

IX CONGRESO NACIONAL
de la Sociedad Española
de Musicología



Musicología
**en el siglo XXI:
nuevos retos,
nuevos enfoques**

Universidad Autónoma de Madrid,
del 16 al 19 de noviembre de 2016

ÍNDICE

Organización del IX Congreso	5
Presentación del Presidente de la SEdeM.....	7
Presentación Directora del IX Congreso de la SEdeM.....	9
Programa del Congreso	11
Abstracts	43
Curriculum Vitae.....	217
Índice onomástico	373
Mapa del campus de la UAM.....	379

Musicología en el siglo XXI: nuevos retos, nuevos enfoques

IX Congreso Nacional de la Sociedad Española de Musicología

Organización

Directora

Begoña Lolo

Secretaria

Adela Presas

Comité científico

Miguel Ángel Berlanga

Begoña Lolo

Yvan Nommick

Douglas Riva

Lothar Siemens

Comité organizador

Alberto Caparrós (Universidad Complutense de Madrid)

Aitor Durán (JAM, Madrid)

Garazi Echeandía (Universidad Complutense de Madrid)

Yanira García Blázquez (CSIPM-UAM)

Mercedes Hernández Machicado (Universidad Autónoma de Madrid)

Benedetta Losa (Universidad Autónoma de Madrid)

Carla Miranda Rodríguez (Universidad de Oviedo)

Belén Moreno (JAM, Granada)

José Miguel Pérez Aparicio (Universidad Autónoma de Madrid)

María de la Morena (Universidad Autónoma de Madrid)

Andrea Pérez González (Universidad Autónoma de Madrid)

Beatriz Prado (Universidad Autónoma de Madrid)

Irene Rodríguez Franco (Universidad Autónoma de Madrid)

David Rodero Jiménez (Conservatorio Superior de Música de Jaén)

Kartik Sharma (CSIPM-UAM)

Daniel Ureña Cruz (Universidad de Jaén)

Apoyo institucional

Mariano Almorox (CSIPM-UAM)

Marta Carmena (CSIPM-UAM)

Pilar Cerezo (CSIPM-UAM)

Ignacio Hurtado Puerta (SEdeM)

Dos Santos Perfeito, Paulo Jorge. *Jazz Harmony: Chord-scales and Implied Modulatory Field*

When facing a lead-sheet containing a chord progression, an improviser's job is to translate every chord symbol into a chord-scale, which will then be used to produce melodic phrases that outline the harmonic surface in a convincing manner. In tonal jazz, a chord-scale is a defining mode that unifies the momentary harmonic structure and the prevailing key. Once the harmonic function of the basic chord structure is understood [diatonic, secondary dominant, modal interchange (mixture), etc.] it is necessary to infer the remaining pitches, which have a mutable character in order to typically obtain the chord-scale.

In one of the earliest studies in chord-scale theory, George Russell proposed a system to categorize chord-scales, according to their tonal gravity in relation to a

lydian tonic. It is my opinion that system has its merits but fails to highlight tonal relations.

I will propose a method to categorize chord-scales based on the degree of tonal ambiguity and consequently harmonic tension between each chord-scale and the prevailing key based on the implied resolution of the tritones it contains.

Dos Santos Perfeito, Paulo Jorge (U. Católica do Porto, Eastman School of Music, NY, USA)

Is a jazz trombonist, composer and pedagogue born in Porto, Portugal in 1974. His musical studies began in the local marching band, continued in the Conservatório de Musica do Porto and later in the Escola de Jazz do Porto. After attending the Jamey Aebersold Summer Jazz Workshop in 1996, Paulo was encouraged to pursue higher studies in Jazz at the Berklee College of Music where in 2001 he obtained the degree of Bachelor of Music. Paulo returned to Boston and in 2007 obtained a degree of Master of Music at the New England Conservatory. He is currently finishing a Doctor of Musical Arts degree at the prestigious Eastman School of Music. Paulo presented his research papers: Jazz Harmony and Plasticity: Chord-Scales, Nonfunctional Progressions and Modulatory Fields, in EuroMAC 2014 - Leuven, Belgium and Jazz Harmony: Chord-scales and Implied Modulatory Fields in ENIM 2015 - Évora, Portugal.

Among several awards, he received a DownBeat Student Music Award in 2013, the Marian McPartland Scholarship, a Fulbright Scholarship, the Herb Pomeroy Award for Outstanding Jazz Composer and Arranger and the Bolsa Jovens Criadores from Centro Nacional de Cultura in 2000 and 2001.

Paulo collaborates with several institutions including Orquestra de Jazz de Matosinhos, European Movement Jazz Orchestra, Casa da Musica, ESMAE, Universidade de Aveiro, Academia de Música de Espinho, Conservatório da Jobra, and Escola de Artes de Sines. Paulo leads the following projects: Nu Jazz Orchestra, 6teto Paulo Perfeito and the Upstate Connection Unit.