

AUTORID/AUTHORS

ILDAR D. KHANNANOV (1963) on Johns Hopkinsi Ülikooli Peabody instituudi muusikateooria professor. Ta on Vene Muusikateooria Seltsi (OTM) teadusnõukogu aseesimees, EUROMACi teaduskomitee liige. Doktorikraadi omandas ta California Ülikoolis Santa Barbaras muusikateooria alal väitekirjaga „Russian Methodology of Musical Form and Analysis” (2003, juh. Pieter C. van den Toorn). Ta on õppinud muusikateooriat Moskva Konservatooriumis (1982–1988) ja sealse aspirantuuris (1990–1993) Juri Holopovi ja Valentina Holopova juures ning filosoofiat California Ülikoolis Irvine’is (1997–2000) Jacques Derrida juures. Tema uurimisvaldkondade hulka kuuluvad muusikaline vorm ja analüüs, harmoonia, muusikateooria ajalugu, vene muusikateooria, semiootika ja postmodernne muusikateooria.

ILDAR D. KHANNANOV (1963) is Professor of Music Theory at Peabody Conservatory, Johns Hopkins University. Khannanov is Vice-Chair of the Scientific Council of the Russian Society for Theory of Music (OTM) and a member of Scientific Committee of EUROMAC. Has earned Ph.D. in music theory from UCSB (2003) with the dissertation *Russian Methodology of Musical Form and Analysis* (under the supervision of Pieter C. van den Toorn). Dr. Khannanov studied music theory at the Moscow Conservatory (1982–1988) and its *aspirantura* (1990–1993) with Yuri Kholopov and Valentina Kholopova and philosophy at UC Irvine (1997–2000) with Jacques Derrida. The scope of Dr. Khannanov’s interests covers musical form and analysis, harmony, history of music theory, Russian theory, semiotics and post-modern theory of music.

E-mail: solfeggio7@yahoo.com, ikhanna1@jhmi.edu

DAVID LODEWYCKX (1978) on lõpetanud Lemmensinstituut’i (Leuven, Belgia) muusikateooria alal (2003) ja Leuveni Ülikooli muusikateaduse alal (2007). 2007–2011 töötas ta Leuveni Ülikooli muusikateaduse osakonnas prof. dr. Pieter Bergé assistendina. Alates 2012. a. märtsist kirjutab ta väitekirja Marpurgi galantses kadentsist. 2013–2014 resideerus ta teadurina Baselis (Šveits) Schola Cantorum juures. Praegu õpetab ta Maastrichti Muusikaakadeemias (Holland) muusikateooriat ja muusikaajalugu. Tema uurimisvaldkonnad on muusikateooria ja -analüüsi pedagoogika, 18. sajandi esitustraditsioonid, kadentsiskeemid, harmooniline analüüs.

DAVID LODEWYCKX (1978) studied music theory at the Lemmensinstituut, Leuven (2003) and musicology at the University of Leuven (2007), Belgium. Between 2007 and 2011, he served as a research assistant for Prof. Dr. Pieter Bergé at the musicology department of the Leuven University. Since March 2012, he is working on his Ph.D. about Marpurg’s galant cadence. In 2013–2014, Lodewyckx was in residence at the Schola Cantorum Basiliensis, Switzerland, as a research fellow. Mr. Lodewyckx currently teaches music theory and music history at the Maastricht Academy of Music, the Netherlands. His research interests follow the pedagogy of music theory and analysis, partimenti and solfeggi, cadential schemata, and harmonic analysis.

E-mail: david.lodewyckx@arts.kuleuven.be

CHARITY LOFTHOUSE (1976) omandas doktorikraadi muusikateoorias CUNYs (City University of New York, Graduate Center) väitekirjaga sonaaditeooriast ja Dmitri Šostakoviši varaste sümfooniade hübriidsest vormist. Ta on pidanud ettekandeid ja andnud loenguid seotuna järgmiste institutsioonidega: Society for Music Theory, Music Theory Midwest, Music Theory Society of New York State, the Eastman School of Music; samuti konverentsidel Austrias, Eestis ja Venemaal. Enne Hobart ja William Smithi Kolledžis dotsendina tööle asumist õpetas Lofthouse Baruchi ja Hunteri kolledžites ja Oberlini Konservatooriumis. Tema peamine uurimisvaldkond on vormiprotsessid, eriti sonaaditeooria 20. sajandi muusikas ja vorm filmimuusikas.

CHARITY LOFTHOUSE (1976) received her Ph.D. in music theory from the Graduate Center of the City University of New York, where her dissertation focused on Sonata Theory and formal hybridity in Dmitri Shostakovich’s early symphonies. She has presented papers and lectures at the Society for Music Theory, Music Theory Midwest, Music Theory Society of New York State, the Eastman School of Music, and at conferences in Austria, Estonia, and Russia. Before joining the faculty of Hobart and William

Smith Colleges in 2011 as assistant professor of music, Lofthouse taught at Baruch and Hunter Colleges and at Oberlin Conservatory. Her main research focus is formal processes, specifically Sonata Theory in twentieth-century music and form in film music.

E-mail: lofthouse@hws.edu

STEVEN VANDE MOORTELE (1979) on Toronto Ülikooli muusikateooria dotsent. Ta on raamatu „Two-Dimensional Sonata Form: Form and Cycle in Single-Movement Instrumental Works by Liszt, Strauss, Schoenberg, and Zemlinsky” (Leuven, 2009) autor ja kogumiku „Formal Functions in Perspective: Essays on Musical Form from Haydn to Adorno” (Rochester, 2015) kaastoimetaja. Peagi on Cambridge'i Ülikooli kirjastuselt ilmumas teine monograafia, „*The Romantic Overture and Large-Scale Musical Form: From Rossini to Wagner*”. Vande Moortele on ka ajakirja *Music Theory & Analysis* kaastoimetaja.

STEVEN VANDE MOORTELE (1979) is Assistant Professor of Music Theory at the University of Toronto. He is the author of *Two-Dimensional Sonata Form: Form and Cycle in Single-Movement Instrumental Works by Liszt, Strauss, Schoenberg, and Zemlinsky* (Leuven, 2009) and co-editor of the collection *Formal Functions in Perspective: Essays on Musical Form from Haydn to Adorno* (Rochester, 2015). A second monograph, *The Romantic Overture and Large-Scale Musical Form: From Rossini to Wagner*, is forthcoming from Cambridge University Press. Vande Moortele is also a co-editor of the journal *Music Theory & Analysis*.

E-mail: steven.vandemoortele@utoronto.ca

CECILIA OINAS (1979) on Sibelius Akadeemia / Helsingi Kunstide Ülikooli (Taideyliopisto) doktorant ning ühtlasi muusikateooria ja -analüüsi õpetaja. Tema teadustöö keskmes on analüüs ja esitusuuringud, klaveriga kammermuusika, Felix Mendelssohn ja Robert Schumann, sonaadivorm, Schenkeri analüüs; hetkel Mendelssohni ja Schumanni klaveritriod, kusjuures eesmärgiks on kombineerida analüüsi ja esituse aspekte kahedimensioonilisel viisil: analüüsist mõjutatud esitus ja analüüs esituse kaudu. Oinas oli 2008–2009 külalisõppejõud CUNYs (City University of New York, Graduate Center) ja 2011 külaliseduur Orpheuse Instituudis Gentis (Belgia). Pianistina on ta spetsialiseerunud kammermuusikale ja koostööle klassikaliste lauljatega.

CECILIA OINAS (1979) is currently a doctoral student and teacher in music theory and analysis at the Sibelius Academy/University of the Arts in Helsinki, Finland. Her research focuses on analysis and performance studies and the chamber music with piano, Felix Mendelssohn and Robert Schumann, sonata form, Schenkerian analysis. She is currently researching the piano trios of Mendelssohn and Schumann with a special aim to combine aspects of analysis and performance in a two-dimensional way: performance influenced by analysis and analysis by performance. She has been a visiting scholar at the Graduate Center of the City University of New York (2008–2009), and a visiting researcher at the Orpheus Institute in Ghent, Belgium (2011). As a pianist, she specializes in chamber music and vocal collaboration.

E-mail: cecilia.oinas@gmail.com

MICHAEL ORAVITZ (1964) on dotsent Põhja-Colorado Ülikoolis. Magistri- ja doktorikraadi muusikateoorias omandas ta Indiana Ülikoolis Bloomingtonis. Oravitzi uurimisvaldkonnad on Debussy muusika, vormiuuringud, rütmi- ja meetrumiküsimused ning muusikateooria pedagoogika. Ta on avaldanud artikleid Debussyst ajakirjas *Les Cahiers de la Société québécoise de recherche en musique*, pidanud Debussy-teemalisi ettekandeid arvukatel rahvusvahelistel konverentsidel ning avaldanud ka artikleid ajakirjas *Journal of Music Theory Pedagogy*.

MICHAEL ORAVITZ (1964) is Assistant Professor of Music at the University of Northern Colorado. Oravitz received his MM and Ph.D., in Music Theory, at Indiana University in Bloomington, Indiana. Oravitz maintains research interests in the music of Debussy, form studies, issues of rhythm and meter, and music theory pedagogy. He has published on Debussy in *Les Cahiers de la Société québécoise de recherche en*

musique. Oravitz has presented Debussy-oriented research at numerous international conferences, and has also published in the *Journal of Music Theory Pedagogy*.

E-mail: michael.oravitz@unco.edu

STEPHEN SLOTTOW (1952) on Põhja-Texase Ülikooli muusikateooria dotsent. Ta omandas bakalaureusekraadi Cleveland State University's, magistrikraadi Queens College'is ja doktorikraadi CUNYs (City University of New York, Graduate Center), kus ta kirjutas dissertatsiooni Carl Ruggersi muusika helikõrguslikust struktuurist. Endise viiuldaja ja bändžomängijana kuuluvad tema teaduslike huvide hulka Ameerika traditsiooniline muusika, Ameerika ultramodernistid ja Schenkeri analüüsi protsess.

STEPHEN SLOTTOW (1952) is an Associate Professor of Music Theory at the University of North Texas. He received a Bachelor's degree from Cleveland State University, a Master's from Queens College, and a Ph.D. from the Graduate Center of the City University of New York, where he wrote a dissertation on pitch organization in the music of Carl Ruggles. A former professional fiddler and banjo player, his interests include American traditional music, the American ultramodernists, and Schenkerian analytic process.

E-mail: Stephen.Slottow@unt.edu

AARE TOOL (1986) on Eesti Muusika- ja Teatriakadeemia doktorant ja ühtlasi muusikateooria lektor. Tema uurimisvaldkondade hulka kuulub 20. sajandi esimese poole Eesti muusika (eriti Eduard Oja) ning vormi ja harmoonia analüüsi teooriad.

AARE TOOL (1986) is a doctoral student and lecturer of music theory at the Estonian Academy of Music and Theatre (Estonia). His research interests include Estonian music in the first half of the 20th century (especially Eduard Oja), and theories of form and harmony.

E-mail: aaretool@gmail.com