Eva-Maria de Oliveira Pinto University of Music Franz Liszt, Weimar, Germany</p> <p><i>Organ Rooms. Organological, Music- Immanent, Philosophical- Psychological and Cultural- Geographical Aspects of the Instrument Organ and Its Spatiality</i></p>
12.00–12.30	<p>Natalia Szwab Academy of Music in Kraków, Poland</p> <p><i>Witold Lutosławski's Idea in the Music of Paweł Szymański. The Concept of Musical Space</i></p>	12.00–12.30	<p>Giovanna Carugno “Rinaldo Franci” Conservatory of Siena, Italy</p> <p><i>Theaters, Chambers, and Churches. Unraveling the Concept of Musical Spatiality in the Early Baroque Era</i></p>

12.30–13.00	Dimitar Ninov Texas State University, San Marcos, USA <i>Interior Cadences in the Sentence of Schoenberg</i>	12.30–13.00	Sylwia Makomaska University of Warsaw, Poland <i>Music as “a Form of Architecture”. On the Concept of Musicscape</i>
13.00–14.30	Lunch break		
SESSION 7 (Ceremonial Hall) <i>Aspects of Musical Space 1</i> Chair: Dimitar Ninov		SESSION 8 (Senate Room) <i>Aspects of Musical Space 2</i> Chair: Jan Philipp Sprick	
14.30–15.00	Ulf A. S. Holbrook RITMO Centre for Interdisciplinary Study on Rhythm, Time and Motion, University of Oslo, Norway Emil Kraugerud University of Oslo, Norway <i>Distances and Proximities in Acousmatic Spatiality</i>	14.30–15.00	Nataša Crnjanski University of Novi Sad, Serbia Darko Tomaš University of Novi Sad, Serbia <i>Musical Perception and Visualization</i>
15.00–15.30	David Bard-Schwarz University of North Texas, Denton, USA <i>Music and Spaces of Disavowal: Schoenberg’s Erwartung</i>	15.00–15.30	Martin Vishnick Independent researcher <i>Auditory and Spectral Perception</i>
15.30–16.00	Anna Aleksandra Gluc Academy of Music in Kraków, Poland <i>Stretching out an Instrumental Space – Simon Steen-Andersen’s Piano Concerto</i>	15.30–16.00	Karolina Dąbek Academy of Music in Kraków, Poland <i>Spatial Perception of Natural Phenomena as an Immersive Experience in Iannis Xenakis’ Terretektorh</i>
16.00–16.30	Coffee break		
16.30–17.00	Jessica Sommer Ball State University, Muncie, USA <i>Space and Time on Stage: Embodying Britten’s Ghosts in Turn of the Screw</i>	16.30–17.00	Bree Guerra University of Texas, Austin, USA <i>The Feel of the Future: Embodying Expectation and Enacting Virtual Worlds in Musical Expression</i>

17.00–17.30	Mariam Asatryan University of Pavia, Italy; Institute of Arts of the National Academy of Sciences of the Republic of Armenia <i>Spatial Dimension in Giacinto Scelsi's One-note Style</i>	17.00–17.30	Marcin Strzelecki Academy of Music in Kraków, Poland <i>Spatial Hearing in Music, Movie, Soundtracks, Video Games and Urban Soundscapes</i>
17.30–18.00	Jelena Janković Beguš University of Arts in Belgrade, Serbia <i>Sonorous Architectures of Iannis Xenakis</i>	17.30–18.00	Emma-Kate Matthews University College London, UK <i>Calibrating Spatial Typologies with Musical Ideas in Composition and Performance</i>
20.00	Conference Dinner (Restaurant: <i>Little Bay</i> , 9a Dositejeva Street)		

SUNDAY, OCTOBER 6			
9.00–11.00	Registration (Main Hall, 1 st floor)		
9.30–10.30 KEYNOTE LECTURE (Ceremonial Hall) Ildar Khannanov Peabody Institute, Johns Hopkins University, USA <i>Directionality and Extension: A Sketch for Musical Topology</i>			
10.30–11.00	Coffee break		
SESSION 9 (Ceremonial Hall) <i>Disciplinary Aspects of Musical Space 1</i> Chair: Jane Clendinning		SESSION 10 (Senate Room) <i>Disciplinary Aspects of Musical Space 2</i> Chair: Ildar Khannanov	
11.00–11.30	Jan Philipp Sprick University of Music and Performing Arts Hamburg, Germany Roberta Vidić University of Music and Performing Arts Hamburg, Germany <i>(Re)compositional Strategies and Sonic Architecture in Palestrina's, Anerio's and Soriano's Missa Papae Marcelli</i>	11.00–11.30	Nicholas James Hunter The University of Queensland, Brisbane, Australia <i>Form and Function as Virtual Measures of Musical Spatiality</i>

11.30–12.00	Denis Collins The University of Queensland, Brisbane, Australia <i>New Tools for Old Music: Supervised Computer Learning and the Critical Editing of Early 17th-Century Roman Music Prints</i>	11.30–12.00	Ivana Ilić University of Arts in Belgrade, Serbia <i>Ubi sunt dracones? Spatial Representations of Form in Serbian Music Theory</i>
12.00–12.30	Tijana Vukosavljević University of Arts in Belgrade, Serbia <i>Tonal Dynamics as a Manifestation of Inner Musical Space</i>	12.00–12.30	Koichi Kato Independent scholar <i>In Search of Schubertian Cyclicity in Sonata Form</i>
12.30–13.00	Jelena Mihajlović-Marković University of Arts in Belgrade, Serbia <i>Harmonic Systems of Prokofiev: Tonal, Modal, and Spaces In-between</i>	12.30–13.00	Ivana Medić Serbian Academy of Sciences and Arts; Centre for Russian Music, Goldsmiths, University of London, UK <i>The Expansion of Time and Space in Franz Schubert's Sonata in A Minor D. 845</i>
13.00–13.15	Coffee break		
13.15–13.45	Presentation (Ceremonial Hall) Gilles Baroin ENAC (National School for Civil Aviation) Toulouse; LLA-Creatis, Literature, Languages and Art, University of Toulouse, Federal University of Toulouse, France <i>Hyperspheres and Musical Structures</i>		
13.45–14.00	Closing remarks		

Postconference time in Belgrade

16.00–18.00	Visit to the Museum of Contemporary Art: <i>The Cleaner</i> by Marina Abramović (10 Ušće Street)
20.00	Concert: 28th International Review of Composers (Studentski kulturni centar /Students' Cultural Center/, Main Hall, 48 Kralja Milana Street)

Postconference program

Postconference program venue:

Faculty of Music, 50 Kralja Milana Street

LECTURES

Pieter C. van den Toorn,

Emeritus Professor of Music, University of California, Santa Barbara, USA

MONDAY-TUESDAY, OCTOBER 7-8

The Rite of Spring *Revisited*

Stravinsky's Les Noces; Remarks on Its Inception