

Society for Theory of Music
Moscow P.I. Tchaikovsky Conservatory (University)
Saint-Petersburg Rimsky-Korsakov State Conservatory
Saint-Petersburg State University
First Congress of the Society for Theory of Music
MUSIC THEORY — CONTEMPORARY MULTIFACETED FIELD OF KNOWLEDGE
INNOVATIONS AND DEBATABLE ISSUES
St. Petersburg (Russia)
September 30 — October 2, 2013
PROGRAM

September 30, Monday

9.30–10.30

Registration

St. Petersburg State University. 7-9 University Embankment, Petrovsky Hall

10.30

Opening of the Congress

Petrovsky Hall of the St. Petersburg State University

11.00

Alexander Sergeyevich Sokolov

Moscow P.I. Tchaikovsky Conservatory

Keynote speech: The problems of Russian music scholarship in light of recent initiatives of the executive and legislative branches of the state power in the Russian Federation

11.45–12.00 Coffee break

12.00

Hermann Danuser

Humboldt University of Berlin (Germany)

Keynote speech: Metadrama and Metamusic: The Example of “The Meistersingers of Nueremberg” by Richard Wagner

13.00

Fred Lerdahl

Columbia University (New York, USA)

Keynote speech: Generative music theory in relation to the Schenkerian and Riemannian traditions

14.00–15.00 Lunch

15.00–17.45 Sessions:

1. Session “Innovations in method of solfege and ear training”. *7-9 University Embankment, Petrovsky Hall*

Chair — **Marina Valerievna Karaseva**

2. Session “Rhythm”. *11 University Embankment, auditorium 191*

Chair — **Nina Yurievna Afonina**

3. Session “Russian music theory: a view from the West”. *11 University Embankment, auditorium 198*

Chair — **Simon Desbruslais**

17.45–18.00 Coffee break

18.00–20.00

Business meeting. *11 University Embankment, auditorium 198*

18.00

Olga Vladimirovna Loseva

Moscow P.I. Tchaikovsky Conservatory

Presentation of the online Journal of the Society for Theory of Music

18.15

Michiel Schujier

Conservatorium van Amsterdam (Netherlands)

Music theorists and societies

18.45 Report and Election Meeting

20.00–22.00 Sight-seeing tour of St. Petersburg

September 30, Monday. 15.00–17.45
 St. Petersburg State University

<p>Session “Innovations in method of solfege and ear training” Chair — Marina Valerievna Karaseva</p>	<p>Session “Rhythm” Chair — Nina Yurievna Afonina</p>	<p>Session “Russian music theory: a view from the West” Chair — Simon Desbruslais</p>
<p>15.00 Lola Raufovna Dzhumanova <i>Moscow P.I. Tchaikovsky Conservatory</i> Adaptation of the elementary theory of music for the practical needs of solfege</p> <p>15.30 Tatyana Anatolievna Borovik <i>Yekaterinburg Children’s Choir School № 4</i> Master-class: Muldi-media technology in method of solfege for Children’s Schools of Music and Children’s Schools of Arts</p> <p>16.15 Marina Valeryevna Karaseva <i>Moscow P.I. Tchaikovsky Conservatory</i> Master-class: Multi-media solfege: new possibilities of digital technology</p> <p>17.00 Tatyana Alexandrovna Litvinova <i>St. Petersburg Rimsky-Korsakov State Conservatory</i> Timbral aural analysis in the ear training course</p>	<p>15.00 Gesine Schröder <i>University of Music and Performing Arts Vienna (Austria), University of Music and Theatre “Felix Mendelssohn Bartholdy” (Leipzig, Germany)</i> Another polaristic venture: rhythm & meter in Sigfrid Karg-Elert’s work</p> <p>15.30 Martina Sichardt <i>University of Music and Theatre “Felix Mendelssohn Bartholdy”(Leipzig, Germany), Freie Universität Berlin (Germany)</i> Max Reger’s concept of tempo modification. Aspects of music theory versus aspects of performance tradition</p> <p>16.00 Svetlana Vasilyevna Chashchina <i>Vyatka State University</i> Musical rhythmology: to the problem of genesis of contemporary views</p> <p>16.30 Nina Yurievna Afonina <i>St. Petersburg Rimsky-Korsakov State Conservatory</i> Time, chaos, rhythm. Paradoxical qualities of rhythm of the musical form</p>	<p>15.00 Simon Desbruslais <i>Oxford University (UK)</i> The Western Reception of Sergei Taneyev</p> <p>15.30 Mark John McFarland <i>Georgia State University (Atlanta, USA)</i> Stravinsky as Analyst: <i>The Firebird</i> and <i>Petrushka</i></p> <p>16.00 Simon Perry <i>University of Queensland (Australia)</i> Early twentieth-century Russian musical science: A reappraisal for contemporary scholarship, especially that outside Russia</p> <p>16.30 Lyudmila Pavlovna Kazantseva <i>Astrakhan State Conservatory</i> Stylistic features of Russian music in the work of Western-European composers</p> <p>17.00 Irina Arnoldovna Skvortsova <i>Moscow P.I. Tchaikovsky Conservatory</i> Master-class: Art nouveau as a complex phenomenon in Russian music of the turn of the 19th century</p>

October 1, Tuesday
St. Petersburg Rimsky-Korsakov State Conservatory
3 Teatralnaya Square

10.00–12.30

Sessions:

1. Session “Musical education”. *Auditorium 44 (4th Floor)*

Chair — **Daniel Vladimirovich Shutko**

2. Session “Source study for music theory”. *Auditorium 9 (Conference Hall)*

Chair — **Zivar Makhmudovna Gusseinova**

3. Session “Motive and gesture in multiple of contexts”. *Auditorium 60 (4th Floor)*

Chair — **Tatyana Vladimirovna Tsaregradskaya**

12.30–13.00 Coffee break. *Auditorium 44*

13.00 *Auditorium 9 (Conference Hall)*

Tatyana Segreyevna Bershadskaya

St. Petersburg Rimsky-Korsakov State Conservatory

Keynote speech: The view of theorists of Leningrad and St. Petersburg of pitch structure

Presentation of the New Publications by the St. Petersburg Rimsky-Korsakov State Conservatory

14.00–15.00 Lunch

15.00–17.15

Sessions:

1. Session “Questions of meaning and content of music”. *Auditorium 60 (4th Floor)*

Chair — **Valentina Nikolayevna Kholopova**

2. Session “Methods and perspectives of music theory”. *Auditorium 44 (4th Floor)*

Chair — **Vadim Robertovich Dulat-Aleyev**

3. Session “Perspectives of musical education”. *Auditorium 9 (Conference Hall)*

Chair — **Yekaterina Mikhailovna Tsareva**

17.15–17.30 Coffee break

17.30

Concert-presentation. *Glazunov Hall*

Ensemble of Old-Russian singing “*Klyuch razumeniya*”, led by Natalya Viktorovna Mosyagina

Folklore ensemble of the St. Petersburg Rimsky-Korsakov State Conservatory, led by Galina Vladimirovna Lobkova

19.00 Meeting at the dinner

October 1, Tuesday. 10.00–12.30
 St. Petersburg Rimsky-Korsakov State Conservatory

Session “Musical education” Chair — Daniel Vladimirovich Shutko	Session “Source study for music theory” Chair — Zivar Makhmudovna Gusseinova	Session “Motive and gesture in multiple contexts” Chair — Tatyana Vladimirovna Tsaregradskaya
<p>10.00 Yelena Borisovna Zhurova <i>Moscow Rubinstein Children’s School of Arts</i> Master-class: Integration of theory of musical content into curriculum of Children’s Schools of Arts as the way to reform the early musical training</p> <p>10.45 Aelita Vladimirovna Guseva <i>St. Petersburg Rimsky-Korsakov State Conservatory</i> Music theory for performers — what is it?</p> <p>11.15 Raisa Nikolayevna Slonimskaya <i>St. Petersburg State University of Culture and Arts, Herzen State Pedagogical University of Russia (St. Petersburg)</i> The theory of musical pedagogy: the formulation of the problem</p> <p>11.45 Larisa Nikolayevna Trubnikova <i>National University “Yaroslav the Wise Law Academy of Ukraine” (Kharkiv, Ukraine)</i> Solfege and jazz (or “Quo Vadis?”)</p>	<p>11.00 Zivar Makhmudovna Gusseinova <i>St. Petersburg Rimsky-Korsakov State Conservatory</i> Terminology of music theory of the mediaeval Rus</p> <p>11.30 Al’bina Vitalyevna Boyarkina <i>St. Petersburg State University</i> The tradition of Russian translations of the theory treatises in figured bass (1773–1849)</p> <p>12.00 Irina Petrovna Susidko <i>Gnesins Russian Academy of Music</i> <i>Elementi teorico-pratici di musica</i> (1796) by Francesco Galeazzi in the context of European music theory</p>	<p>10.00 Igor Yefimovich Rogalev <i>St. Petersburg Rimsky-Korsakov State Conservatory</i> Theatricality in Beethoven</p> <p>10.30 Alison Sanders McFarland <i>Louisiana State University (USA)</i> Motivic development in the Renaissance: Cristóbal de Morales</p> <p>11.00 Yevgeniya Ivanovna Chigareva <i>Moscow P.I. Tchaikovsky Conservatory</i> The musical category of motive in the organization of a literary work</p> <p>11.30 Larisa Dmiriyevna Pylayeva <i>Perm State Humanitarian Pedagogical University</i> <i>Danse de caractère</i> in the interpretation of music theorists in France in 17th through first half of the 18th centuries</p> <p>12.00 Tatyana Vladimirovna Tsaregradskaya <i>Gnesins Russian Academy of Music</i> Brian Ferneyhough as theorist: the concept of musical gesture</p>

October 1, Tuesday. 15.00–17.15
 St. Petersburg Rimsky-Korsakov State Conservatory

Session “Questions of meaning and content of music” Chair — Valentina Nikolayevna Kholopova	Session “Methods and perspectives of music theory” Chair — Vadim Robertovich Dulat-Aleyev	Session “Perspectives of musical education” Chair — Yekaterina Mikhailovna Tsareva
<p>15.00 Valentina Pavlovna Shirokova <i>St. Petersburg Rimsky-Korsakov State Conservatory</i> On lightness. To the problems of aesthetic constants in music of the 18th century</p> <p>15.30 Natalia Alexandrovna Ganina <i>Moscow Lomonosov State University</i> Rimma Leonidovna Pospelova <i>Moscow P.I. Tchaikovsky Conservatory</i> Content and meaning interaction of words and music in <i>Halberstadt Lament of Mother of God</i></p> <p>16.00 Olga Valdimirovna Shmakova <i>Volgograd Serebryakov Conservatory</i> Finality as a content phenomenon in music</p> <p>16.30 Irina Ivanovna Snitkova <i>Gnesins Russian Academy of Music</i> The world view imprinted in musical structure (conceptual-structural paradigms of contemporary music)</p>	<p>15.00 Ivanka Stoianova <i>University of Paris VIII (France)</i> Composers-lead theoretical research in IRCAM: toward the reassessment of musicology in the 21st century</p> <p>15.30 Vadim Robertovich Dulat-Aleyev <i>Kazan Zhiganov Conservatory</i> Contemporary music theory: the problems and perspectives of disciplinary matrix</p> <p>16.00 Tatyana Gerasimovna Mdivani <i>National Academy of Sciences of Belarus</i> Music theory faced with the processes of globalization (new intentions in academic music)</p> <p>16.30 Mikhail Yevgenyevich Pylayev <i>Perm State Humanitarian Pedagogical University</i> Carl Dahlhaus’ methodological pluralism in interpretations of history of European music theory</p>	<p>15.00 Maia Izyaslavovna Shinkareva <i>Gnesins Russian Academy of Music</i> Cognitive status of contemporary musicology: from the objectal sphere to the metadisciplines</p> <p>15.30 Valentina Nikolayevna Bogolepova <i>Yekaterinburg Gavrilin Children’s Music School № 10</i> Forming of the skills of <i>intonational</i> analysis in the lessons in musical literature at the Children’s Schools of Arts</p> <p>16.00 Yekaterina Mikhailovna Tsareva <i>Moscow P.I. Tchaikovsky Conservatory</i> Master-class: History of music in the pedagogic process</p> <p>16.45 Yefim Genokhovich Yoffe <i>Levinsky College of Education (Tel Aviv, Israel)</i> Solfege in the multicultural educational space of Israel</p>

October 2, Wednesday
St. Petersburg State University

10.00–12.30

Sessions:

1. Session “Aspects of musical form”. *11 University Embankment, auditorium 198*

Chair — **Olga Vladimirovna Loseva**

2. Session “Analytical techniques”. *Embankment of Lieutenant Smidt, auditorium 309*

Chair — **Ildar Damirovich Khannanov**

3. Session “Theories and concepts of modus, tonality and mode”. *11 University Embankment, auditorium 191*

Chair — **Bella Brover-Lubovsky**

4. Session “The problems of theory of polyphony”. *9th Line of Vasilevsky Island, auditorium 120*

Chair — **Anatoly Pavlovich Milka**

12.30–13.00 Coffee break

13.00 *7-9 University Embankment, Assembly Hall*

Valentina Nikolayevna Kholopova

Moscow P.I. Tchaikovsky Conservatory

Keynote speech: Theories of musical content, musical hermeneutic and musical semantics: similarities and differences

14.00–15.00 Lunch

15.00–17.15

Sessions:

1. Session “Pitch structure”. *11 University Embankment, auditorium 191*

Chair — **Philip Ewell**

2. Session “Music theory and musical performance”. *7-9 University Embankment, Assembly Hall*

Chair — **Alexander Zinovyeich Bonduryansky**

3. Session “Problems of theoretical music methodology”. *11 University Embankment, auditorium 198*

Chair — **Konstantin Vladimirovich Zenkin**

17.15–17.30 Coffee break

17.30

Roundtable on interdisciplinary problems. *7-9 University Embankment, Assembly Hall*

Presiding: Alexander Sergeyeich Sokolov, Konstantin Vladimirovich Zenkin,

Alexey Anatolyevich Panov, Valentina Nikolayevna Kholopova, Ildar Damirovich Khannanov,

Tatyana Sergeyeivna Bershadszkaya, Kirill Vladimirovich Kopeikin.

Presentations: Andrey Anatolyevich Grib, Marina Nikolayevna Tsvetayeva, Igor Sergeyeich Dmitriev,

Svetlana Vitallyevna Lavrova, Mikhail Borisovich Mensky, Grigory Brisovich Gutner et al.

19.45

Closing of the Congress. *7-9 University Embankment, Assembly Hall*

<p>Session “Aspects of musical form” Chair — Olga Vladimirovna Loseva</p>	<p>Session “Analytical techniques” Chair — Ildar Damirovich Khannanov</p>	<p>Session “Theories and concepts of modus, tonality and mode” Chair — Bella Brover-Lubovsky</p>	<p>Session “The problems of theory of polyphony” Chair — Anatoly Pavlovich Milka</p>
<p>10.00 Tatyana Yuryevna Chernova <i>Moscow P.I. Tchaikovsky Conservatory</i> On genre aspect of musical form</p> <p>10.30 Anna Amrakhovna Amrakhova <i>Edition of Journal “Musiqi Dünyasi” (“The World of Music”, Baku, Azerbaijan)</i> A cognitive view on the form-building in contemporary music</p> <p>11.00 Marina Radoslavovna Chernaya <i>Herzen State Pedagogical University of Russia (St. Petersburg)</i> Polyphonic genres in Mozart’s music for clavier: traditional and specific</p> <p>11.30 Lyudmila Vladimirovna Shapovalova <i>Kharkiv State Kotlyarevsky University of Arts (Ukraine)</i> Spiritual reality of the musical work and cognitive methods of its comprehension</p> <p>12.00 Olga Parfenovna Savitskaya <i>Belarusian State Academy of Music (Minsk, Belarus)</i> François Couperin’s Trio-Sonatas as the genre-stylistic phenomenon of the instrumental music of Baroque</p>	<p>10.00 Rafael Almario <i>Florida State University (USA)</i> Structural dominants in Bach’s solo violin and cello works: performance and analysis</p> <p>10.30 Dimitar Ninov <i>Texas State University (Brownsville, USA)</i> The Craft of Harmonization</p> <p>11.00 Daniel Vladimirovich Shutko <i>St. Petersburg Rimsky-Korsakov State Conservatory</i> Intermittent functions: text, language, mode</p> <p>11.30 Michael Palmese <i>University of Miami (USA)</i> <i>Acoustic Dragon Curve II: The Presence of Fractal Geometry in Phrygian Gates</i></p> <p>12.00 Yekaterina Olegovna Kuprovskaya-Denisova <i>Association of Friends Edison Denisov</i> The phenomenon of oversaturation as a musical concept. On the newest tendencies of French compositional school</p>	<p>10.00 Bella Brover-Lubovsky <i>Jerusalem Academy of Music and Dance, Hebrew University (Jerusalem, Israel)</i> Concepts of Modal dualism in North-Italian Musical Thought from Aron to Tartini</p> <p>10.30 Grigory Ivanovich Lyzhov <i>Moscow P.I. Tchaikovsky Conservatory</i> Two interpretations of the distinction between the “authentic” and the “plagal” according to a scheme of Michael Praetorius</p> <p>11.00 Yelena Pavlovna Osipova <i>Turkmen National Conservatory (Ashgabat, Turkmenistan)</i> Modal structure of Turkmen folk <i>tyiduk</i> music</p> <p>11.30 Ndubuisi Emmanuel Nnamani <i>University of Cambridge (UK)</i> “Igede-bell bass” — Theorizing tonal-rhythmic patterning and structural catalyst in Okechukwu Ndubuisi’s piano style</p> <p>12.00 Lyudmila Sergeevna Dyachkova <i>Gnesins Russian Academy of Music</i> The notion of tonality and the concepts of tonic in music on the example from Yuri Kasparov’s Cycle of miniatures <i>Picasso’s Symbols</i> (2003)</p>	<p>10.00 Suzanne Kasyan <i>Paris Sorbonne University — Paris IV (France)</i> Towards the history of development of cyclic form, on the example of the masses of Okeghem</p> <p>10.30 Kirill Vladimirovich Diskin <i>St. Petersburg Rimsky-Korsakov State Conservatory</i> The evolution of teaching of fugue in the Austro-German tradition of the 18th century: from Johann Josef Fux to Johann Georg Albrechtsberger</p> <p>11.00 Alla Irmenovna Yankus <i>St. Petersburg Rimsky-Korsakov State Conservatory</i> Contrapuntal technique in the fugues of Wilhelm Friedemann and Phillip Emanuel Bach</p> <p>11.30 Anatoly Pavlovich Milka <i>St. Petersburg Rimsky-Korsakov State Conservatory</i> Historic dark recesses of the double fugue</p> <p>12.00 Kyralina Iosifovna Yuzhak <i>St. Petersburg Rimsky-Korsakov State Conservatory</i> To the question of absolute binarity of the fugue</p>

October 2, Wednesday. 15.00–17.15
 St. Petersburg State University

Session "Pitch structure" Chair — Philip Ewell	Session "Music theory and musical performance" Chair — Alexander Zinovyevich Bonduryansky	Session "Problems of theoretical music methodology" Chair — Konstantin Vladimirovich Zenkin
<p>15.00 Peter Anatolyevich Chernobrivets <i>St. Petersburg Rimsky-Korsakov State Conservatory</i> Pitch relationship and the specificity of system building in the conditions of twenty-tone equal temperament</p> <p>15.30 Franck Edrzejewski <i>University of Paris-Sud — Paris XI (France)</i> Towards a classification of microtonal modes and scales</p> <p>16.00 Imina Gadzhievna Aliyeva <i>Baku Hajibeyov Academy of Music (Azerbaijan)</i> To the question of pitch zone</p> <p>16.30 Philip Ewell <i>Hunter College (New York, USA)</i> What was the intention of Babbitt and Forte? American set theory in perspective</p>	<p>15.00 Alexander Zinovyevich Bonduryansky <i>Moscow P.I. Tchaikovsky Conservatory</i> Master-class: Evolution of the means of expression of performance in the context of stylistic and genre feature of the composition (with the practical demonstration by students)</p> <p>15.45 Ivan Vasilyevich Rozanov <i>St. Petersburg Rimsky-Korsakov State Conservatory</i> <i>St. Petersburg State University</i> Alexey Anatolyevich Panov <i>St. Petersburg State University</i> The theory of <i>tactus</i> in Baroque and its reflection in performing practice</p> <p>16.15 Vladimir Petrovich Chinayev <i>Moscow P.I. Tchaikovsky Conservatory</i> Master-class: Traditions of Russian performing school. Its current problems and its theoretical interpretation</p>	<p>15.00 Andrey Vladimirovich Denisov <i>Herzen State Pedagogical University of Russia (St. Petersburg)</i> <i>St. Petersburg Rimsky-Korsakov State Conservatory</i> Master-class: Mathematical methods in music theory — heuristic possibilities and perspectives</p> <p>15.45 Ildar Damirovich Khannanov <i>Peabody Conservatory of Music, Johns Hopkins University (Baltimore, USA)</i> Master-class: Contemporary western music theory: in quest of new paths in both traditional and interdisciplinary directions</p> <p>16.30 Konstantin Vladimirovich Zenkin <i>Moscow P.I. Tchaikovsky Conservatory</i> Master-class: Toward the problem of scientificity of theoretical music methodology</p>

Organizing Committee

Committee Chairman

Alexander Sokolov, Dr. Habil., Professor, Rector, *Moscow P.I. Tchaikovsky Conservatory*;
Chairman of the Council, *Society for Theory of Music*

Deputy Committee Chairman

Konstantin Zenkin, Dr. Habil., Professor, Vice-Rector, *Moscow P.I. Tchaikovsky Conservatory*;
Member of the Council, Treasurer, *Society for Theory of Music*

Congress Organizers

Mikhail Gantvarg, Professor, Rector, *St. Petersburg Rimsky-Korsakov State Conservatory*

Natalia Degtyareva, Dr. Habil., Professor, Vice-Rector, *St. Petersburg Rimsky-Korsakov State Conservatory*

Alexei Panov, Dr. Habil., Professor, Vice-Dean, Faculty of Arts, *St. Petersburg State University*;
Member of the Council, *Society for Theory of Music*

Valentina Kholopova, Dr. Habil., Professor, *Moscow P.I. Tchaikovsky Conservatory*;
Chairman of the Scientific Committee, *Society for Theory of Music*

Ildar Khannanov, Ph. D., Professor, *Peabody Conservatory of Music, Johns Hopkins University (USA)*;
Vice-Chairman of the Scientific Committee, *Society for Theory of Music*

Olga Loseva, Dr. Habil., Associate Professor, *Moscow P.I. Tchaikovsky Conservatory*;
Member of the Council, Chief Editor of the *Journal of the Society for Theory of Music*

Marina Karaseva, Dr. Habil., Professor, *Moscow P.I. Tchaikovsky Conservatory*;
Member of the Scientific Committee, *Society for Theory of Music*

Pyotr Chernobrivets, Ph. D., Associate Professor, *St. Petersburg Rimsky-Korsakov State Conservatory*

Daniel Shutko, Ph. D., Senior lecturer, *St. Petersburg Rimsky-Korsakov State Conservatory*

Albina Boyarkina, Ph. D., Associate Professor, Director of the Center for musical lexicography and diachronous translation,
Faculty of Arts, *St. Petersburg State University*

Yelena Tokun, Ph. D., research scientist, *Moscow P.I. Tchaikovsky Conservatory*