

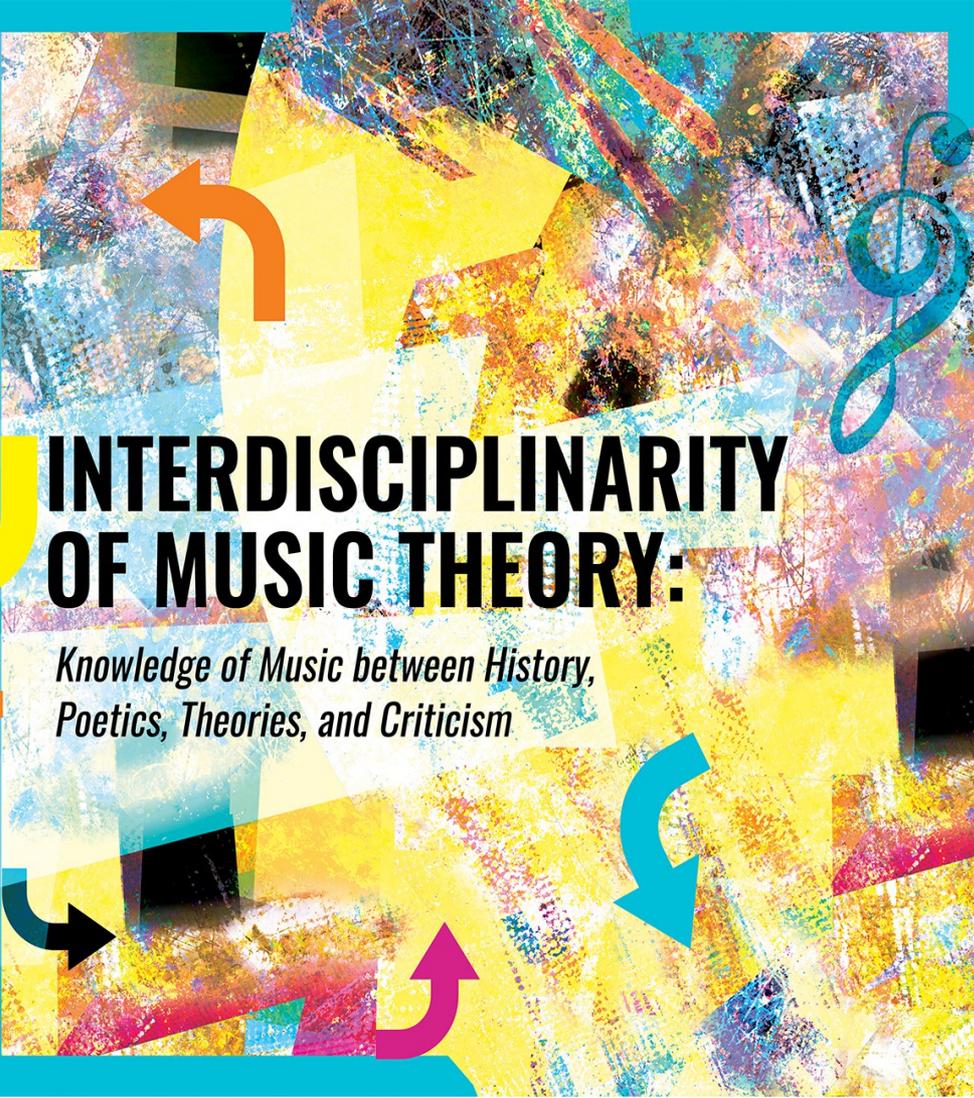
The 14th
International Conference on
Music Theory and Analysis

Belgrade,
7-9 October
2022



Department of Music Theory,
Faculty of Music,
University of Arts in Belgrade

Supported by
Ministry of Education, Science and
Technological Development of the Republic of Serbia



INTERDISCIPLINARITY OF MUSIC THEORY:

*Knowledge of Music between History,
Poetics, Theories, and Criticism*

Conference Program

INTERDISCIPLINARITY OF MUSIC THEORY: KNOWLEDGE OF MUSIC BETWEEN HISTORY, POETICS, THEORIES, AND CRITICISM

The interdisciplinarity of music theory is a fact that does not need to be proven, because it is an undeniable state of development of music theory in the late 20th and early 21st century. However, examining the issue of possibilities of different theoretical and research approaches to music, the question of the humanistic scope, value and significance of the interdisciplinarity of music theory becomes challenging at a time when the ideology of posthumanism or transhumanism is becoming increasingly dominant, striving to redefine humanity by devaluing the human spirit and soul, contributing to the inferiorization of the humanities, which form the identity basis of every culture and society. The main goal of the 14th International Conference on Music Theory and Analysis, organized by the Department of Music Theory of the Faculty of Music of the University of Arts in Belgrade (Serbia), is to consider the interdisciplinary situation of the music in the 20st century by re-examining the boundaries of the discipline of music theory, not only within the science of music (music scholarship), but also in the wider field of humanities. The ultimate goal is to articulate a vision of interdisciplinary relations and connections in the future through critical retrospective of the past, while preserving humanistic values, intersubjectivity and dialogicity.

The conception of the conference discussion proposes the gradation of four cognitive music theory approaches – history of music theory, historical and theoretical poetics of music, humanistic theories of music and music criticism – at the intersection of diachronic and synchronic horizons of understanding music. The nature and function of music, its phenomenal diversity, temporality and transformativeness, its analysis and understanding can best be determined in the space between which the notion of interdisciplinarity suggests, because none of the mentioned approaches can fully grasp the meaning of music on its own. This is possible only through dialogue between different paths (*méthodos*) of cognition and music itself as an object of cognition. At the same time, knowledge about music is not just about what we think we already know because it has already been thought. As cognition, it refers to the intuition of the unknown in the sense of what has not yet been thought, described and explained, and which we assume has the value of truth that has yet to be discovered (*aletheia*) and constituted as knowledge. This is exactly what the challenge of the conference discussion should be.

If the theory in general grew, according to Herodotus and Thucydides, from the experience of observing the divine, the sacred, the sublime (*theion*, *theos*-God; *hora*-attention, consideration, honor), and the theorist (*theoros*) was an envoy and traveler returning from afar and foreign lands to convey the spiritual insight gained by observing (*theorein*) some sacred rite or secret mystery and that which is foreign, strange and unknown, rare, isolated and unique, furthermore, if, according to Plato, theory ceased to be *mythos* and became *logos*, that is, an insight into the nature of a generality acquired through contemplation that is no longer only sacred and divine but human and natural (*thea*-view, sight, appearance; *hora*-observation, viewing), then it can be said for music theory as music and as theory that it is not just an

observation of the sacred and divine, eternal, or at least permanent in music itself as a cosmological and metaphysical experience, nor just a mental consideration of music in its essential or eidetic structure as a philosophical experience, but it is also a methodical examination of the ways in which all music appears as a category for knowledge and communicates with knowledge shaped into the discipline of music theory. The historical approach to music theory should illuminate and describe the historical awareness of music in its categorical form, but also the dynamism of creating the theoretical discourse on music (with its immanent concepts, orientations and methods) in epochal cultural contexts given the historical path that music theory has traversed, from philosophical speculation to poetics and criticism. If we keep in mind, as Aristotle put it, that the knowledge offered by poetics is that which, by means, procedures, techniques and technologies, can lead to assembling, building, making, whereby it is then the knowledge as the art of creation (*poiesis*), and not of cognition (*epistemē*), then the insights into general rules and principles as expressions of the normativity of creation are certainly theoretical insights, because the repeatability of their knowledge can only be confirmed in theory. From this point of view, counterpoint, harmony and musical form are not compositional-technical disciplines as a gift of composing, but are subjects of normative poetics (rules of counterpoint and harmony) and descriptive poetics (systematization of musical forms and description of immanent structures) which music theory receives in the light of theoretical poetics as praxeological considerations of the repeatability of creation, offering them a categorical-methodical possibility of cognition. Music theory, not only as theoretical but also as historical poetics, also includes musical stylistics and musical genology, because with theoretical a posteriori consciousness it articulates styles as well as kinds and genres of music as dynamic-processive notions and phenomena in the diachronic context of isolated synchronic states. Finally, while music theory (as theoretical poetics and historical poetics) walks the path of generality, criticism as a genuinely judgmental analysis and spiritual interpretation of a particular piece of music focuses on the singularity. If the task of the theory is to examine the nature of music in general, the musicality (*musicaliness*) of music, then the task of criticism is to reconstruct the atmosphere of an individual musical phenomenon. Hence, the secret of music theory lies in music criticism as an analysis, interpretation and evaluation of a particular musical work, because it inevitably confirms a theoretical conceptual-methodical principle or systematization. Conversely, at the starting point of critical experience, there is already a basic theoretical insight into the essence of the musical phenomenon in general. One begins where the other ends and their relationship must also include a historical dimension, because the work of music is historically conditioned, and historical thought is always teleological and comparative.

There is a need to distinguish between the music theory as an articulation of music concepts and phenomena according to methods implied by music itself while history of music theory confirms them, and the theories of music which would involve methodological applications to music of different theories that do not have music as the object of methodological examination. This means that music must be approached not only internally (immanent analysis and interpretation), but also externally (transcendent analysis and interpretation), that is, from the point of view of other disciplines such as humanities (art theory, literary theory, language

theory, drama theory, narrative theory, film theory, philosophy, theology, anthropology, psychology, culturology), which is decided by the musical work itself or the repertoire of the works, and not by the outside knowledge. In this sense, three paradigms of relations are proposed: music theory and other humanistic disciplines, other humanistic disciplines in music theory, music theory in other humanistic disciplines.

Problem intersections:

- Theoretical and methodological articulation of the interdisciplinarity of music theory – Music theory and theory of knowledge
- History of music theory and variability of music-theoretical models of the world, concepts and methods
- History of music theory as part of intellectual history (history of ideas and scientific discoveries), and history of culture (cultural paradigms)
- Music theory as theoretical and historical poetics: theoretical and methodological orientations of counterpoint research, modality, functional harmony and posttonality, and musical morphology; stylistic and genological research of music (stylistic poetics, poetics of kinds and genres of art music)
- Music theory and structuralist poetics: linguistic-discursive and sign-semantic research of music in closed text and completed context; coded reading / listening theory
- Music theory and criticism: methodological orientations of criticism (phenomenological; psychoanalytic, mythical, archetypal; stylistic, thematic, semiotic, cultural) and musical work
- Music theory and poststructuralist poetics: metatheoretical, metalinguistic and multicontextual approaches in music theory; epistemological and ontological status of music theory in the poststructuralist turn towards open text, dialogicity and unlimited context; theory of hermeneutic reading / listening
- Music theory and hermeneutics as a theory and as a method
- Music theory and art theories: autonomous philosophical-aesthetic categories in music and in comparison with other arts (beautiful, sublime, majestic, lovely, tragic, dramatic, comic, humorous, sarcastic, grotesque, poetic, lyrical, touching, tender, pathetic, mysterious, characteristic, etc.)
- Music theory and literary theory: theory of lyric, narrative theory, drama theory in music; music theory in theater; literature in music and music in literature
- Music theory and film theory – Philosophy of music theory as part of the philosophy of science
- Anthropological framework of music theory: music theory and cultural anthropology; anthropocentric models of music-theoretical thought
- Psychological framework of music theory: theories of listening and horizon of expectations of a musical work; affective theory of music
- Theological framework of music theory: religious worldviews in music theory; religious notions in music theory, music-theoretical notions in a theological context
- Music theory and theoretical-methodological issues of implication, application, comparison and amplification in the field of musical works, phenomena or concepts
- Human technology of music theory: digitization of music-theoretical heritage; new technologies for inclusive music listening and music theory learning.

Keynote Speakers

Valentina Kholopova, Distinguished Professor of Music Theory, Moscow State Tchaikovsky Conservatory; Moscow Lomonosov State University (Russian Federation)

Joseph Straus, Distinguished Professor of Music Theory, Graduate Center, City University of New York (USA)

John Koslovsky, Professor of Music Theory, Conservatory of Amsterdam, Utrecht University (The Netherlands)

Program Committee

Márta Grábocz (Faculty of Arts, University of Strasbourg, France)

Annegret Huber (Institut for Composition, Electroacoustics and Tonmeister Education, University of Music and Performing Arts in Vienna, Austria)

Ildar Khannanov (Peabody Institute, Johns Hopkins University, USA)

Sanja Kiš Žuvela (Academy of Music, University of Zagreb, Croatia)

Benedict Taylor (School of Music, University of Edinburgh, UK)

Konstantin Zenkin (Moscow State Tchaikovsky Conservatory, Russian Federation)

Marko Aleksić (Faculty of Music, University of Arts in Belgrade, Serbia)

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Zoran Božanić (Faculty of Music, University of Arts in Belgrade, Serbia)

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Atila Sabo (Faculty of Music, University of Arts in Belgrade, Serbia)

Srđan Teparić (Faculty of Music, University of Arts in Belgrade, Serbia)

Ivana Vuksanović (Faculty of Music, University of Arts in Belgrade, Serbia)

Organization Committee

Marko Aleksić, Conference coordinator (Faculty of Music, University of Arts in Belgrade, Serbia)

Milena Medić (Faculty of Music, University of Arts in Belgrade, Serbia)

Aleksandra Ivković (Faculty of Music, University of Arts in Belgrade, Serbia)

Tijana Ilišević (Faculty of Music, University of Arts in Belgrade, Serbia)

Tanja Mijatović (Faculty of Music, University of Arts in Belgrade, Serbia)

Natalija Stanković (Faculty of Music, University of Arts in Belgrade, Serbia)

Friday, 7 October 2022
Interdisciplinarity of Music Theory:
Knowledge of Music Between History, Poetics, Theories, and Criticism

Rectorate of the University of Arts in Belgrade
29 Kosančićev venac Street

Registration: 09.00-19.00 (Main Hall, 1st floor)

Opening Address : 09.30-10.00 (Ceremonial Hall)

Mirjana Nikolić, Rector of the University of Arts in Belgrade
Gordana Karan, Vice Dean for Science of the Faculty of Music in Belgrade
Zoran Božanić, Head of the Department of Music Theory

Session 1 (10.00-11.00) (Ceremonial Hall)

Theoretical-Methodological and Technological Articulation of Interdisciplinarity of Music Theory

CHAIR: John Koslovsky

(10.00-10.30) **Ivana Ilić** (University of Arts in Belgrade, Serbia)

Musical Practice, Technology and the Humanistic Nature of Contemporary Music Theory

(10.30.-11.00) **Lucia Maloveckà** (Academy of Performing arts Prague, Czech Republic)

Interdisciplinarity in Czech Music Theory: Premises, Concepts, and Impact

~ *Coffee-and-tea break* ~

Session 2 (11.30-13.00) (Ceremonial Hall)

Music Theory in the Light of Literary and Art Theories

CHAIR: John Koslovsky

(11.30-12.00) **Ivana Vuksanović** (University of Arts in Belgrade, Serbia)

Music, Humor, and the Aesthetic Experience

(12.00-12.30) **Natalija Stanković** (University of Arts in Belgrade, Serbia)

The Function of a Fairy Tale in Richard Strauss and Hugo von Hofmannsthal's Opera
The Woman without a Shadow

(12.30-13.00) **Milena Medić** (University of Arts in Belgrade, Serbia)

Typos, Genos, Topos, Pathos: a Sketch of a Possible Genological Theory of Lyrical and the Lyrical Species in Music

~ *Lunch break* ~

Session 3 (14.30-16.00) (Ceremonial Hall)
Music Theory in Hermeneutical and Critical Keys 1

CHAIR: Ivana Ilić

(14.30-15.00) **Tanja Mijatović** (University of Arts in Belgrade, Serbia)

Stravinsky's Apollon musagète: Opening the Hermeneutical Windows

(15.00-15.30) **Marko Aleksić** (University of Arts in Belgrade, Serbia)

Interdisciplinary 'Meeting' of Hermeneutics, Psychoanalysis, and Harmony: Tonal and Harmonic Aspects of the Interpretation of the 'Electra Complex' in Richard Strauss's Elektra

(15.30-16.00) **Sio Pan Leong** (University of Edinburgh, UK)

Doppelgänger and the Freudian Uncanny: Exploring the Gothicism in the First Movement of Schubert's E-Flat Trio, D. 929

~ *Coffee-and-tea break* ~

Session 4 (16.30-17.30) (Ceremonial Hall)
Music Theory in Hermeneutical and Critical Keys 2

CHAIR: Ivana Ilić

(16.30-17.00) **René Rusch** (University of Michigan, USA)

Contemporary Schubert Criticism, Musical Aesthetics, and Poetics

(17.00-17.30) **Alexander Faschon** (University of Heidelberg, Germany)

From Regelpoetik to Autoroetik. Music Analysis in German-Speaking Music Criticism (1766—1830)

~ *Coffee-and-tea break* ~

(18.00-19.00)

Keynote Lecture

(Ceremonial Hall)

Valentina Kholopova

(Moscow State Tchaikovsky Conservatory;
Moscow Lomonosov State University, Russian Federation)

The Tradition of Semantic Analysis of Music in Russian Musicology

Concert and Cocktail

(19.30-21.00)

Saturday, 8 October 2022
Interdisciplinarity of Music Theory:
Knowledge of Music Between History, Poetics, Theories, and Criticism

Rectorate of the University of Arts in Belgrade
29 Kosančićev venac Street

Registration: 10.00-19.00 (Main Hall, 1st floor)

Session 5 (10.30-12.00) (Ceremonial Hall)

**Philosophical, Antropological, Cultural, and Theological Frameworks of Music
Theory 1**

CHAIR: Nikola Komatović

(10.30-11.00) **Nicholas Hunter** (School of Music, University of Queensland, Brisbane, Australia)

Lili Boulanger as Symbolist – Two Mélodies on Texts from Maurice Maeterlinck's Serres Chaudes

(11.00-11.30) **David Ferreiro Carballo** (Instituto Complutense de Ciencias Musicales, Universidad Complutense de Madrid, Spain)

Conrado del Campo and the Nationalization of the Wagnerian Lyric Drama: A Framework of Local Flavour for the Dramatist Subject of the Poem

(11.30-12.00) **Katy Carr, Harry Whalley, Lara James, Alexandros Spyrou and M. Wolloshin (University for the Creative Arts, UK)**

The Anthem in Time of War

~Coffee-and-tea break ~

Session 6 (12.30-13.30) (Ceremonial Hall)

**Philosophical, Antropological, Cultural, and Theological Frameworks of Music
Theory 2**

CHAIR: Nikola Komatović

(12.30-13.00) **Sanja Stevanović and Zlatko Matić** (Institute of Systematic Theology, Faculty of Orthodox Theology, University of Belgrade, Serbia)

The Aspects of the 'Sanctity' of Church Polyphony in Correlation to the Soteriology of the Roman Catholic Church

(13.00-13.30) **Xiaoya Lu** (South China University of China)

Research on Music-related Poems in Tang Dynasty

~Lunch break ~

Session 7 (16.00-17.30) (Ceremonial Hall)
**Philosophical, Antropological, Cultural, and Theological Frameworks of Music
Theory 3**

CHAIR: Nataša Crnjanski

(16.00-16.30) **Konstantin Zenkin** (Moscow State Tchaikovsky Conservatory, Russian Federation)

Invariants of the Musical as an Essential Core of all arts

(16.30-17.00) **Ildar Khananov** (Peabody Institute, Johns Hopkins University, USA)

Revisiting Musical Semiotics: Greek Stoic Perspective on Genre Names

(17.00-17.30) **Diogo Salmeron Carvalho** (Marywood University, USA)

“Open the Bruise Up”: Identity and Memory in Steve Reich’s Music

Session 8 (17.00-18.00) (Ceremonial Hall)
Digitization of Music-Theoretical Heritage

CHAIR: Nataša Crnjanski

(17.30-18.00) **Nico Schüller** (Texas State University, USA)

Recent Approaches to Interdisciplinary Digital Music Research: A Critical Review

(18.15-19.15)

Keynote Lecture

(Ceremonial Hall)

Joseph Straus

(Graduate Center, City University of New York, USA)

Musical Modernism and the Representation of Disability

Conference Dinner
(20.00h)

Sunday, 9 October 2022
Interdisciplinarity of Music Theory:
Knowledge of Music Between History, Poetics, Theories, and Criticism

Rectorate of the University of Arts in Belgrade
29 Kosančićev venac Street

Registration: 09.00-19.00 (Main Hall, 1st floor)

(10.00-11.00)

Keynote Lecture

(Ceremonial Hall)

John Koslovsky

(Conservatory of Amsterdam, Utrecht University, The Netherlands)

Playing with Musical Hierarchies

~ Coffee-and-tea break ~

Session 9 (11.30-13.00) (Ceremonial Hall)

**Music Theory and Methodological Issues of Application, Implication, Comparison,
Amplification 1**

CHAIR: Ivana Vuksanović

(11.30-12.00) **Maurice Windleburn** (University of Melbourne, Australia)

Uncreative Writing as Hypertextual Music Analysis

(12.00-12.30) **Ivana Tomić-Obrdalj** (Academy of Arts and Culture in Osijek, Art School in Koprivnica, Croatia)

Film Music as a Subject of Music-Theoretical Investigations: Rethinking Some
Methodological Approaches to Film mMusic

(12.30-13.00) **Monika Karwaszewska and Beata Oryl** (Stanisław Moniuszko Academy of Music in Gdańsk, Poland)

Intermedia Narrative and Perceptio Sensatio in Music Choreography

~ Lunch break ~

Session 10 (14.30-16.30) (Ceremonial Hall)
**Music Theory and Methodological Issues of Application, Implication, Comparison,
Amplification 2**

CHAIR: Konstantin Zenkin

(14.30-15.00) **Nataša Crnjanski** (University of Novi Sad, Serbia)

What is Marked and What is Not?

(15.00-15.30) **Majid Motavasseli** (University of Music and Performing Arts in Graz, Austria)

*Analysis in Real Time? The Finale of Gustav Mahler's Ninth Symphony Between
Structure and Interpretation*

(15.30-16.00) **László Stachó** (Liszt Academy of Music, Budapest, Hungary)

Music Performance as Communication: A Relevance Theory Perspective

(16.00-16.30) **Chia-Ling Peng** (Newcastle University, UK)

*Rationality Throughout Conventional and Indeterminate Music – Taking J. S.
Bach's Prelude in C Major BWV.846 and Cage's Solo for Piano for Examples*

~ *Coffee-and-tea break* ~

Session 11 (17.00-18.30) (Ceremonial Hall)
Music Theory as Theoretical Poetics

CHAIR: Marko Aleksić

(17.00-17.30) **Trena Jordanoska** (Faculty of Music, Ss. Cyril and Methodius University in
Skopje, North Macedonia)

*Resemanticization of Folklore, Popular Genres and Music Styles from the Past in
Dimitrije Bužarovski's Works*

(17.30-18.00) **Ram Reuven** (Norwegian Academy of music in Oslo, Norway)

*The Perfect Fourth's Unsettled Classification During the Fifteenth and Sixteenth
Centuries*

(18.00-18.30) **Dimitar Ninov** (Texas State University, USA)

Third Degree Gradual Modulation: Connecting Remote Keys via Single Chord

(18.30-19.00) **Nikola Komatović** (Independent researcher, Serbia)

*An Overview of the Advantages and Limitations of the Simon's Theorie der Tonfelder
in the Analysis of the Highly Chromatic Segments of the Nineteenth Century Repertoire*

Closing Remarks

(Ceremonial Hall)

End of the Conference

