

## José Oliveira Martins



Universidade Catolica Portuguesa, Porto

Conservatorio di Como, Quadrivium 2017 - 3° e 4° incontro  
26 (14:30 – 18:30) e 28 Aprile (09:00 – 13:00)

### **Conceptual and analytical representations of musical systems. Transformational and geometrical modeling in recent music theory**

#### *Abstract*

This seminar proposes to explore some of the ways in which music theorists have recently conceptualized and represented relations that structure and shape musical space. In particular, we intend to examine how pitch and time relations in both tonal and post-tonal music are understood in light of distinct conceptualizations (and representations) of interval and chord morphology; key, chord, and scalar relations; and musical movement and transformation in general (the specific “technologies” addressed are set- and group-theory, transformational and neo-Riemannian theory, and voice-leading geometrical representations of musical space). We will also observe the historical implications that changes in musical style exert on the need to provide new rationales for modeling (new) sonorities and understanding musical progression and relations and also how advances in the conceptualization of musical relations allows us, in turn, to re-conceptualize earlier musical styles. The repertoire examined in the seminar is drawn from 19th c. chromatic harmony, and earlier 20th c. modality and atonality, with a few incursions into the later part of the century.

#### *Day 1:*

- Harmonic classification system of intervals and pitch sets
- Common operations; partitions; interval cycles.
- Transformational theory

#### *Day 2:*

- Geometrical representations of voice-leading space
- Multi-layered harmony in twentieth-century music
- Scales, poly-scales, and affinity harmonic relations.

**José Oliveira Martins** ha un Ph.D in Teoria della Musica conseguito all’Università di Chicago ed è attualmente Professore Associato al Centro di Ricerca per le Scienze e la Tecnologia delle Arti (CITAR) all’Università Cattolica del Portogallo. Ha lavorato per l’Università di Rochester e l’Università dello Iowa ed è stato ricercatore all’Istituto Politecnico di Castelo Branco e all’Università di Princeton.

I suoi interessi riguardano la modellizzazione dei sistemi musicali, la teoria delle scale e la teoria trasformazionale, la musica di Bartók, Milhaud, Lutoslawski e Kurtág. Alcune sue pubblicazioni sono apparse sul Portuguese Journal of Musicology. Ha ricevuto l’Arthur J. Komar Award (Music Theory Midwest Society), il Patricia Carpenter Emerging Scholar Award (Music Theory Society of New York State), ed è stato membro del John Clough Memorial Symposia e del Mannes Institute for Advanced Studies in Music Theory. Ha fatto conferenze presso varie società di Music Theory internazionali (University of Washington, Yale University, University of Cincinnati, Cornell University, Indiana University, Jagiellonian Universitet, Universidade Nova de Lisboa. Ha lavorato come reviewer, tra le altre, per le riviste Theory and Practice, e Music Theory Spectrum (US) ad altre. E’ stato tra gli organizzatori del Porto International Conference on Musical Gesture as Creative Interface del 2016.