

The 12th International Conference on Music Theory and Analysis

Belgrade, 13-15 October, 2017

Musica Movet: Affectus, Ludus, Corpus



Department of Music Theory
Faculty of Music
University of Arts

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The 12th International Conference on Music Theory and Analysis

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Faculty of Music, University of Arts in Belgrade

(Kosančićev Venac 29)

13-15 October 2017

Conference Programme

FRIDAY 13 OCTOBER	
09:00-19:00	Registration (Rectorate, Main Hall, 1 st floor)
10:00-10:15	Opening Address (Ceremonial Hall) Zoran Erić , Rector of the University of Arts in Belgrade Ivana Perković , Vice Dean for Science of the Faculty of Music in Belgrade Dragana Jovanović , Head of the Department of Music Theory
10:15-11:15	Keynote Lecture: Michael Spitzer (University of Liverpool, UK) <i>Musical Emotion and Conceptual Blending</i> (Ceremonial Hall)
11:15-11:30	Coffee Break

Session 1 (Ceremonial Hall) <i>Affektenlehre: Affect Epistemologically, Psychoanalytically, Historically...</i> Chair: Michael Spitzer	
11:30-12:00	Miloš Zatkalik (University of Arts in Belgrade, Serbia) Aleksandar Kontić (College of Fine and Applied Arts in Belgrade, Serbia) <i>Is There a “Musical Affect”?</i>
12:00-12:30	William Teixeira (The Federal University of Mato Grosso do Sul in São Paulo, Brasil) <i>Pathos as Epistemological Connection in Music</i>
12:30-13:00	Nejc Sukljan (University of Ljubljana, Slovenia) <i>Gioseffo Zarlino between Ancient and Modern Music: Musical Effect in Le Istitutioni harmoniche</i>
13:00-15:00	Lunch Break

Session 2 (Ceremonial Hall) <i>Music Moves: from Josquin to Chopin</i> Chair: Milena Medić	
15:00-15:30	Denis Collins (University of Queensland, Australia) <i>Emotion and Communities of Musical Expression in the High Renaissance</i>
15:30-16:00	Senka Belić (University of Arts in Belgrade, Serbia) <i>Musica movet: Counterpoint Eloquence in the 16th-Century Ave Regina Coelorum Motets</i>
16:00-16:30	Nikola Komatović (University of Music and Performing Arts in Vienna, Austria) <i>Catel's Compromise: You Have Won Your Right to Be Deceived</i>
16:30-17:00	Tea Time

<p>Session 3 (Ceremonial Hall) <i>...The Mozart Effect–The Chopin Effect</i> Chair: Srđan Teparić</p>	
17:00-17:30	<p>Sonja Koković (University of Music and Performing Arts in Vienna, Austria) <i>Mozart through the Eyes of Poulenc. An Experimental Study on Ergotropic Effects of Their Piano Concertos</i></p>
17:30-18:00	<p>Žaneta Kicińska (University of Zielona Góra, Poland) <i>The Impact of Frederic Chopin's Music on the Chosen Works of the 20th and 21st-Centuries Polish Jazz Composers</i></p>
18:00-18:15	Refreshments
<p>Session 4 (Ceremonial Hall) <i>Music...moves...movies</i> Chair: Srđan Teparić</p>	
18:15-18:45	<p>Olja Janjuš (University of Music and Performing Arts in Vienna, Austria) <i>Sacramental Confession of All Musical “Sinns” – Reflections on a Postludium for Orchestra by Marko Nikodijević</i></p>
18:45-19:15	<p>Aleksandar Trajkovski (University of Audio-Visual Arts ESRA in Skopje, Republic of Macedonia) <i>The Impact of Music in Creating the Atmosphere and the Emotional Shaping of Director Milcho Manchevski's Movies</i></p>
19:30-20:30	<p>Concert: Serbian Chamber Music (Ceremonial Hall)</p>
20:30-21:30	<p>Cocktail Dinner (Main Hall)</p>

SATURDAY 14 OCTOBER	
09:30-19:00	Registration (Rectorate, Main Hall, 1 st floor)
10:30-11:30	Keynote Lecture: Danuta Mirka (University of Southampton, UK) <i>Fiddler on the Roof in Haydn's String Quartets</i> (Ceremonial Hall)
11:30-12:00	Coffee Break

Session 5 (Ceremonial Hall) <i>Musica ludens 1</i> Chair: Danuta Mirka		Session 6 (Senate Room) <i>Musica ludens 2</i> Chair: Denis Collins	
12:00-12:30	Nico Schüller (Texas State University, USA) <i>Expressive Timing at the Beginning of Beethoven's Piano Sonata op. 2 no. 1</i>	12:00-12:30	Predrag Repanić (University of Arts in Belgrade, Serbia) <i>Polymorphous Canon Non nobis, Domine: Theoretical Framework of Composability in the Real Four-Part Polyphonic Setting</i>
12:30-13:00	Hristina Šušak (University of Music and Performing Arts in Vienna, Austria) <i>The Power of Instrumental Corpora. Reflections on the Occasion of Edgard Varèse's Ionisation</i>	12:30-13:00	Jelena Beguš Janković (University of Arts in Belgrade, Serbia) <i>Game Pieces of Iannis Xenakis: ludus musicus et mathematicus</i>
13:00-13:30	Tijana Ilišević (University of Arts in Belgrade, Serbia) <i>It's Time for Silence – Aspects of Time and Silence in Krzysztof Penderecki's Dimensions of Time and Silence</i>	13:00-13:30	Dominika Micał (Academy of Music in Kraków, Poland) <i>Play as Profanation. Andrzej Kwieciński's Concerto Re Maggiore</i>
13:30-15:00	Lunch Break		

Session 7 (Ceremonial Hall) <i>Ludus mimesis/repraesentationis</i> Chair: Miloš Zatkalik		Session 8 (Senate Room) <i>Ludus formalis</i> Chair: Nico Schüler	
15:00-15:30	Iwona Sowińska-Fruhtrunk (Academy of Music in Kraków, Poland) <i>Intellectual Play and Intellectual Pleasure: Various Aspects of Musical Representation and Mimesis in Arnold Schoenberg's Atonal and Dodecaphonic Works</i>	15:00-15:30	Daniel Brown (Music Intelligent Systems, USA) Camellia Boutros (University of Santa Cruz, USA) <i>A Visual Interface for Composing Interactive Game Music</i>
15:30-16:00	Ivana Medić (Institute of Musicology of the Serbian Academy of Sciences and Arts, Serbia) <i>"The Tide is High": Alfred Schnittke's Passacaglia for Large Orchestra</i>	15:30-16:00	Amra Bosnić (University of Sarajevo, Bosnia nad Hercegovina) <i>Formal Principles of the Bosnian-Herzegovinian Golden Age Compositions</i>
16:00-16:30	Renata Skupin (Stanisław Moniuszko Academy of Music in Gdansk, Poland) <i>Giacinto Scelsi's Pfhath and the Great Liberation through Hearing</i>	16:00-16:30	Ram Reuven (The Hebrew University of Jerusalem, Israel) <i>Aspects of the Definability of the Sequence Phenomenon in Tonal Music</i>
		16:30-17:00	Angelika Moths (Faculty of Early Music in Basle, Switzerland) <i>a tempo del' affetto del animo. A Short History of the Non-written Treatises</i>
17:00-17:30	Tea Time		
17:30-18:00	Session 9 (Ceremonial Hall) ... <i>Affektenlehre: Affect Aesthetically</i> Manos Perrakis (University of Music and Performing Arts in Graz, Austria) Presentation of the Monograph <i>Nietzsches Musikästhetik der Affekte</i> (Freiburg: Karl Alber Verlag, 2011)		
20:00-...	Conference Dinner (Restaurant Caruso, Terazije 23/8 th floor)		

SUNDAY 15 OCTOBER	
09:30-12:00	<p>Registration (Rectorate, Main Hall, the 1st floor)</p>
10:30-11:30	<p>Keynote Lecture: Arnie Cox (Oberlin College and Conservatory of Music, USA) <i>From Mimesis to Affect, Conceptualisation, and Meaning</i> (Ceremonial Hall)</p>
11:30-12:00	Coffee Break

Session 10 (Ceremonial Hall) Cognition of Voices an Gestures Chair: Arnie Cox	
12:00-12:30	<p>Mihailo Antović (University of Niš, Serbia) <i>Shemas, Metaphor, Grounding: A Research Program on the Relationship of Music, Language, and Movement</i></p>
12:30-13:00	<p>Nataša Crnjanski (University of Novi Sad, Serbia) <i>Musical Gesture: From Body and Mind to Sound</i></p>
13:00-13:30	<p>Monika Karwaszewska (Stanisław Moniuszko Academy of Music in Gdansk, Poland) Piotr Rojek (Academy of Music Karola Lipińskiego in Wrocław, Poland) <i>“Media Hybrids” in Selected Works by Polish Modern Composers – Krzysztof Olczak and Krzysztof Knittel</i></p>
13:30-15:00	Lunch Break

Session 11 (Ceremonial Hall) <i>The Passions of Voices and Gestures 1</i> Chair: Daniel Brown		Session 12 (Senate room) <i>The Passions of Voices and Gestures 2</i> Chair: Renata Skupin	
15:00-15:30	Ruth Litai-Jacoby (Levinsky College of Music Education in Tel Aviv, Israel) <i>Mozart's Musical Kinesthetic Motifs Revealing Latent Links between “I” and “Other”</i>	15:00-15:30	Marko Aleksić (University of Arts in Belgrade, Serbia) <i>Musica movet the Undead: Tritone and Parallel Relations in the Third Act of Arnold Schoenberg's Gurre-Lieder</i>
15:30-16:00	Stamatia Gerothanasi (Aristotle University of Thessaloniki, Greece) <i>“Croce e Delizia” in La Traviata. Interaction and Contrast of Words and Musical Discourse</i>	15:30-16:00	Anna Aleksandra Gluc (Academy of Music in Kraków, Poland) <i>Hypertextual Destruction and Metaphorical Reconstruction. Grotesque in “Jistora von D. Johann Fausten” by Alfred Schnittke</i>
16:00-16:30	Milena Medić (University of Arts in Belgrade, Serbia) <i>“It (Music) Comes from Me”: The Passions of (Affective) Voices, (Ludic) Riddles, and (Hysterical) Gestures in Richard Strauss's Opera Elektra</i>	16:00-16:30	Srđan Teparić (University of Arts in Belgrade, Serbia) <i>Movement Strategies as the Basis for Creating Transcendence in the Composition The Tree of Life by Ivana Stefanović</i>
16:30-17:00	Tea Time Closing Remarks		
End of the Conference			