

# NARRATIVE WALKS THROUGH MUSIC

The 15<sup>th</sup> Biennial International Conference  
on Music Theory and Analysis



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



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University of Arts in Belgrade

Belgrade, October 4–6, 2024

**BOOK OF ABSTRACTS**

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BOOK OF ABSTRACTS

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Faculty of Music  
Belgrade  
2024



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## NARRATIVE WALKS THROUGH MUSIC

*Narrative Walks through Music* is a reinterpretation of the title of Umberto Eco's book *Six Walks in the Fictional Woods* (1994). The woods serve as a metaphor for the narrative text. Eco suggests that the reader is the one who determines the pace of the movement through a literary text and the speed of events within it. The Conference title specifically calls on analysts to treat music as Eco's woods and provide their insights regarding possible questions related to musical narrativity. Possible themes include:

### General

Narratives about music vs. narrative in music; musical narrativity as a distinct field in the science of music – yes or no; can music tell a story, and does it exhibit a narrative tendency; musical narrativity – properties, nature, and scope of research; musical theory/literary theory – literary theory/musical theory; at what point can we speak about the demarcation line between music and literature, and what distinguishes literary and musical signification.

### Analysis

Possible analytical phases – surface and in-depth levels of analysis; modalities of narrative analysis; actors, gestures, signs, elements, patterns, topics, themes, styles, cultural units, discursive connections through musical time and space, discourse, and meaning; recognizing musical narrative – levels of meaning, their hierarchical differences, and awareness of their existence; musical narrative as part of musical grammar and its derivatives; relationships between individual narrative elements and ways they merge into a whole; cultural significance differences within musical narrative and their transvaluation; the role of narrative archetypes in genre creation; the course of events in music and its discursive power – analogies with natural language.

### Interpretation – Listener, Analyst, Critic

Is there a risk of 'overinterpretative' musical narrative, and where the boundaries of interpretation lie; semantic contexts that involve a narrator in a musical work; narrative comments as part of grammar; the role of interpreters in interpreting and adding narrative comments; the importance of recognizing narrative fields in musical criticism; application of achievements in musical narrativity in contemporary performance practice; contradictions and conflicts in the musical narrative – their reconfiguration through musical time in the listener's consciousness; 'exemplary' analyst vs. 'empirical' analyst – the relationship between objectivity and subjectivity in interpreting musical narrative.

And so on...

Srdan Teparić

### **Keynote speakers:**

**Michael Klein**, Boyer College of Music and Dance, Philadelphia, USA

**Michael Allis**, School of Music, University of Leeds, UK

**Joan Grimalt**, Escola Superior de Música de Catalunya, Barcelona, Spain

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**Belgrade, October 4–6, 2024**

**Conference Program**

## Conference program

Conference venue:

29 Kosančićev venac Street

FRIDAY, OCTOBER 4			
9.00–19.00	<p><b>Registration</b> (Main Hall, 1<sup>st</sup> floor)</p>		
10.00–10.15	<p>Opening Address (Ceremonial Hall) <b>Mirjana Nikolić</b>, Rector of the University of Arts in Belgrade <b>Slobodan Gerić</b>, Dean of the Faculty of Music in Belgrade <b>Zoran Božanić</b>, Head of the Department of Music Theory</p>		
<p>10.15–11.15 <b>KEYNOTE LECTURE 1</b> (Ceremonial Hall)  <b>Joan Grimalt Santacana</b> Escola Superior de Música de Catalunya, Barcelona, Spain <i>Musical Dramaturgy as Part of Rhetorics</i></p>			
11.15–11.30	<p><b>Coffee break</b></p>		
<p>SESSION 1 (Ceremonial Hall) <i>Narrative in vocal music</i> Chair: Joan Grimalt Santacana</p>		<p>SESSION 2 (Senate Room) <i>Narrative, opera and progressive</i> Chair: Srđan Teparić</p>	
11.30–12.00	<p><b>Carlos Villar-Taboada</b> <i>A Joaquín Rodrigo's Song</i> <i>Cycle on Machado's Poems: A</i> <i>Narrative Reading on Musical</i> <i>Topics</i></p>	11.30–12.00	<p><b>Konstantin Zenkin</b> <i>Concerning the Types of</i> <i>Musical Narrative in Opera</i></p>
12.00–12.30	<p><b>Daniel Serrano</b> <i>Baroque Features in Salvatore</i> <i>Sciarrino's Style Using the</i> <i>Example of 'Il canto sattrista,</i> <i>perché?'</i></p>	12.00–12.30	<p><b>David Ferreiro Carballo</b> <i>'La Celestina' (1902), by</i> <i>Felipe Pedrell (1841–1922):</i> <i>Love as a Pretext for the</i> <i>Spanish National Opera</i></p>

12.30–13.00	<b>Liuqing Gao</b> <i>Goldoni's Reform and Gazzaniga's 'Don Giovanni': mezzi caratteri and Donna Elvira</i>	12.30–13.00	<b>Marcos Amado Rodríguez</b> <i>Literature-Music Transposition Processes in Instrumental Progressive Metal: Edgar Allan Poe in Michael Romeo's 'The Dark Chapter' (1994)</i>
13.00–15.00	<b>Lunch break</b>		
SESSION 3 (Ceremonial Hall) <b>Narrative and popular culture</b> Chair: Elena Rovenko		SESSION 4 (Senate Room) <b>Narrative, performance and piano music</b> Chair: Nataša Crnjanski	
15.00–15.30	<b>Matthew Arndt</b> <i>The Fivefold Coding of 'Indiana Jones and the Abbey of Thelema'</i>	15.00–15.30	<b>Caio Cezar Braga Bressan, William Teixeira</b> <i>Time, Narrative and Music: Perspectives for Musical Performance after Paul Ricoeur</i>
15.30–16.00	<b>Gabriele Marino</b> <i>Enunciation, or The Place of Record. A Theory of the Phonographic Shot and the Point of Listening</i>	15.30–16.00	<b>Nico Schüler</b> <i>Slavery and Freedom Through the Eyes of African-American Minstrelsy: A Narrative Approach to Analyzing Late-19th Century African-American Piano Music</i>
16.00–16.30	<b>Eunah Lydia Lee</b> <i>Visual Cues and Topics in the Soundtrack Album of the 'Squid Game' Series</i>	16.00–16.30	<b>Marija Dinov</b> <i>Narrativity in Piano Performance</i>
16.30–17.00	<b>Coffee break</b>		
17.00–17.30	<b>Kevin Courcelle</b> <i>Leitmotif as Rumor: Propagation and Distortion of Information in Music</i>		
17.30–18.00	<b>Monika Karwaszewska, Beata Oryl</b> <i>The Performative Improvisation and its 'Silent' Narrative</i>		
18.00–19.00	<b>Cocktail Dinner</b>		
20.00	<b>Concert</b> (Ceremonial Hall)		

<b>SATURDAY, OCTOBER 5</b>			
10.00–18.00	<b>Registration</b> (Main Hall, 1 <sup>st</sup> floor)		
SESSION 5 (Ceremonial Hall) <b><i>Narrative and theory 1</i></b> Chair: Matthew Arndt		SESSION 6 (Senate Room) <b><i>Narrative and analysis 1</i></b> Chair: Konstantin Zenkin	
10.00–10.30	<b>Dylan Principi</b> <i>Hermeneutics versus Semiotics: Topic Theory's False Dichotomy</i>	10.00–10.30	<b>Georges Beriachvili</b> <i>De-narrativization and (Re) narrativization of Musical Language and Musical Form in Scriabin's Creative Evolution</i>
10.30–11.00	<b>Srđan Teparić, Tijana Ilišević</b> <i>Contemporary Serbian Theoretical Thought through Narrative Walks</i>	10.30–11.00	<b>Elena Rovenko</b> <i>Text, Context, and Intertextuality in the Works of Vincent d'Indy: on the 'Music- as-Language' Paradigm in the Epoch of Fin-de-siècle</i>
11.00–11.30	<b>Coffee break</b>		
SESSION 7 (Ceremonial Hall) <b><i>Narrative and analysis 2</i></b> Chair: Nikola Komatović		SESSION 8 (Senate Room) <b><i>Narrative and analysis 3</i></b> Chair: Senka Belić	
11.30–12.00	<b>Malwina Marciniak</b> <i>Non-narrative and Anti- narrative Strategies in 21<sup>st</sup> century Piano Concertos by Polish Composers</i>	11.30–12.00	<b>Nataša Crnjanski</b> <i>'Expectance' by Ivana Govorčin: A Micro-Story and its Semantic and Sound Potential</i>
12.00–12.30	<b>Dickie Lee</b> <i>Three Walks through the Tragic Symphonic Expressive Genre</i>	12.00–12.30	<b>Jelena Rakić, Nikola Komatović</b> <i>Of Life in Melody and Verse: A Reflection on the Conceptual Metaphors of Life in the Pop-Rock Music of British Bands</i>
12.30–13.00	<b>Tijana Ilišević</b> <i>Structural and Semantic Plot Type in 'Double Concerto' by Witold Lutosławski</i>	12.30–13.00	<b>James Dennis</b> <i>Music as a Narrative Shell: Comparing Chopin's Mazurka Op. 6 No. 2 to Toki Pona</i>

13.00–13.30	<p><b>Olha Myronenko-Mikheishyna</b>  <i>On the problem of time in Witold Lutosławski's music in the light of psychomusicological approaches</i></p>
13.30–15.30	<b>Lunch break</b>
	<p>15.30–16.30  <b>KEYNOTE LECTURE 2</b>  (Ceremonial Hall)</p> <p><b>Michael Klein</b>  Boyer College of Music and Dance, Philadelphia, USA  <i>A Non-Methodology for Walking through the Musical-Narrative Woods</i></p>
16.30–17.00	<b>Coffee break</b>
20.00	<b>Conference Dinner</b>

<b>SUNDAY, OCTOBER 6</b>	
9.00–11.00	<b>Registration</b> (Main Hall, 1 <sup>st</sup> floor)
9.30–10.30 <b>KEYNOTE LECTURE 3</b> (Ceremonial Hall)  <b>Michael Allis</b> School of Music, University of Leeds, UK <i>A Narrative Walk through Granville Bantock's            'The Pierrot of the Minute' Overture (1908)</i>	
10.30–11.00	<b>Coffee break</b>
SESSION 9 (Ceremonial Hall) <b><i>Narrative and theory 2</i></b> Chair: Dickie Lee	
11.00–11.30	<b>Eduardo Solá Chagas Lima</b> <i>Between Theory and Diegesis: Understanding Synchronous and            Asynchronous False Relations in English Renaissance Repertoire</i>
11.30–12.00	<b>Valentín Benavides García</b> <i>Narrating the Resurrection of Jesus: Music and Meaning in 'Maria            Magdalena' by Francisco Guerrero (1528–1599)</i>
12.00–12.30	<b>Zoran Božanić, Senka Belić</b> <i>The Influence of Medieval Music Theory on the Renaissance Narrative of            Counterpoint</i>
12.30–13.00	<b>Coffee break</b>
SESSION 10 (Ceremonial Hall) <b><i>Narrative roads: morphological, phenomenological</i></b> Chair: Tijana Ilišević	
13.00–13.30	<b>Martin Vishnick</b> <i>A Morphological Approach to Creating Musical Narratology</i>
13.30–14.00	<b>Dimitar Ninov</b> <i>'Stella by Starlight': The Long and Winding Road between Extended            Tonicization and Deceptive Resolution</i>
14.00–14.30	<b>Federico Favali</b> <i>The Phenomenological Principle of Ligeti's Melodic Archetype</i>
14.30–15.00	Closing remarks



## Postconference program

<p><b>LECTURE 1</b> <b>Joan Grimalt Santacana</b> Escola Superior de Música de Catalunya, Barcelona, Spain</p>
<p><b>MONDAY, OCTOBER 7</b> <b>12.00 PM</b> <b>Institute of Musicology SASA</b> <b>36/4 Kneza Mihaila Street</b> <b>Room 410</b></p>
<p><i>Musical Hermeneutics: Opportunities, Questions</i></p>

<p><b>LECTURE 2</b> <b>Joan Grimalt Santacana</b> Escola Superior de Música de Catalunya, Barcelona, Spain</p>
<p><b>WEDNESDAY, OCTOBER 9</b> <b>4 PM</b> <b>Faculty of Music</b> <b>50 Kralja Milana Street</b></p>
<p><i>Mapping Musical Rhetoric</i></p>



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## ABSTRACTS AND BIOGRAPHIES

### Keynote Speakers

#### Michael Klein

Boyer College of Music and Dance, Philadelphia, USA  
 michael.klein@temple.edu



Michael Klein serves as Professor of Music Studies at Temple University in Philadelphia, where he is also former Chair of the Department of Music Studies. Klein's publications include two books: *Intertextuality in Western Art Music*, and *Music and the Crises of the Modern Subject*, both with Indiana University Press. With Nicholas Reyland, he was the co-editor of the collection *Music and Narrative since 1900*, also with Indiana University Press. He has published on a wide variety of topics, including temporality in the music of Debussy in the journal *19<sup>th</sup>-Century Music*, affect theory in the collection *Music Analysis and the Body*, literature and music in the collection *The Edinburgh Companion to Literature and Music*, and the music of Chopin in several journals, the music of Liszt in the *Journal of the American Liszt Society*, and the music of Lutosławski in several edited collections. He is best known for his work on musical narrative, having won a publication award from the Society for Music Theory for his article "Chopin's Fourth Ballade as Musical Narrative" in the journal *Music Theory Spectrum*. His current work centers on theories of the soundtrack, and he is working on a book about the three cinematic adaptations of Somerset Maugham's *The Painted Veil*. He has served on the editorial board of *Music Theory Spectrum* and served as Associate Editor for the journal *19<sup>th</sup>-Century Music* for several years.



## Michael Allis

School of Music, University of Leeds, UK

M.Allis@leeds.ac.uk



Michael Allis is a Professor of Musicology at the University of Leeds, UK. As well as co-editing *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century* (2020) and *The Symphonic Poem in Britain, 1850–1950* (2020), his books include *Granville Bantock's Letters to William Wallace and Ernest Newman, 1893–1921: "Our new dawn of modern music"* (2017), *Temporaries and Eternals: The Music Criticism of Aldous Huxley, 1922–23* (2013), *British Music and Literary Context: Artistic Connections in the Long Nineteenth Century* (2012), and *Parry's Creative Process* (2003). Having edited special issues of *The Journal of Victorian Culture* ("Dante Gabriel Rossetti and Music", 2022), *The Journal of Musicological Research* ("Reading Music Through Literature", 2017), and *Forum for Modern Language Studies* ("Wagner and Literature", 2014), he has also published widely on British music and musical life, links between music and literature, Wagner and tempo, and Liszt reception. His book on the British music critic Herbert Thompson (written with Paul Watt) should be out later this year with Clemson University Press, and a book on Granville Bantock's literature-inspired orchestral music is under contract with The Boydell Press.



## Joan Grimalt

Escola Superior de Música de Catalunya,

Barcelona, Spain

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Joan Grimalt is an orchestra conductor (Vienna University), linguist (Barcelona University), and holds a PhD in musicology (UAB) with a thesis on Gustav Mahler, supervised by Raymond Monelle. After a decade devoted exclusively to interpretation, mainly conducting opera in Central Europe, since returning to Catalonia Joan has combined practical musicianship with teaching and research at the *Escola Superior de Música de Catalunya*. His former involvement as a conductor with the Vienna Volksoper (1995–1997) stands out. As a pianist, his focus has been on German art song. Joan's main field of research is musical signification, especially those areas at the

intersection with language and literature: rhetoric, prosody, and dramaturgy. In recent years, he has also been involved in research projects on performance studies, where his experiences as a performer and teacher converge in a hermeneutic, performer-oriented analysis. Grimalt is a member of the international research group on musical signification led by Eero Tarasti. He has presented and published most of his research at the regular international conferences of this group. In his latest edited book, *Mapping Musical Signification* (Springer, 2020), Joan has gathered his colleagues' and his own research on musical meaning in a systematic textbook. He is currently preparing a continuation of that volume, *Analysing Musical Signification*, focused on case studies and a theory of musical discourse and dramaturgy.

## PARTICIPANTS

### Carlos Villar-Taboada

Universidad de Valladolid, Spain  
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#### A Joaquín Rodrigo's Song Cycle on Machado's Poems: A Narrative Reading on Musical Topics

The main goal of this paper is a narrative approach to Rodrigo's set of songs *Con Antonio Machado* (1971), methodologically based on the interpretation of *topoi* (Grimalt 2020). As it will be explained, they gather a *thesaurus* of Spanish musical signs biased to popular, historicist and *avant-garde* referents, according to Agawu's categories of musical topics (2009).

Joaquín Rodrigo (1901–1999) played a central role in 20th Century Spanish Music, where he remained attached to a personal understanding of Neoclassicism, internationally acclaimed. His affinity with the French tradition bears parallels to the works of Manuel de Falla and the Spanish 'Group of Eight'. Soon acknowledged as an *avant-garde* composer, he earned a prominent position as Falla's successor. But progressively, his models displaced him from the freshest *avant-garde* to the museum of the canonical works. During his extensive career, the vocal repertoire revealed itself as a constant visit where he reflected his fertile love for the best Spanish poetry, which stands out in his cycle of ten songs for voice and piano entitled *Con Antonio Machado* (1971). Their inspiration with this Sevillian poet, Antonio Machado (1875–1939), positioned during the Spanish Civil War as contrary to Francoism, is eloquent of a not-so-conservative artistic thought.

I suggest identifying an imaginary of signs mainly tied to Spanish music which, understood as musical *topoi*, rely on three categories: the gaze of the popular (the 'ethnic'), the return to the past (the 'historical'), and the stylized idealization of nature (the 'avant-garde'). Finally, from the semiotic standing of these different traces, I propose to carry out a narrative interpretation of this collection of songs.

**Keywords:** Joaquín Rodrigo (1901–1999), Spanish 20<sup>th</sup> Century Music: *lieder*, Neoclassicism, Topic Theory, Music Narrative

**Carlos Villar Taboada** specialized in the analysis of Hispanic music: Spanish and Cuban from the 20th-century onward. He mainly works on pitch-class set theory, dodecaphonic analysis, and Topic Theory. He completed short research stays at the Université de Paris IV-Sorbonne and IRCAM (Paris, 1998), and Columbia University (New York, 1999). Since 2007, he has worked as a Senior Lecturer in Musicology at the University of Valladolid (Spain), holding the Chair of the Musicology PhD Program since 2019. He has given seminars on music analysis at several Spanish universities and conservatoires and directed more than 30 Master theses

and 10 PhD dissertations on relevant figures and events of the most recent Spanish music. He also collaborated in the biennial *Music and Philosophy: 19<sup>th</sup>-20<sup>th</sup> Centuries* (1999–2007) and *Joaquín Rodrigo and Spanish Music* (2003–2007), and currently in different international conferences on music analysis and topic theory (UVa, 2022, 2024; UCM, 2025).

## **Konstantin Zenkin**

Tchaikovsky Moscow Conservatory  
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### **Concerning the Types of Musical Narrative in Opera**

The purpose of this paper is to identify the main types of musical narrative in opera, which is especially important both from a theoretical point of view (a new level of understanding opera as a musical form) and from a practical point (understanding the musical integrity of opera as the basis for theatrical performances). Leaving out the unique solutions of the first great operas (Monteverdi) and Baroque operas, in which music reacted to individual stages of the theatrical narrative, and the musical narrative as a whole had not yet developed, I will highlight the main historical types of opera narrative: classical-romantic, Wagnerian and their very different and unique modifications in the 20th century. I also leave aside the avant-garde and post-minimalist opera, where the musical narrative is defiantly transformed.

Musical narrative as a principle appeared in operas by Glück, Mozart and especially those of Weber and Glinka. The heyday of the musical narrative was Wagner's musical drama alongside the operas composed by his contemporaries. The quality of the narrative was ensured through: (1) the construction of form as a single process, (2) the individualization of musical events (for example, systems of leitmotifs, in contrast to the typical rhetorical narrative in eighteenth-century music), and (3) the general intelligibility of musical language based on genre models. The architectonics of the opera was determined by the construction of dramatic vicissitudes, and music, in principle, could convey to the listener the emotional essence of the main events, as well as the entire plot. In contrast, in twentieth-century opera, the musical narrative undergoes significant transformations. Preserved in the post-Wagnerian musical drama it was modified and approached absolute music (R. Strauss, Berg etc.), but became problematic (B.A. Zimmermann) due to the increased originality of the musical language.

**Keywords:** Opera, Musical narrative, Wagner, Modernist musical drama

**Konstantin Zenkin**, PhD, Doctor of Science (Habil.), is a Professor of the Tchaikovsky Moscow Conservatory and Vice Rector for research. Author of the books: *Chopin's Piano Miniature* (1995), *Piano Miniature and Ways of Musical Romanticism* (1997; 2nd ed. 2019), *Music – Eidos – Time. A.F. Losev and scope of contemporary discipline of music* (2015, in English transl. 2018), and numerous articles. He has given lectures as invited professor at the universities of Philadelphia, Hong Kong, Leuven, Belgrade etc. He has served as editor-in-chief of the musico-

logical journals *Nauchny Vestnik Moskovskoy Konservatorii* (since 2010) and *Music of Eurasia. Traditions and the Present* (since 2020). His main research interest encompasses history of European music (Romanticism, Modernism, Avant-guard and Postmodernism), music philosophy (especially Russian Orthodox Christian music philosophy and aesthetics: Pavel Florensky, Alexey Losev) and piano performing art, especially the pianist Maria Yudina.

## Daniel Serrano

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### Baroque Features in Salvatore Sciarrino’s Style Using the Example of *Il canto s’attrista, perché?*

Similar to many early Baroque operas, the Italian contemporary composer Salvatore Sciarrino based his stage work *Il canto s’attrista, perché?* on a theme from ancient Greek mythology. However, unlike most composers around 1600, such as Claudio Monteverdi or Jacopo Peri, Sciarrino always wrote his own libretti. This is also the case here, in his “Aeschylus opera”, which was completed in 2019 and jointly commissioned by the Stadttheater Klagenfurt and Wuppertaler Bühnen.

In addition to the narrative from Aeschylus’ *Oresteia*, Sciarrino uses other elements here that connect him with composers from the Baroque period, for there is hardly any other renowned composer of the 20th–21st century who has created a repertoire of gestures and figures that refers to Baroque models with comparable consistency; but rather than copying, Sciarrino simulates and productively rethinks them (Hiekel 2019). In addition, the specific vocal style that he developed, with its almost baroque-like ornamentation and monodic gesture, refers to the early vocal traditions of opera (Elzenheimer 2019). This includes the written-out dynamic vocal ornamentation of the *Messa di voce* on a particularly long sustained note.

As the aforementioned scholars have acknowledged, Sciarrino’s music is characterized by the use and combination of various figures and gestures, many of which can be traced back to the Baroque, and so my research is dedicated to identifying elements representative of the Baroque style that also appear in Sciarrino’s *Il canto s’attrista, perché?* This should help to better understand his compositional approach and the manner in which he integrates such elements into his style. Through an intensive examination of the score and in the light of relevant literature on his compositional work with gestures and figures (especially Utz 2010 and Misuraca 2012), I will explore what function they assume in his composition and what semantic potential they exhibit.

**Keywords:** Opera, 21st century, Salvatore Sciarrino, Compositional strategies, Baroque elements



**Daniel Serrano**, MMag. art. was born in Spain. He studied composition and music theory at the MDW in Vienna. From 2018, he was a lecturer in music theory at the same university, where he has been a senior lecturer since 2022. He is studying for his doctorate on Salvatore Sciarrino at the Hochschule für Musik und Theater “Felix Mendelssohn Bartholdy” in Leipzig.

### **David Ferreiro Carballo**

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#### ***La Celestina* (1902) by Felipe Pedrell (1841–1922): Love as a Pretext for the Spanish National Opera**

In 1891, having just finished the composition of *Los Pirineus*, Felipe Pedrell had already reached maturity as a composer, critic, and musicologist. In this piece he finally crystallized his original ideas on national opera, published in his opuscule *Por nuestra música* (1891), premises that will be the backdrop of this paper. In essence, Pedrell rejects zarzuela as the basis for the Spanish opera and directs his gaze towards popular song, to be integrated into consolidated operatic models – in his case, Wagnerian lyric drama. In addition, he proposes an ‘ideal trilogy’ to illustrate his nationalist model: taking as a pretext the lemma of the Floral Games restored in 1859 (Homeland, Love, and Faith), he proposes three operas that are argumentatively linked to each of these concepts – *Los Pirineus*, *La Celestina*, and *El comte Arnau*, respectively.

This paper deals with the second work of the ‘ideal trilogy’: *La Celestina*, an opera in four acts composed in 1902. Specifically, I carry out a hermeneutic analysis based on its lemma (love) to show how the main difference in comparison to the original tragicomedy by Fernando de Rojas is recreated in music: whereas the latter lectures us on love truncated by fatality and evil arts, Pedrell contrasts love and death, a tragic duality that suggests a Spanish version of *Tristan and Isolde*. This is expressed in music through a somber sonority that is also present in the love scenes, a sort of tragic nebula that only disappears in the popular parts and that anticipates that nothing will end well. Together with *Los Pirineos*, *La Celestina* was very influential among the next generation of composers, having thus a crucial impact on the general narrative of the Spanish National Opera.

**Keywords:** Felipe Pedrell, Spanish National Opera, Hermeneutical analysis

**David Ferreiro Carballo** gained his PhD in Musicology at Universidad Complutense de Madrid in 2019 and holds a Master’s in Spanish and Hispano-American Music from the same university (2015). For the realization of his doctorate, he enjoyed a four-year contract for the Training of University Teachers funded by the Ministry of Education (FPU), which allowed him to devote full time to his dissertation about the first two operas of Spanish composer Conrado del Campo; as well as to complete two three-months stays at Yale University as Visiting Assistant in Research (2017 and 2018). His lines of research focus on Spanish music of the 19<sup>th</sup> and 20<sup>th</sup> centuries. He won the National Prize of Musicology (2020), awarded by the Spanish Musicological Society (SEdeM). He is currently conducting a six-month research residence at the University of Oxford.

## Liuqing Gao

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### **Goldoni's Reform and Gazzaniga's *Don Giovanni: mezzi caratteri* and Donna Elvira**

In the book *At the Origins of Classical Opera: Carlo Goldoni and the "dramma giocoso per musica"*, Pervinta Risca explores Carlo Goldoni's reform ideas on the dramaturgy of opera and his significant contributions to the development of opera buffa in the 18th century. This paper examines one key aspect of Goldoni's contributions discussed in the aforementioned book: the blending of comic and serious elements into a single character type known as *mezzi caratteri*. This analysis will be framed within the context of narratology, highlighting how this innovative character blending enhances the narrative complexity and thematic depth of operatic storytelling. Furthermore, the essay will illustrate how Goldoni's concept is manifested in Gazzaniga's opera *Don Giovanni*, specifically through some musical parts of Donna Elvira. By analyzing the characterization and the musical setting corresponding to dramatic variations, this paper aims to demonstrate the intricate relationship between narrative structure and musical expression in 18th-century opera.

**Keywords:** Carlo Goldoni, *Dramma Giocoso*, *Mezzi Caratteri*, Giuseppe Gazzaniga, *Don Giovanni*

**Liuqing Gao** is a doctoral student in musicology at Goethe University in Frankfurt studying under Dr. Thomas Betzwieser. Her specialty is opera and Mozart. The working title of her thesis is: *Comparing "Don Giovanni" by Giuseppe Gazzaniga and Wolfgang Amadeus Mozart*. She completed a master's in musicology at Shanghai Conservatory. Her publications include: "On Théâtre des Bouffes du Nord's *La Traviata*—Vous Meritez un Avenir Meilleur." *Opera*, no.1 (2019): 80–3; "The Canon That Lasts Forever", a review on Falstaff performed at the Vienna State Opera House." *Opera*, no.4 (2019): 40–5; "Mozart's Ghost: Reception, Vision, and Canon", *Huangzhong (Journal of Wuhan Conservatory of Music)*, no.2 (2020).

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### **Literature-Music Transposition Processes in Instrumental Progressive Metal: Edgar Allan Poe in Michael Romeo's *The Dark Chapter* (1994)**

In 1994 Michael Romeo released his first solo instrumental album, *The Dark Chapter*, with the Japanese company Zero Corporation. In this work we see multiple intertextual relationships with works by Edgar Allan Poe, especially in the themes *The Cask of Amontillado*, *The Masque of The Red Death* and *The Premature Burial*, as well as in other evocative narrative elements from works such as *The Raven* or *The Pit and the Pendulum*.

The deep connection of this album with the American writer is more than evident, but it is not reduced to the vague scope of inspiration and aesthetic evocation. Romeo develops in this concept album a meticulous narrative construction of each of the works. The musician makes a critical reading of them and highlights some of the semantic, narrative and affective values that through the hypotext he puts into operation in the new signic register. He develops, therefore, a conscientious exercise of literature-music transposition.

In this paper I will analyze in-depth the composer's literature-music transposition strategies, as well as the results they generate, taking as a starting point the works of González Martínez and Genette on the phenomenon of transposition, Tarasti's isotopies, and the works on intertextuality by authors such as Kristeva. This analysis will also allow us to understand the semic and discursive values of the texts generated, to see how it relates to the gothic aesthetics of Edgar Allan Poe, and to frame the album in the context of progressive metal at the end of the 20th century.

**Keywords:** Michael Romeo, *The Dark Chapter*, Edgar Allan Poe, semiotics, literature – music transposition

**Marcos Amado Rodríguez** studied modern music with the Galician guitarist Rubén Reinaldo. He also studied musicology at the University of Oviedo, graduating with a thesis on the chapel masters of the Tui Cathedral. His training continued at the Faculty of Educational Sciences of the University of Vigo, where he graduated with a thesis on Spanish lyric theater in secondary education. He is currently pursuing a PhD in art history and musicology, focusing on the Spanish lyric theater of the twentieth century, while completing the aforementioned research and participating in various musical and musicological projects.

### **Matthew Arndt**

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#### **The Fivefold Coding of *Indiana Jones and the Abbey of Thelema***

The genre of the cinematic mashup, typified by *The Dark Side of Oz* (the combination of *The Dark Side of the Moon* and *The Wizard of Oz*), challenges the notion that music with film is “sound on screen,” as Michel Chion subtitles his book *Audio Vision*. Sound on screen equates to what Gilles Fauconnier and Mark Turner would call a single-scope conceptual blend, framed by the filmic narrative. But the cinematic mashup presents a double-scope blend, where sound and screen contribute equally to an emergent, pluralistic whole.

This paper introduces the five codes of music (both audio and visual), the equivalent of Roland Barthes's five textual codes, and it shows how analysis of these codes of music and language sheds light on such plurality. The codes of both music and language are parallel in that they are based on the same five root tropes of inquiry identified by Stephen C. Pepper, which are the *purposive act*, *integration*, *machine*, *similarity*, and *event*. Moreover, I suggest that these tropes are themselves derived

from music and language in the first place. By linking music with the tropes that ground inquiry into everything, I extend the Intergalactic Music Theory of Everything, introduced by Daniel K. L. Chua and Alexander Rehding, which posits that everything can be music.

I analyze *Indiana Jones and the Abbey of Thelema*, the combination of Jean-François Charles's new album *Missa brevis Abbaye de Thélème* with the visuals of *Indiana Jones and the Last Crusade*. As a parallel case to the somewhat more familiar *The Dark Side of Oz*, the mashup helps one to recognize the general phenomenon of fivefold coding as highlighted in such double-scope blends.

**Keywords:** music and film, conceptual blending, Roland Barthes, the Intergalactic Music Theory of Everything, metaphor theory

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## **Time, Narrative and Music: Perspectives for Musical Performance after Paul Ricoeur**

This paper initiates an inquiry about the interplay between Paul Ricoeur's narrative theory and interpretative practices in music. Departing from the premise that mimesis, as delineated by the author in three stages, transcends mere imitation to encompass figuration, the paper explores avenues for representing subjective connections within musical compositions, wherein narrative mechanisms interact within the musical structures. Central to this exploration is the inquiry into whether Paul Ricoeur's hermeneutics can furnish a framework to underpin interpretative and performative endeavors. Conceiving of narrative as the enactment of a plot, drawing from the French *récit* as 'narration,' the paper contends that understanding a musical work hinges upon comprehending oneself, the subject. Consequently, hermeneutic pathways are delineated, wherein the structure of the work is scrutinized alongside a portrayal of the interpreter's worldview. Additionally, the paper briefly delves into the nexus between narrative and temporality, positing a circular process wherein physical

time derives coherence from narrative while narratives derive significance from temporal existence embodied in performance. From this vantage point, it is elucidated that interpretative outcomes are manifold and contingent upon the subject's expressive engagement with performance, informed by their subjectivities. The paper aspires to foster a conceptual body for musical interpretation wherein the subject apprehends the structural dynamics of the work and situates themselves within their relationship with the world.

**Keywords:** Musical Performance, Musical Interpretation, Music Theory, Paul Ricoeur, Hermeneutics

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**William Teixeira** has been a Professor in the Music Department at the Federal University of Mato Grosso do Sul since 2016. He has served as a visiting researcher (Fulbright Junior Faculty 2022/2023) at Harvard University and IRCAM (ERC-CONFAP-FUNDECT 2023). He holds a Bachelor's degree in Cello Performance from the São Paulo State University (2012) and completed his postgraduate studies under the guidance of composer Silvio Ferraz, supported by a FAPESP scholarship. He earned a Master's degree in music from Campinas University (2014) and a PhD in music from the University of São Paulo (2017), conducting research internships at the Paul Sacher Stiftung (Switzerland) and the Akademie der Künste, Berlin (Germany). He furthered his education through a postdoctoral program in Philosophy at the Catholic University of Rio Grande do Sul, focusing on research in analytical philosophy of art.

## **Gabriele Marino**

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### **Enunciation, or The Place of Record.**

#### **A Theory of the Phonographic Shot and the Point of Listening**

The paper briefly discusses “enunciation” as defined, in the wake of Émile Benveniste, by Algirdas J. Greimas and the Paris School of Semiotics (1979), and addresses the troubles music semiotics has faced in appropriating such theory. Afterward, on the basis of the distinction between the *profilmic* (whatever is placed in front of the camera, subject to the shooting) and the *cinematographic* (images manipulated or created thanks to the cinematographic techniques) established by film semiotician Christian Metz (1972), the paper proposes a homologous distinction between the *prosonic* (acoustic sounds, subject to recording) and the *phonographic* (sounds manipulated or created thanks to the phonographic techniques). As a consequence, it is possible to distinguish between the aesthetics of recorded sound (the re-presentation of a sonic

event that happened in the past) and the aesthetics of acousmatic sound (music that “happens” at the very moment when it comes out from the speakers to the advantage of the listener). Based on the technical affinities between the film and the record, the paper proposes Metz’s theory of “impersonal enunciation” (1991) as a suitable model for a theory of phonographic enunciation, suggesting, in addition, the reintegration of the actantial simulacra elaborated by Greimassian semiotics and the pertinence of the mode of narration (in particular, the perspective; namely, the point of view) as elaborated by Gérard Genette (1972).

Finally, based on the four “enunciative configurations” proposed by film semiotician Francesco Casetti (1986), the paper presents a typology of four enunciative configurations or points of listening in music: Objective (aesthetics of recorded sound), Interpellation (enunciated enunciation – enunciation made explicit – at the prosonic level), Subjective (aesthetics of acousmatic sound), and Impossible Objective (friction between the prosonic and the phonographic, between the aesthetics of recorded and of acousmatic sound).

**Keywords:** Acousmatic Music, Enunciation Theory, Impersonal Enunciation, Phonographic Technologies, Semiotics of Music

**Gabriele Marino** is a research fellow in semiotics at the University of Turin, Italy, where he teaches semiotics of music cultures. He works on music, online communication, and semiotic theory. He is the secretary of the Italian Association for Semiotic Studies and of the Italian branch of the International Association for the Study of Popular Music. He published two monographs in Italian, *Britney canta Manson* (Crac 2011), on music criticism, and *Frammenti di un disco incantato* (Aracne 2020), on music genres.

## **Nico Schüller**

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### **Slavery and Freedom Through the Eyes of African-American Minstrelsy: A Narrative Approach to Analyzing Late-19th Century African-American Piano Music**

Analytical approaches to purely instrumental, late-19th-century African-American music are rare, partially because its distribution and reception has been suppressed, partially because much of 19th-century African-American music has yet to be rediscovered. Despite its inherent racism, late-19th-century minstrelsy provided artistic and economic opportunities to African Americans in show business. Especially after the Civil War, black musicians, composers, actors, dancers, acrobats, and other entertainers entered the minstrel business and soon also the Jubilee and Opera business, creating a broad-based black entertainment industry that influenced developments in entertainment through today. Music composed for these genres do not just include vocal music, but also a wealth of instrumental music, especially piano music, such as waltzes, marches, schottische, polkas, mazurkas, and gavottes. The composer Jacob J.

Sawyer (1856–1885) composed 18 such piano pieces as well as two piano arrangements. While the latest research on Sawyer himself has recently been published (by the author of this paper), this paper will, for the first time, present an analysis of African-American piano music in the context of a narrative approach, i.e. considering the historical, cultural, and social function of this music: to entertain large (mixed) audiences as part of minstrel, jubilee, or musical theatre shows. In essence, the narrative of most of Sawyer's piano music is the African-American mirror of the racist black-face minstrelsy genre: the story of slavery, plantation life, the abolition of slavery, and the celebration of freedom. This narrative is reflected not only in the dance and entertaining character of all of these piano pieces, but also in the harmonic language, characterized, for example, by the use of common-tone diminished 7<sup>th</sup> chords, augmented sixth chords, and added-note chords – revealing the systemic racism of the time after the Civil War, but also spreading anti-slavery thought and ideas of equal opportunities in the work and life of Black people. The minstrel, jubilee, and musical theatre shows in which such piano pieces were embedded must be considered in this narrative context.

**Keywords:** Forgotten Composers, African-American, late-19th century, Piano Music, Narrative Analysis

**Nico Schüller**, PhD, is University Distinguished Professor of Music Theory and Musicology at Texas State University. He was an invited presenter and keynote speaker at conferences in Europe, Asia, Africa, and throughout the Americas. His main research interests are interdisciplinary aspects of 19th through 21st century musics, computational music research, methodology of music research, and music historiography. Among his most prominent research topics are the rediscoveries of underrepresented musicians. Nico is co-editor of the research book series *Methodology of Music Research*, the author or editor of 21 books, and the author of more than 150 articles or book chapters. His most recent books are: *Musical Listening Habits of College Students* (2010), *Approaches to Music Research: Between Practice and Epistemology* (2011), and *Computer-Assisted Music Analysis* (2014), and *Transatlantic Perspectives on Hidden Late 19th Century Music Cultures* (2024). Recent articles include the *MGG Online* entry on “Digital Humanities” (2023).

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### **Visual Cues and Topics in the Soundtrack Album of the *Squid Game* Series**

The relationship between the visual components of a film and the film score has often been described as one of music being subservient to picture, for example Gorbman's concept of “inaudibility” (Gorbman 1987, Neumeyer and Buhler 2015, and Buhler 2019). But what about situations in which music is primary, such as listening to a film's or series' soundtrack album after having watched the film or series? My paper will consider how remembering the visual cues in the Netflix TV series *Squid Game*

after having watched the film shapes the way one hears the soundtrack album. As galant schemata can acquire the role of musical signs when they are associated with topics through repetition and invoke meanings (Sánchez-Kisielewska 2020 and Mirka 2023), I argue that remembering the film can function as a visual sign (together with music) to invoke meanings in soundtracks.

In this paper, I analyze *Squid Game* and its soundtrack album to demonstrate how the visual cues in *Squid Game* contribute to musical topics in its soundtrack album and create certain musical meanings, to allow the listener to comprehend the musical narrative in soundtracks. I begin by providing six topics with “essential characteristics” (Frymoyer 2017) in *Squid Game*’s soundtrack album, shown in Example 1: “childhood,” “death,” “identity,” “unfolding,” “tension,” and “trauma.” I identify the musical meanings under each topic by comparing the musical characteristics of corresponding soundtracks and selected scenes where the musical clips with the topic are played in *Squid Game*. Through my investigation of this and other soundtracks in the album, I hope to more clearly describe the process of a listener comprehending a film’s soundtrack after having seen the film. This study will add a previously unexplored perspective to the discourse on the relationship between sound and image in film.

**Keywords:** Topic Theory, Visual Cues, Film music Narrative, remembering music, Soundtrack album

**Eunah Lydia Lee** is a PhD student in music theory at the University of Oregon. She is interested in 20<sup>th</sup> and 21<sup>st</sup>-century post-tonal music written by non-Western composers, including Isang Yun and Unsuk Chin. Her other research interests include serialism, neo-Riemannian theory, analysis of Korean film and TV series music, and K-pop. She is currently teaching undergraduate core music theory at the University of Oregon. Before coming to the University of Oregon, she received her Master of Music degree from the College-Conservatory of Music, University of Cincinnati, and her Bachelor of Arts degree in Violin Performance and Music Theory at the University of California, Davis.

## **Marija Dinov**

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### **Narrativity in Piano Performance**

Narrativity, as the quality or mode of presenting a narrative, is commonly associated with the universal human need to communicate with others and to make sense of the world. In this paper, the way that the narrative matrix works in the situation of a piano music performance will be explained.

In piano performance, the essential phenomenon that transmits musical and poetic content to the recipients is a performative gesture. The posture and motion of the pianist’s hand, as a material carrier of the musical gesture, are conditioned by the form of the musical phrase, as a symbolic music idea, and the performative expression of the musical gesture is related to the connotative field symbolized by the musical



idea. In order to plastically explain the role that performative gestures play in the creation of expressive musical content, four different performances (video recordings) of the same work, the opening theme of Debussy's prelude *Puck's Dance* (*La danse de Puck*), will be analyzed from the perspective of the observer. The purpose of the analysis is to point out the synergy between the narrativity of the musical work and the gestural 'score' of individual pianists.

I will show that the kinetic movements embodying the music are written in the score, composed of a sequence of choreographic motions with determined spatial coordinates on the keyboard that are performed within defined temporal frames. Through the performance, the individual gestures of the pianist form their own unique expression that can be perceived as a specific 'character' of the performed music, and this characterization implies some form of narrativization, at least descriptive. The paper demonstrates that a fixed narrative is not contained in a musical work, but can be subjectively created through performance and reception.

**Keywords:** performative gesture, musical phrase, characterization, perception, narrativity

**Marija Dinov** is a pianist with a refined artistic sensibility. She completed her piano studies at the Faculty of Arts in Niš (2003) with Prof. Dragoslav Aćimović. She attended postgraduate piano studies in the class of Prof. Jenny Zaharieva at the "Pancho Vladigerov" National Music Academy in Sofia (Bulgaria), where she received her Master's degree in 2006, having defended her MA thesis entitled *Peculiarities of Musical Language in the Piano Works of Claude Debussy*. Her doctoral dissertation, entitled *Studies of Performing Arts: Performativity and the Function of Body Gesture in Pianism*, was defended in 2019 at the University of Arts in Belgrade, in the interdisciplinary studies of art theory and media, under the mentorship of Prof. Marija Masnikosa. Marija Dinov performs frequently, in the country and abroad, actively participates in scientific conferences, and publishes scientific papers. She also publishes critical texts on music performance.

## **Kevin Courcelle**

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## **Leitmotif as Rumor: Propagation and Distortion of Information in Music**

By observing different versions of a theme or musical motif, the iterations of which constitute a leitmotif, we see that they function as successive microevolutions, the result being a motif that is both recognizable and different in its composition. In this case, we can trace the evolution of the pattern, generate a genealogy, and go back "to the source" of the information.

This mechanism of successive deformations is reminiscent of what happens with rumors. In her article "Traits invariants de la rumeur", Françoise Reumaux considers that rumor belongs to the "sporadic domain" and the "soon lost than found" (Reumaux 1990, 141). This fragmented dimension of rumor seems to suit the musical leitmotif which evolves in a stammering manner.

According to Reumaux, one of the invariant characteristics of rumor is that it presents itself “at first with an air of mystery [...] or text to be deciphered” (Reumaux 1990, 143). It is clear that at the start of the game, the motifs referring to elements of the game initially seem to refer to nothing. The importance of repetition, of the connection between thematic musical sequence and game design element, is essential to establish a semblance of meaning to the music heard.

To establish this fixation, Kevin Courcelle establishes in his Doctoral thesis the principle of “recall mechanism” which consists of “re-hearing a theme recurrently throughout the narration so that it remains imprinted in the player’s memory” (Courcelle 2022). Like rumor, which loses its luster if its transmission is lost, the leitmotif must be regularly recalled throughout the narration to firstly promote the association between music and game design elements, but also to allow it to evolve. It is this transmission of information that will give the leitmotif, through its distortions, its rumor substance.

**Keywords:** Leitmotif, Music semantic, Rumors

**Kevin Courcelle** is a French musicologist who studies music semantics in video games. In 2022, he obtained his PhD with his thesis named *Approches narratives de la musique de jeu de rôle Japonais: de Final Fantasy I à Final Fantasy X*. Since then, he has continued to study musical semantics independently. He is a manager at the School of Music and Amateur Practices in Annonay, France. He also arranges music for the Annonay Wind Orchestra.

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## **The Performative Improvisation and its ‘Silent’ Narrative**

The performative improvisation can serve as a medium for ontic and aesthetic storytelling, providing a kind of language in an artistic work. The means of conveying the narrative can include movement, visual and verbal-musical layers that affect the audience’s emotions.

As a result of the inspiration of works of art and their interpretations, which take place on an emotional and symbolic level, there is a translation of the means of artistic practices, identifying the verbal-musical composition and its transmission techniques, into the means of other works of art: audiovisual (animation) and movement. What exists beyond the medium allows translations or transfers of artistic content and means from one medium to another through ‘silent’ narration. Each gesture and movement and its spatial construction, supported by a visual and generative layer, make up the flow of the ‘silent’ narrative.

The subject of the talk will be the presentation and discussion of an artistic work /author's intermedia project/ in which the layer of movement is enriched with generative technologies, giving a new relationship to the work. Thus, the work maintains three strategies of conceptualisation: visualisation, semanticisation and theatricalisation. These strategies require the use of specific artistic means of expression, which will be presented in the 'Narratio Baltico' project. In addition, the sound experiments attempt to combine auditory sensations emanating from the depths of the Baltic Sea and translate them into the language of human emotions, thus creating different reactions to emerging stimuli. On the one hand, the contextualization of the music takes place on stage and is directly visible; on the other hand, it is documented on video, which involves a completely different aesthetic of visibility than that developed in the theatre. This allows the audience to read the narrative implicit in the audiovisual work, in which it is the different sign systems that convey the narrative meaning.

**Keywords:** Intermediality, Generative Art, Music Choreography, Silent Narrative, Augmented Reality

**Monika Karwaszewska** is a Polish music theoretician. She graduated from the Stanisław Moniuszko Academy of Music in Gdańsk, where she works as a full professor. She is the editor-in-chief of the Academy's Publishing House and a member of the international editorial team of science journals. She is a member of the Musicologists Section of the Polish Composers' Union and of the Association of Polish Musical Artists. She is the author of the monograph *Andrzej Dobrowolski. The Music of Pure Form*. Her scientific interest focuses on the theory of music of the twentieth and twenty-first centuries, accounting for intermedial and intertextual methodologies. She publishes articles in Polish and foreign monographs and science journals and is a recipient of the Bronze Cross of Merit awarded by the President of the Republic of Poland for services to Polish culture.

**Beata Oryl**, PhD, a graduate of the Stanisław Moniuszko Academy of Music in Gdansk, specializing in Rhythmics. Currently employed at her Alma Mater. In her research she focuses on the relationship between music and movement, looking for various forms of artistic expression, using elements of contemporary dance technique, individual movement expression, and bodily self-awareness affecting the expressiveness of the resulting creations. Her choreographic interests revolve around new technology and an interdisciplinary approach to the creative process, while her achievements include original works on stage movement, and choreography for plays, operas, and concerts.

## **Dylan Principi**

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### **Hermeneutics versus Semiotics: Topic Theory's False Dichotomy**

This paper argues that the history of Anglophone topic theory has presented theorists with a false dichotomy between semiotics and hermeneutics. Though the introduction to *The Oxford Handbook* recognized topic theory as "the foremost branch of music semiotics" (Mirka 2014), this was not always the case. Until semiotics took hold

of research on “music and meaning” in the 1990s with the work of Kofi Agawu, Robert Hatten, Naomi Cumming, and Raymond Monelle, musical topics were treated as part of the rhetorical structure of Enlightenment repertoire (Allanbrook 1983; Sisman 1993). Despite attempts to interpret topics through the lens of intertextuality rather than semiotics (Klein 2005; Kramer 2011), theorists have increasingly used topics to “verify” supposed correlations between musical signifiers and extramusical meanings. As a result, semiotics has postured as a self-standing activity that grounds hermeneutics in the “responsible” reconstruction of historical listening competencies (see Sánchez-Kisielewska 2023).

Semiotics is a variety – not the anchor – of hermeneutics: an insight that has been obscured by several crises over interpretation. The first crisis opposes interpretation as the historicist reconstruction of past meaning against the presentist actualization of meaning as an ongoing process (Christensen 1993). The second, related crisis opposes a “closed” practice of deciphering a text’s correct meaning against interpretation as a more “open”, participatory activity (Kramer 2020). Both crises take root in the early history of hermeneutics, with Friedrich Schleiermacher’s attempt to overcome the dialectic between the linguistic relations within a text and the author’s psychic process behind it. However, modern philosophical hermeneutics conceives interpretation as a precondition of understanding rather than a dialectic.

This paper points up a rift that has grown between musical and philosophical hermeneutics. For the former, semiotics enables the pursuit of verifiability by forging correlations between musical signifieds and extramusical signifiers. Yet philosophical hermeneutics reveals semiotics as but one possible strategy for topical interpretation.

**Keywords:** Interpretation, Hermeneutics, Semiotics, Topic Theory, Musical Meaning

**Dylan Principi**, PhD, is an Assistant Professor of Music Theory at Florida State University. He was previously a Visiting Assistant Professor of Music at Wesleyan University and a Postgraduate Research Associate at Princeton University, where he completed his PhD. Dylan is co-chair elect of the Music and Philosophy Study Group of the American Musicological Society, as well as previous chair of the Music and Psychoanalysis Interest Group of the Society for Music Theory. Dylan’s research, which appears in *19th-Century Music* and *Music Theory Online*, uses philosophical hermeneutics to critique theories of musical meaning. His first book, which is under contract with the University of California Press, traces the influence of the idea of absolute music over the history of topic theory.

## Georges Bériachvili

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### De-narrativization and (Re)narrativization of Musical Language and Musical Form in Scriabin's Creative Evolution

Since its emergence in the 1980s, musical narratology has established itself as a study of semantics and organization of signifying units of music primarily at two levels: the level of musical form and that of musical topics. However, the deepest level of organization of music – i. e. the musical language itself (morphology and syntax) – has received much less attention in this context.

A study of interactions between the three levels (musical language, semantics and form) can help uncover interesting phenomena in the historical development of music. In this paper I analyze this interaction in Scriabin's oeuvre, and propose a mapping of de-narrativization/(re)narrativization processes at the three mentioned levels through his creative evolution. I will also consider these processes in the general context of musical language mutations on the edge of Romanticism and Modernism eras.

The intrinsic narrativity of musical language is related to the linearity of harmonic syntax. In Scriabin's oeuvre we can observe two antithetical processes: de-narrativization of musical language on the one hand, and progressive augmentation of the role of narrative elements at higher compositional levels (figures, motives, medium-range sections, and macroscopic form) on the other. In Scriabin's first period, his harmonic syntax is strongly linear and his works feature almost no overt narrative (or programmatic) elements. In the course of the composer's evolution, his harmonic language moves away from Romantic tonality and becomes less and less linear, and that diminishes its intrinsic narrativity. At the same time, the role of extra-musical programmatic elements increases and reaches its maximum in the large-scale compositions of his last period (Sonatas No.6–10, *Prometheus*, *Mysterium*). These developments are accompanied by other processes, notably by the search for symmetrical formal designs, which is favoured by the de-narrativization of the language.

**Keywords:** Narrativity, Scriabin, Musical language, Tonality/Atonality

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### Contemporary Serbian Theoretical Thought through Narrative Walks

In contemporary Serbian music-theoretical thought in recent years, there has been a noticeable trend of exploring musical narrativity, or the narrative qualities of music. In particular, three authors have systematically elaborated the narrative strategies implemented in the music of the 20th century. The results of their research speak of a narrative carried out within the system of signs, space and time, specific to the music of the 20th century.

The thesis on the *resemantization* proposed by Srđan Teparić explored the relationship between language and style, and the strategies through which old linguistic-stylistic values become new. The interplay of signs and the strategies of their resemantization could also be interpreted as narrative techniques, as signs in interactive relationships which construct a narratological structure that is essentially a meaningful statement. Departing from the notion that harmony challenges the narrativity of early 20th-century music, Atila Sabo has contended that narrative coherence is intricately interwoven with harmonic structures. Thus, Sabo repositions the discourse by elucidating diverse harmonic modalities in the light of their narrative functionalities. In her work, Tijana Ilišević examines aspects of narrativity in the selected music of sound masses, focusing on narrative and narrative categories as transmedial and cognitive phenomena.

Considering their comprehensive and profound insights into narrative strategies, it can be said that the three authors have successfully synthesized the previous achievements in the field and redirected them in new and original directions. These are three analytical, scientifically based methods that build upon the most significant achievements in the field of music theory and related disciplines. The interpretations of meaningful structures derived from three different angles – semiotic, the angle of musical spatiality and the cognitive-narratological direction – suggest that it is possible to talk about a new Serbian school of music theory based on the investigation of hitherto unexplored narrative and meaningful strategies.

**Keywords:** Serbian Music Theory, Narrativity, Resemantization, Post-tonal Context, Cognitive Transmedial Narratology

**Srđan Teparić** is an Assistant Professor at the Department of Music Theory at the Faculty of Music in Belgrade, where he obtained his PhD in 2016. He teaches Directions and Methods of Music Theory and Analysis, Analysis of Music Styles, and History of Music Theory. Semantics of music, semiotics, and hermeneutics are all in the focus of his scientific research. These research interests peaked in his doctoral thesis *Resemantisation of Tonality in the First Half of the 20th Century*. He is a member of the Serbian Society for Music Theory, the Serbian Musi-

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**Tijana Ilišević** (Belgrade, Serbia) earned her PhD at the Faculty of Music in Belgrade in 2023, with a thesis *The Post-tonal Music in the Light of Cognitive Transmedial Narratology*. She worked as a Teaching Associate at the Department of Music Theory at the Faculty of Music in Belgrade (2017–2023). Currently, she is an Assistant Professor at the Department of Music Theory, Faculty of Music in Belgrade. She has presented at international conferences on music theory and analysis in Belgrade, Serbia (2017, 2019), Southampton, England (SotonMAC 2019), and Salerno, Italy (19<sup>th</sup> International Conference on Music Analysis and Theory *Nuove frontiere tra testo e performance*). Her research interests include narratological, semiotic, semantic, psychological, and hermeneutic analyses of 20<sup>th</sup>-century music.

### **Elena Rovenko**

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#### **Text, Context, and Intertextuality in the Works of Vincent d’Indy: on the “Music-as-Language” Paradigm in the Epoch of Fin-de-siècle**

The aim of this paper is to analyze the reasons for the “dissolving” of the “music-as-language” paradigm at the turn of the 20th century as exemplified by Vincent d’Indy, due to the following: 1) his concept of music was a generalization of the French tradition (from Rameau to Debussy); 2) whose strategy of “communication” with the listener was typical for this transitional stage (e.g. Mahler, early Schoenberg, Myaskovsky). The methodology combines modern approaches to the sense-generating qualities of music (M. E. Bonds, S. Pederson, J.-J. Nattiez) and R. Barthes’s and U. Eco’s ideas due to the functioning of d’Indy’s later opuses as “the open works”.

Convinced that musical material could be arranged similarly to that of verbal language, d’Indy interpreted musical elements (from “cells” to “ideas” and “significant keys”) as analogs of linguistics structures (from syllables to syntagms) capable of acting as *signifiers* for an extra-musical *signified*. The implementation of d’Indy’s sense-making strategy depended on three aspects:

1) the genre sphere (“*musique de la parole*” with a verbal layer causing a “message” vs “*musique du geste*” producing an artistic sense without the exact verbalized “content”);

2) the ability of expressive means to produce conventional meanings. If, at first, d’Indy used the Classical-Romantic “vocabulary” containing typical formulas with fixed extra-musical meanings, from the 1890s onwards he began to complicate the melodic, harmonic, rhythmic, timbre structure of elements, up to the loss of the possibility of endowing them with sense understandable to a wide audience;

3) the method of integrating “alien” idiolects into d’Indy’s own. In his early works (*Saugefleurie*, *Le chant de la Cloche*), d’Indy introduced apparent reminiscences and

quotations (Gregorian chants, Franck, Wagner) with their clearly identified sense; from 1900 onwards, by applying subtle stylistic allusions (Debussy, R. Strauss, Meyerbeer, Tchaikovsky, Rimsky-Korsakov, Stravinsky), an intertextual field of highly individualized extra-musical meanings inaccessible without a semantic “key” was formed (*La légende de Saint Christophe*, the “*paysage*” compositions, Symphonies II and III).

**Keywords:** Vincent d’Indy, music-as-language paradigm, Roland Barthes, Umberto Eco, intertextuality

**Elena Rovenko**, PhD, is a Russian researcher benefiting from the French Program “PAUSE” and working in the ACCRA laboratory (Strasbourg University). Until 2022, she was a Senior Researcher and an associate professor (Moscow P.I.Tchaikovsky Conservatory). She is the author of 49 articles (on cinema, French music, philosophy, and painting) and the monograph *Category of Time in Philosophical and Artistic Thinking. Henri Bergson, Claude Debussy, Odilon Redon* (Moscow, 2016). She has participated in international scientific conferences including Albena (SGEM-2014), Vienna (SGEM-2016, 2017, 2022), Strasbourg (EuroMac-9, 2017), Rimini and Salerno (Convegni di teoria musicale-XIV, XV, XVI, XVII, XVIII, XIX, XX), Mulhouse (2018, Colloque “Écrire avec Chopin”), Aix-en-Provence (JAM-2018), Porto (Música analítica-2019, 2023), Sofia (2021, 2023), Hague (2022), Barcelona (2022), Madrid (SATMUS I, 2023), Athens (14th Annual International Conference on Visual and Performing Arts, 2023), Niš (2023), Denver (2023), Paris (JAM-2019; 2024), Lyon (JAM-2024), Leipzig (2024).

## Malwina Marciniak

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### Non-narrative and Anti-narrative Strategies in 21<sup>st</sup> century Piano Concertos by Polish Composers

Narrative predispositions are almost immanently inscribed in assumptions characteristic of a concerto genre, arising from the relationship between two contrasting sonic subjects combined with a tendency to build an overarching dramatic-architectonic whole, and constituting something akin to a narrative gesture of virtuoso showpiece endings typical for the genre.

In transcending classical form-shaping determinants, the twentieth century brought new ways of shaping concerto narratives, as well as modernist tendencies aimed at negating the concerto’s narrative nature, as exemplified in compositions by Cage, Feldman, and Ligeti. The narrative notion is manifestly revisited today, the phenomenon itself a match for assumptions of the postmodern era – and an illustration of the validity of the concerto genre and its fundamental paradigms.

This paper presents the outcomes of my research concerning piano concertos by Polish composers of the 21<sup>st</sup> century, with a focus on non-narrative and anti-narrative strategies (such as structural symmetry and segmentation of form, lack of a goal-oriented development logic, the absence of soloist-orchestra relationship, constant variability of musical material). I will show how they have been included in the struc-



ture of the work and how they influence its form and the concerto genre outline, while proposing an interpretation of their meanings which reveal essential aspects of contemporary culture, and “respond to the modern desire for expressing the multiplicity of existence, fragmentary and seemingly irrational orders, and meanings that go beyond those that are known” (Pasler 2008, 46).

Analyses referenced herein draw on the concepts of Michael Klein (*Map of Narrative Discourse*), Nicholas Reyland (*Negative Narrations*), Byron Almén (*Transvaluation*), Kofi Agawu (*Beginning-Middle-End Paradigm*), and Vincent Meelberg. The materials presented are an excerpt from the author’s doctoral dissertation on contemporary Polish piano concertos in the context of genre transformations and theories of musical narrative.

**Keywords:** Concerto, Genre, Narrative theory, Narration, Postmodernism

**Malwina Marciniak** is a graduate of the Feliks Nowowiejski Academy of Music in Bydgoszcz, where she studied piano, music theory, and composition. She completed doctoral studies in music theory at the Academy with a dissertation on 21<sup>st</sup>-century Polish piano concertos in the context of genre transformations and theories of musical narrative (2023). Malwina has won many international piano competitions (e.g. in Warsaw and Przemyśl), and performed at prestigious venues in Poland and abroad. She joined the European Union Youth Orchestra tour, performing i.a. at St. Stephen’s Cathedral in Vienna, and the Bolzano Music Festival. She is an author of several scholarly articles in peer-reviewed music journals, and a speaker at national and international scientific conferences. Malwina works as a music theory lecturer in Polish and English and a piano class tutor at the Academy in Bydgoszcz, and serves as editor-in-chief of the *Open Music Review* website. She was awarded the scholarship of the Mayor of the City of Bydgoszcz for outstanding young scientists in 2022.

## **Nataša Crnjanski**

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### **“Expectance” by Ivana Govorčin: A Micro-Story and its Semantic and Sound Potential<sup>1</sup>**

The poem “Expectance” was written by the Serbian writer Mirjana Stefanović (1939–2021) and was published in 1967 in the collection *Spring in Terazije*. Almost sixty years later, the verses of this micro-story have been brought to life musically by the young composer Ivana Govorčin, using, among other things, marked sound signifiers that direct the listener’s attention to the key points of the narrative flow.

The starting point for the analysis of the solo song is the text of the song “Expectance”, in which elements such as a humorous-ironic attitude towards life, stylistic

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figures of gradation and contrast, issues of borders, motifs of time and transience, and finally the finality of life are highlighted. This paper will point out the sound configurations used by the composer as amplifiers of marked parts within the text, playing with their sound and semantic potential. In addition, I will draw attention to the boundary lines of this poetry and micro-story as a prose genre and assert that it is a solo poem devoid of the composer's exhibitionism, with a precise hierarchy of text-musical relations in the service of artistic communication. For this purpose, I will use semiotic theory and show how music acts "through" and thus "for" the narrative.

**Keywords:** Markedness, Border, Micro-story, Signifier, Transience

**Nataša Crnjanski** holds a PhD in Music Theory from the Academy of Arts, University of Novi Sad, Serbia. She finished her postgraduate (2008) and doctoral studies (2014) in Music Theory with Music Semiotics as her main field of research. She is an Associate Professor at the Department for Composition and Theoretical Subjects at the Academy of Arts in Novi Sad. Besides articles that have been published in edited books and journals, she is the author of three books: *Music Semiotics through D-S-C-H* (2010), *Prokofiev and Musical Gesture* (2014), and *The Glossary of Music Semiotics* (2019), which were among the first scientific publications in the field of musical semiotics in Serbia.

Nataša is currently the project manager of the scientific project *ARSFID* (2023–2025), supported by the Science Fund of the Republic of Serbia. Since 2016 she has served as Editor-in-Chief of the scientific journal *Zbornik radova Akademije umetnosti*. She is a member of the International Musicological Society (IMS), the International Association for Semiotic Studies (IASS), and the Serbian Society for Music Theory (SDMT). Her research focuses on questions of musical sign and meaning, as well as research on the connection between music, language, and the physical domain.

## Dickie Lee

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### Three Walks through the Tragic Symphonic Expressive Genre

This paper takes three analytical walks through a tragic, symphonic expressive genre using a literary device, the peripeteia, as its compass. A peripeteia is essentially a dramatic reversal, a turning point that Aristotle considered to be a powerful part of a tragic narrative. This project's reader (re-)reads peripeteia in different contexts, offering multiple interpretations of it as an intertextual musical sign that contextualizes one tragedy within readings of others. While each symphony here expresses its tragic utterance through its own earned methodology, each is stitched to the others through the model listener's following of the peripeteia.

George Rochberg's Symphony No. 2 (1955–56), Krzysztof Penderecki's Symphony No. 3 (1988–95), and Thomas Adès's *Asyla* (1997) are taken as examples. From Rochberg comes a post-war composition whose peripeteia is built into its narratography (how the narrative is written). Soldiers from the past (*Wozzeck*) are deployed throughout the piece's serial structure, cast into a unified, multimovement sonata

form. Rochberg also writes a treatise about his compositional style, elucidating the nature of his “mirror inversion”, but is criticized by other composer-theorists. Penderecki’s symphony has a unique peripeteia. The symphony dies twice: once at the end of the second movement and again at the end of the fourth. Between the two deaths lies a narrative of loss, a peripeteia stretched over time. Lastly, Adès takes the listener on a ride through a Bentham-style prison and drug-induced rave in *Asyla*, resulting in a loss of voice (and breakthrough of Mahler’s voice) near the work’s conclusion.

Musical narrative contains a unique capacity to teach us about ourselves and our own subjectivity. Tracing a single concept, peripeteia, through these levels of narrative teaches us how one might express tragedy. The model analyst has followed the structuration of the tragic expressive genre to one of its several ends.

**Keywords:** peripeteia, tragedy, expressive genre, semiotics, intertextuality

**Dickie Lee** is Assistant Professor of Music Theory at the University of Georgia’s Hugh Hodgson School of Music. He earned his PhD from Florida State University and his Master’s from Temple University. His research areas include popular music, video game analysis, meaning, and agency. His article, “A Speedrun within a Rock Show: Interpreting the Speedruns of Bit Brigade and Analyzing Their Speedrun of *Zelda*” is forthcoming in the *Journal of Sound and Music in Games* (2024). He is a baritone in the Athens Cowboy Choir in Athens, GA.

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### **Nikola Komatović**

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## **Of Life in Melody and Verse: A Reflection on the Conceptual Metaphors of Life in the Pop-Rock Music of British Bands**

This paper explores the conceptual metaphors of life embedded within the lyrics and music of renowned British rock bands The Beatles and Queen. Through an analysis of their songs, we aim to elucidate whether these bands employ analogous approaches in terms of musical elements to convey these metaphors.

In cognitive linguistics, metaphor is not merely a linguistic device but originates from embodied experiences, serving as a bridge between implicit experiences and explicit expressions. Spatialization, a fundamental cognitive principle, underpins metaphors such as “life is a container” and “life is a journey”, illustrating how abstract concepts are mapped onto concrete domains.

The analysis in the descriptive-analytical part of the paper is based on the main principles of conceptual metaphor theory, and the analyzed material is drawn from the works of two British bands. We have opted for a qualitative analysis, as the metaphorical phenomena explored are better suited to qualitative rather than quantitative

analysis, given that a single turn of phrase can exhibit multiple metaphorical interpretations.

Through this interdisciplinary exploration, our goal is to demonstrate the intricate interplay between language, music, and cognition, shedding light on how conceptual metaphors in pop-rock music transcend linguistic boundaries to resonate with audiences on different levels and in different ways.

**Keywords:** Cognitive linguistics, Conceptual metaphors, Rock music, Music analysis

**Jelena Rakić** finished secondary music school “Dr Vojislav Vučković” in Belgrade and then graduated from the Department of English Language and Literature, Faculty of Philology, University of Belgrade. She obtained her Master’s degree in 2007, specializing in language science, with a thesis in the field of cognitive grammar. In 2015, she defended her doctoral dissertation in cognitive semantics titled *Cultural Aspects of the Conceptualization of Prototypical Emotions in English* at the same faculty, obtaining the academic title of Doctor of Philology. She has been employed at the Philological High School in Belgrade since 2001.

**Nikola Komatović** completed his Music Theory Bachelor’s (2011) and Master’s (2012) studies at the Faculty of Music in Belgrade and earned a PhD at the University of Music and Performing Arts in Vienna under the mentorship of Prof. Dr. Gesine Schröder in 2018; his thesis focused on the harmonic language of César Franck. Komatović researches historical theories of tonality and harmony in France, the development of music-theoretical methodology in Eastern Europe (the Soviet Union and former Yugoslavia) and China, popular music, and certain aspects of modern and postmodern music (heritage of Ancient Greek and Byzantine music). In 2023 he received the title of an independent Research Associate from the Institute of Musicology, Serbian Academy of Sciences and Arts.

### **Tijana Ilišević**

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## **Structural and Semantic Plot Type in *Double Concerto* by Witold Lutosławski**

Approaching narrative and narrative categories as transmedial phenomena and cognitive schemas stored in long-term memory, I examine the reading of a musical work as a narrative or as a text possessing narrativity. Additionally, I offer a transmedial and cognitive reading of the narrative and its categories, such as character, event, time, and story world. Drawing on the structural and semantic typology of plots, as well as the dynamic model of interstructure lying between the profound actantial model and the surface-level characters of the plot, as proposed by Aleksandar Pejčić (2019), the paper focuses on determining the structural and semantic type of plot in the composition *Double Concerto* (1980) by Witold Lutosławski.

By identifying the three sound masses of the piece as the three main characters and interpreting the complex relationships that these sound masses enter into throughout the piece, it is revealed that the sound mass of the string orchestra is the

main character of the plot, corresponding to the subject actant of the deeper structure. The activities and relationships of the oboe and harp planes with the string sound mass reveal the oboe and harp as two additional important characters, corresponding to helper actants. The relationship among the three sound masses reveals the existence of two plots: one representing the main theme, with the string sound mass as the main character, and the other, an integrative plot that supports the main plot, with the oboe and harp planes as the main characters. This subplot propels the actions of the main plot and fosters the overcoming of obstacles faced by the main character. The paper further examines how these two plots are related, as well as the structural and semantic types that they represent.

**Keywords:** *Double Concerto*, Narrative, Sound mass, Structural Plot Type, Semantic Plot Type

**Tijana Ilišević's biography** can be found on page 37

## **James Dennis**

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### **Music as a Narrative Shell: Comparing Chopin's Mazurka Op. 6 No. 2 to Toki Pona**

A piece of music acts as a shell into which both the performer and listener can insert either their own experiences or those of fiction. It is an ordered emotional plan that can accommodate a wide range of actions, and whose constituent elements can represent various characters, moods, and environments. The specifics, however, cannot be portrayed in enough detail to be a meaningful representation of a story. More information can be gained from the first paragraph of a 1000-page book than can be explicitly described in a symphony. The most a piece of music can do is supplement a known story. (This is not to say that a piece of music cannot join with a story to create something much greater than either element would be alone.)

In this paper I will frame Chopin's *Mazurka in C-sharp Minor*, Op. 6 No. 2 as such a shell. The goal of the paper is to determine the extent to which the music may allow for simple communication, such as that which is possible in the language Toki Pona (a minimalist constructed language created by linguist and translator Sonja Lang). The approach will be the first to break down the music into phonemes, (using abstract identifiers such as  $a_1$ ,  $b_1$ , etc.) with various metrical granularities considered (e.g. the measure-, beat-, and 12-tuplet-level). These phonemes will then be combined into words based on the specific granularity being considered. Finally, the resultant words will be fed into a Large Language Model (LLM) and compared to Toki Pona.

**Keywords:** Semiotics, Large Language Models

**James Dennis** is a lecturer in the music theory department at Texas State University in San

Marcos, Texas. He received his DMA in Piano Performance from Penn State University and previously studied at the University of South Carolina, Texas State University, Peabody Conservatory, and Northwestern University. He is the author of several music theory and ear training software platforms including Eartrainer.io, which is currently used by many top music schools in the US.

## **Olha Myronenko-Mikheishyna**

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### **On the problem of time in Witold Lutosławski's music in the light of psychomusicological approaches**

In this presentation I would like to discuss the issues of time and rhythm in music of the outstanding Polish composer Witold Lutosławski. One of Lutosławski's key discussions on the peculiarities of his compositional technique is well-known: "I [...] **compose** not form, but **perception**. Therefore, each of my works is like a recorded perception. Hence a number of peculiarities" (Nikolska 1995, 208). In his works, the composer achieved precisely this incredible result – a pure manifestation of all processes and natural laws of human perception in the sphere of musical time. However, there are no composer's notes about the creation of time perception in each composition, just like there are no analytical methods developed for the research of listeners' perception of Lutosławski's works. Because of this, I would like to present some methods of my analysis of temporal organization in Lutosławski's music, based on the discovery of musical time by source analysis and narrative approaches. Walking through the narrative of Lutosławski's musical time, I would like to turn this presentation into a discussion on new possible ways for studying time in contemporary music.

**Keywords:** Witold Lutosławski's music, Perception of non-metric Musical time, Interdisciplinary methods

**Olha Myronenko-Mikheishyna**, PhD, is a honorary research associate at the University of Bristol and a holder of the Paul Sacher Foundation Scholarship (2024 – the research project on Witold Lutosławski's drafts and manuscripts). She is a multiple laureate of academic scholarships and awards for the most promising students of musicology during her studies at the Ukrainian National Tchaikovsky Academy of Music. The main field of Olha's research is Lutosławski's creative work of the 1960s–1990s from the viewpoint of temporal organization, as well as the development of the new analytical approaches to the non-metric stylistic systems of rhythm. The ideas of her studies are reflected in the articles and the doctoral thesis *Temporal organization of Witold Lutosławski's Works in the 1960s–1990s: Innovative Solutions and Their Theoretical Comprehension*.

**Eduardo Solá Chagas Lima**

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**Between Theory and Diegesis: Understanding Synchronous and Asynchronous False Relations in English Renaissance Repertoire**

A false relation has been defined as an incongruent pair of pitches occurring in different voices that imply a relationship of dissonance or chromatic alteration. It is the lack of harmonic relationship between these pitches, however, that affords its name. Theorists have alternatively referred to this compositional device as cross relations, simultaneous cross relations, non-harmonic relationships, and “English clash”. This paper addresses the three main issues facing this concept at present, namely: (1) the terminological inconsistencies in extant literature; (2) presentist approaches to a Renaissance theoretical phenomenon within modal repertoire; and (3) historical accounts of this device, with attention to its diegetic/narrative usage within the *musica poetica* tradition and to its music-rhetorical significance (*parrhesia* and *licentia*). It considers the theoretical descriptions found in the texts of Zarlino (1588), Burmeister (1599, 1601, 1606), and other theorists of the Cinquecento and Seicento.

In identifying fundamental differences between the two types of phenomena that these terms collectively denote, this paper makes a terminological/conceptual distinction between the two modes of false relations. Synchronous false relation (SFR) describes the temporally concurrent usage of chromatic alterations (E and E-flat, for instance), often due to the employment of *musica ficta* in one of the parts. Asynchronous false relation (AFR), in turn, accounts for the temporally non-concurrent (“cross”) continuity between the two adjacent pitches, often resulting in a harmonic change as one chord progresses to the next. By exemplifying this dichotomous interpretation of the false relation, this paper turns to William Byrd’s music, due to the statistical prevalence of the two versions of this narrative device in his oeuvre (Andrew 1966; Barrick 2005), his priority for tone painting (Gray 1969), and his use of unconventional dissonances in general (Hynson 1978). The false relation remains, ultimately, a diegetic device that underscores negative narrative signifiers, such as pain, destruction, and suffering.

**Keywords:** False relations, cross relations, English Renaissance, dissonance

**Eduardo Solá Chagas Lima** is an Assistant Professor of Music at Burman University (Canada), where he teaches music history, music theory, form and analysis, and orchestration. He holds a PhD from Andrews University (USA), an MA from the University of Toronto (Canada), and BMus degrees from the Koninklijk Conservatorium Den Haag (Holland) and Paraná State University (Brazil). Dr. Solá holds several scholarly publications and appears internationally as a speaker at conferences. As a concert violinist, he has performed as a soloist, chamber musician, and orchestra member throughout Europe, Asia, and the Americas.

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**Narrating the Resurrection of Jesus: Music and Meaning in  
*Maria Magdalena* by Francisco Guerrero (1528–1599)**

*Maria Magdalena* is a six-voice motet by Francisco Guerrero (1528–1599), one of the greatest Spanish composers of the 16th century. This work, published in Venice in 1570 (RISM G 4871), sets music to a well-known biblical passage that narrates the moment when Mary Magdalene and other women approach the tomb of Jesus, discover it is empty, and an angel announces to them that he has risen (Mark 16:1-6). Besides the unquestionable importance of this episode for Christianity, it holds exceptional historical value as it served as the basis for the emergence in medieval Europe of the first liturgical drama, the so-called *Quem quaeritis* or *Visitatio sepulchri*. In the motet *Maria Magdalena*, Guerrero displays all his artistry to recreate with music the powerful images proposed by the text. Thus, the work reveals itself as a sort of musical altarpiece in which each episode functions like an iconographic painting describing a moment of the narrative and conveying a different emotion. Mary Magdalene and the other women go through different emotional states: distress, confusion, fear, and finally, joy at the happy news. The aim of this paper is to present the results of a narrative analysis unveiling Guerrero's gestural, harmonic, structural, and textural resources to create an authentic musical drama, analogous to the liturgical drama that narrates the resurrection of Jesus. Guerrero's music is full of madrigalisms and rhetorical figures (Monelle 2000, 2006; Mirka 2014), colours (Grimalt 2020), and marked events (Hatten 1994, 2014), which help generate musical images in accordance with the text.

**Keywords:** Narrative analysis, Music and Meaning, Topic Theory, Spanish Renaissance music

**Valentín Benavides** is a choir conductor, composer, and musicologist. He has received numerous composition awards, such as the XXIV "Cristóbal Halffter" Prize (2003) and the "Juan José Falcón Sanabria" Prize (2020). As a researcher, he has focused on Spanish contemporary music and its relationship with the past, as well as on the analysis of musical tropes, particularly those related to the expression of lamentation. He is a Professor in the musicology department at the University of Valladolid (Spain).



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## **The Influence of Medieval Music Theory on the Renaissance Narrative of Counterpoint**

This paper examines aspects of medieval music theory and their implications for interpreting problems of counterpoint during the 15th and 16th centuries. The aim is to gain insight into the formation of polyphonic theory by analyzing primary sources from medieval and Renaissance authors, determining the causal relationships between different stages of its development, and illuminating the theoretical approaches that led to the establishment of classical counterpoint theory.

In this multi-century process, the need to define the modalities of harmonic interval settings, along with the principles of their relationships and sequencing, emerged from the earliest examples of organum practice. In the later theory of descant (discantus), the melodic figuration of polyphonic parts, associated with the problem of mensuration, once again relied on the vertical component of relations between sounds. Here, the “note against note” technique crystallized as a basic method for obtaining polyphonic texture and producing melismatic melodic lines. On such foundations, the Renaissance music-theoretical narrative consolidated previous achievements and built upon them. Thus, the focus expanded first towards the arrangement of dissonances, and later towards other aspects of counterpoint (composing for three or more voices, imitation, double counterpoint, and more).

Our research shows a developmental process in which new creative practices and theoretical frameworks emerged with a strong foundation on earlier achievements. Based on the obtained results, it is possible to achieve a better understanding of the continuity in the music-theoretical narrative and the factors that contributed to the establishment of the counterpoint tradition.

**Keywords:** Music Theory, Organum, Descant, Counterpoint

**Zoran Božanić** is an Associate Professor, Head of the Department of Music Theory at the Faculty of Music in Belgrade, and President of the Serbian Society for Music Theory. He graduated in Composition and Accordion from the Conservatory “P. I. Tchaikovsky” in Kyiv (Ukraine, 1995), and earned his Master’s Degree in Composition from the Faculty of Music in Belgrade (2002). He received his PhD from the University of Arts in Belgrade (2015). As a performer, he has won numerous national and international awards. His compositions have been published by eminent music publishing houses. In addition, he has published the theoretical study *The Musical Phrase* (Clio, Belgrade, 2007), textbooks *History of Music for Keyboard Instruments* (Zavod za udžbenike, Belgrade, 2017), *Contemporary Theoretical Approaches to the Renaissance Technique of Movable Counterpoint* (HDGT, Zagreb, 2019), *Teaching Methodology of Counterpoint* (Fakultet muzičke umetnosti, Belgrade, 2022) as well as numerous

articles in the field of music theory. A special focus in Božanić's theoretical considerations is placed on the problems of counterpoint, the history and theory of performance, and the teaching methodology.

**Senka Belić** is a music theoretician and Assistant Professor at the Department of Music Theory at the Faculty of Music in Belgrade, where she received her BA, MA, and PhD degrees. Senka Belić's research is based on theoretical, compositional, rhetorical, symbolical and hermeneutical approach to the Renaissance and Baroque music. She is engaged in the study of musical theory of the 15th and 16th centuries and the newer pedagogical theory of counterpoint from the late 19th century to the present day. She has presented her work at numerous national and international conferences. She participated in the founding of the *Serbian Society for Music Theory* (2019) and the *Journal of the Serbian Society for Music Theory* (2021). Since 2021, she has been a member of the board of directors of the *Serbian Society for Music Theory* and the editorial board of the international portal *Glossary of Music Theory* ([pojmovnik.sdmr.rs](http://pojmovnik.sdmr.rs)).

### **Martin Vishnick**

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#### **A Morphological Approach to Creating Musical Narratology**

In my paper the focus will be on the development of pedagogical tools drawn from a morphological approach. A method that develops musical thinking as a dynamic activity that involves perceiving spectral energies and configurations in space. For this to work, we must recognise the importance of the whole sound that is produced, learning to comprehend morphologies in relation to perceiving sounds that are produced after and before we hear them.

The morphology of sounds will be examined alongside other appropriate factors, like style and technique. Creating musical texture covers a wide range of associations, and human agency is required to create narrative interest. Furthermore, indeterminacy becomes a factor in constructing narratological suspense, serving the characteristic musical attributes and processes for shaping outcomes. The goal is learning to comprehend all aspects of what is heard and understood when a sound or gesture occurs. Figures will be used to show the interconnectedness of the considerations involved.

Through a narratological pathway, the discussion will culminate in sets of Audiation Exercises. Their purpose is to develop a concrete way to engage with salient listening issues through addressing what goes on musically inside the mind to the environment outside. Here I will be theorising about studies that constitute a set of progressive scenarios drawn from my experience working as a musician and teacher, investigating the unlocking of imagination and invention. These audiation exercises may be seen as practical solutions to add to existing conventional training for use at various key stages of musical development.

**Keywords:** Morphology, Narratology, Listening, Audiation Exercises

**Martin Vishnick**, PhD, MSc, LLCM(TD), ALCM is a guitarist, composer, teacher, and researcher. Concert tours have taken Martin all over the globe. Commissions include music for the theatre and concert hall. Martin also teaches guitar and composition. He holds an MSc in composition from the University of Hertfordshire in 1998, and a research PhD from City University in 2014. Martin is now propagating post-doctoral research, testing theories and principles expounded in his PhD dissertation.

### **Dimitar Ninov**

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### ***Stella by Starlight: The Long and Winding Road between Extended Tonicization and Deceptive Resolution***

The familiar popular song “Stella by Starlight” composed by Victor Young in 1944 has become one of the most explored jazz standards. It is thirty-two measures long. An analyst would naturally assume that a piece of such length would unfold in a rounded binary or a ternary form with a partial or full reprise of the opening material. While a re-harmonized attempt of partial recapitulation is made near the end of the song, the whole structure is a phrase group or a “collective sentence”, to borrow a term proposed by the German-educated American theorist Percy Goetschius as early as 1898. The lack of thematic contrast that would divide the form into complementary parts with decisive cadential formulas is caused by the constant drive to tonicize newer local regions until all subordinate diatonic areas within the main key have been reached or implied. The music stream sounds like a narrative of a varied journey through the labyrinths of musical syntax, a narrative that does not let the listener rest until its very end.

This essay will demonstrate how the process of alternation between extended tonicization (using secondary subdominants and dominants) and deceptive resolution achieves continuity in the song. The analysis will include a chord chart, suggested harmonic functions, and scales for improvisation. Comments will also be made regarding the revised analysis at the beginning of the song which replaces an original chord with a II–V progression.

**Keywords:** Harmony, Analysis, Tonicization, Deceptive, Resolution

**Dimitar Ninov** is a composer and theorist, and an invited lecturer at the international, national, and regional music venues. He is a former Chairman of the National Association of Composers, USA (for 2009). He teaches music theory at Texas State University and his research spreads in the fields of tonal harmony and musical form. Ninov’s music has been performed in many countries. He holds a DMA in composition from the University of Texas at Austin, and a Master’s degree in theory and composition from the National Academy of Music in Sofia, Bulgaria. Web: [dimitarninov.com](http://dimitarninov.com)

## Federico Favali

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### The Phenomenological Principle of Ligeti’s Melodic Archetype

Ligeti’s treatment of melody has aroused the interest of several scholars, most overtly in Richard Steinitz’s recent book chapter “The Innate Melodist” (2017). In this essay, Steinitz systematically demonstrates why the composer can be considered the greatest melodist of the second half of the twentieth century. My paper explores Ligeti’s melody-writing further by utilising the terminology of Carl Stumpf’s seminal epistemological model of ‘universal axioms’ (or logical principles) on the one hand, and ‘regional axioms’ (or phenomenological principles) on the other. This duality, and its internal dynamic tension, will be investigated in order to explain the innovations that Ligeti implements in his treatment of melody. Thus, given these premises, an interesting link between melody and narrativity is possible. Does melody develop a narrative? Can the melody be compared to a phrase creating a narrativity? These will be leading questions.

To do this, the paper will first define the archetype of melody (universal axiom). This will be done by highlighting practices and characteristics of melodies taken from pieces of the last two centuries. Then it will be compared with various types of melodies (or fragments of melodies) written by Ligeti in compositions from different periods (regional axiom). A particular consideration will be given to the composition *Melodien* – a very “romantic” title compared to Ligeti’s other works. Through comparative analysis it will also be possible to trace an evolution of, and variations on, the use of the central melody itself through those periods. The investigation will conclude, from the relationship between the universal and regional axioms, that Ligeti’s work demonstrates recurring styles, as well as points of contact with the tradition.

**Keywords:** Ligeti, Melody, Archetype, Narrativity, Analysis

**Federico Favali**, raised in Lucca (Italy), began composing as a self-taught student. In 2004 he graduated in piano at the Istituto Superiore di Studi Musicali “L. Boccherini” in Lucca and in 2008 he graduated in DAMS at the University of Bologna. He studied composition at King’s College London, at the University of Birmingham (PhD), at the Conservatory of La Spezia, at New York University-Steinhardt, and the Universidad Nacional Tres de Febrero in Buenos Aires (PostDoc). His music has been performed all over the world. In 2014 the Teatro del Giglio in Lucca commissioned the opera *The Fall of the Usher House*, inspired by the tale of Edgar Allan Poe. It was staged at the Teatro San Girolamo in Lucca on May 4, 2014. As a musicologist, he mainly deals with the musical analysis of contemporary music. His areas of research are the music of György Ligeti, the music of Thomas Adès, the relationships between Jorge Luis Borges’ poetics and contemporary music, and the relationship between mathematics and music.

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