

CURRICULUM VITAE

Name

Mine Doğantan-Dack

(Married, one daughter)

Current post

Departmental Lecturer
Chair of Performance Committee
Faculty of Music
University of Oxford
St Aldates
Oxford OX1 1DB

Qualifications

- Professorship in Musicology, Turkish Ministry of Education (2008)
- Dozency in Musicology, Turkish Ministry of Education (2002)
- PhD in Music Theory, Columbia University, USA
Thesis: *Mathis Lussy's Theory of Rhythm as a Basis for a Theory of Expressive Performance*
Supervisors: Fred Lerdahl; Ian Bent
- MPhil in Music Theory, Columbia University, USA
Thesis: *A Schenkerian Analysis of the Second Movement of Mozart's Piano Sonata K189*
Supervisor: Jonathan Kramer
- MA in Music Theory, Columbia University, USA
- MA in Musicology, Princeton University, USA
- MM in Piano Performance, The Juilliard School of Music, USA
- BM in Piano Performance, The Juilliard School of Music, USA
- BA in Philosophy, Boğaziçi University, Turkey

Education

- Columbia University, New York, USA
- Princeton University, New Jersey, USA
- The Juilliard School of Music, New York, USA
- Boğaziçi University, Istanbul, Turkey
- Istanbul American Robert College, Turkey

Employment history

- 2013-2014: Senior Research Fellow, Music, Middlesex University, London
- 2006-2013: Research Fellow, Music, Middlesex University, London
- 2004-2006: Research Associate, Music, Middlesex University, London
- 1998-2004: Yeditepe University, Assoc. Professor, Music / Cultural History, Turkey
- 1992-1997: Columbia University, TA and Adjunct Professor of Music
- 1985-1997: Freelance, private piano tuition

Distinctions and Honorary awards

- Awarded Visiting Professorship by the *International Institute for Advanced Studies in Systems Research and Cybernetics*, University of Windsor, Canada (2011).
- Elected as Associate of the AHRC *Centre for Music Performance as Creative Practice*, UK (2010).

- Service Award for 'organizing an excellent Symposium on Music and Sonic Arts that was judged the best Symposium of the InterSymp 2010 Conference', *International Institute for Advanced Studies in Systems Research and Cybernetics*, University of Windsor, Canada.
- Elected as 'Associate Fellow' of the *International Institute for Advanced Studies in Systems Research and Cybernetics*, University of Windsor, Canada 'in recognition of her highly innovative work and for her significant contribution to the advancement of knowledge in the field', (2005).

Publications

Authored book

- (2002) *Mathis Lussy: A Pioneer in Studies of Expressive Performance*. Bern: Peter Lang AG. 187 pages. ISBN: 390676950X.

Edited books/special issues:

- (Forthcoming, 2016) Special issue for *Music Performance Research* on 'Re-thinking Music Analysis and Performance' (vol. 8).
- (Forthcoming, 2016) *Music and Sonic Art: Practices and Theories*. Co-edited with John Dack. Cambridge Scholars Press.
- (Forthcoming, 2016) *Music and Value Judgment*. Co-edited with Anthony Gritten. Indiana University Press.
- (2015) *Artistic Practice as Research in Music: Theory, Criticism, Practice*. Aldershot: Ashgate. 262 pages. ISBN: 978 1 4094 4545 6.
- (2012) Special issue of *Nineteenth-Century Music Review* on Performance Theory (vol.9/1). Cambridge: Cambridge University Press.
- (2008) *Recorded Music: Philosophical and Critical Reflections*. London: Middlesex University Press. 374 pages with CD. ISBN: 978 1 904750 277. Finalist for the 2008 Association for Recorded Sound Collections Awards for *Excellence in Historical Recorded Sound Research*.

Chapters in edited books

- (Forthcoming, 2016). "A Phenomenology of the Modern Piano". In M. Doğantan-Dack & J. Dack (eds) *Music and Sonic Art: Practices and Theories*. Newcastle: Cambridge Scholars Press.
- (Forthcoming, 2016). "'Strength without harshness, gentleness without weakness": Tactile Cultures and the Aesthetics of Pianistic Touch". In M. Doğantan-Dack & A. Gritten (eds) *Music and Value Judgment*. Bloomington: Indiana University Press.
- (2015). "The Role of the Musical Instrument in Performance as Research: The Piano as a Research Tool". In M. Doğantan-Dack (ed) *Artistic Practice as Research in Music: Theory, Criticism, Practice*. Aldershot: Ashgate, pp. 169-203. ISBN: 978 1 4094 4545 6.
- (2014). "Philosophical Reflections on Expressive Music Performance". In D. Fabian, R. Timmers & E. Schubert (eds) *Expressiveness in Music Performance: Empirical*

Approaches Across Styles and Cultures. Oxford: Oxford University Press, pp. 3-21. ISBN: 9780199659647.

- (2013). "Musical Performance and Familiarity". In E. King & H. Daynes (eds) *Music and Familiarity*. Aldershot: Ashgate, pp.271-288. ISBN: 9781409420750.
- (2012). "Practice-as-research in Music Performance". In R. Andres, S. Boyd-David, E. Borg, M. Domingo and J. England (eds) *Sage Handbook of Digital Dissertations and Theses*. London: Sage, pp. 259-275. ISBN: 9780857027399.
- (2011). "In the Beginning was Gesture: Piano Touch and the Phenomenology of the Performing Body". In A. Gritten and E. King (eds) *New Perspectives on Music and Gesture*. Aldershot: Ashgate, pp.243-266. ISBN: 9780754664628.
- (2008). "Recording the Performer's Voice". In M. Doğantan-Dack (ed) *Recorded Music: Philosophical and Critical Reflections*. London: Middlesex University Press, pp.292-313. ISBN: 9781904750277.
- (2008). "Timbre as an Expressive Dimension in Music". In R. Reigle & P. Whitehead (eds) *Spectral World Musics*. Istanbul: Pan Press, pp. 63-74. ISBN: 9789944396271.

Refereed articles

- (Forthcoming, 2016). "Mathis Lussy's *Traité de l'expression musicale, and Le rythme musical*". *Max Planck Encyclopedia of Music Theory and Aesthetics*. Frankfurt AM: Max Planck Institute.
- (Forthcoming, 2015). "Response to Haddon and Hutchinson: Empathy in Ensemble Performance". *Empirical Musicology Review* vol. 10.
- (2015). "Artistic Research in Classical Music Performance: Truth and Politics". *PARSE - Journal of Art and Research*, University of Gothenburg, Sweden. URL: <http://parsejournal.com/article/artistic-research-in-classical-music-performance/>
- (2014). Book review of *Studio-based Instrumental Learning* by Kim Burwell. *Music Education Research* vol. 16/2: 220-227.
- (2013). "Tonality: The Shape of Affect". *Empirical Musicology Review*, special issue on Music and Shape. Vol. 8 Nos. 3-4. URL: <http://emusicology.org/>
- (2013). "Dynamics of Musical Expression: Response to Jin Hyun Kim". *Empirical Musicology Review*, special issue on Music and Shape. Vol.8 Nos. 3-4. URL: <http://emusicology.org/>
- (2013) "From Technology to Philosophy: Reflections on Recording". *Performance in the Studio* (AHRC-funded Research Network). URL:<http://artofrecordproduction.com/index.php/ahrc-performance-in-the-studio/pits-online-conference>
- (2012) "'Phrasing – the Very Life of Music': Performing the Music and Nineteenth-century Performance Theory". *Nineteenth Century Music Review*, special issue vol.9/1, pp. 7-30.
- (2012) "The Art of Research in Live Music Performance". *Music Performance Research*, vol.5, pp.32-46. URL: <http://mpr-online.net/>

- (2011) "From Homo Faber to Homo Sapiens: The Musical Performer". *Proceedings of the 2nd International Music and Sonic Art Symposium*. Ontario: International Institute for Advanced Studies, pp. 26-30. ISBN: 9781897233252.
- (2010) "Texture and Tone Colour in Ravel's Piano Trio in A Minor". *Proceedings of the 1st International Music and Sonic Art Symposium*. Ontario: International Institute for Advanced Studies, pp. 11-15. ISBN: 9781897233801.
- (2008) "Music and Emotions: The Language Connection". *Septet: Yeditepe Journal of the Arts and Humanities* Vol.1. Istanbul: Yeditepe University Publications. URL: <http://septet.yeditepe.edu.tr>
- (2008) "Something Old, Something New, Something Borrowed, Something True: Questions of Aesthetics and Epistemology in Using Recordings". 6th CHARM Symposium, University of Royal Holloway. URL: <http://www.charm.rhul.ac.uk/content/events/symp6.html>
- (2008) "Collaborative Processes and Aesthetics of Interaction in Chamber Music Performance: The Alchemy Project". *Proceedings of the 2nd International Symposium on Systems Research in the Arts and Humanities*. Ontario: International Institute for Advanced Studies, pp.7-12. ISBN: 9781897233092.
- (2007) "Practice and Theory: Ways of Knowing Music". *Proceedings of the 8th Conference on Systems Research in the Arts*. Ontario: International Institute for Advanced Studies, pp.7-12. ISBN: 1894613538.
- (2006) "The Body Behind Music: Precedents and Prospects". *Psychology of Music* vol.34/4, pp.449-464.
- (2006) "Models and Metaphors: Exploring Music Performance". *Proceedings of the 7th Conference on Systems Research in the Arts*. Ontario: International Institute for Advanced Studies, pp.83-90. ISBN: 1894613457.
- (2006) "Work, Performance, Signature: Theory and Practice of Classical Music". *In Medias Res: Middlesex University Music Research Journal*. London: Middlesex University, pp.18-24.
- (2005) "Music: The Art of the Intelligent Heart". *Inside Outside In Emotions, Body and Society*. Proceedings of the 8th Annual International Ege University Cultural Studies Symposium, pp.143-156. Izmir: Ege University Press. ISBN: 9754836590.
- (2005) "Music and Knowledge". *In Medias Res: Middlesex University Music Research Journal*. London: Middlesex University, pp.29-42.
- (2004) "The Concept of Prolongation in Music and Poetry". *Proceedings of the 6th Conference on Systems Research in the Arts*. Ontario: International Institute for Advanced Studies, pp.14-20. ISBN: 1894613325.
- (2003) "Aesthetics of Musical Performance". *Proceedings of the 4th Conference on Systems Research in the Arts*. Ontario: International Institute for Advanced Studies, pp. 47-52. ISBN: 1894613104.

- (2001) "Mathis Lussy and Expressive Performance". *Proceedings of the 2nd Conference on Systems Research in the Arts*. Ontario: International Institute for Advanced Studies, pp. 125-130. ISBN: 0921836902.
- (2000) "Muzik Kuraminda bir Tema". *VeMüzik 5*, Hacettepe University Publications, pp.1-13.
- (2000) "Lussy, Mathis". *The New Grove Dictionary of Music and Musicians* (2nd ed.) S. Sadie & J. Tyrrell (eds) Vol. 15, pp.328-329. London: Oxford University Press. ISBN: 9780195170672.
- (2000) "Upbeat". *The New Grove Dictionary of Music and Musicians* (2nd ed.) S. Sadie & J. Tyrrell (eds) Vol. 26, pp.149-150. London: Oxford University Press. ISBN: 9780195170672.

Unpublished conference / symposium contributions

- (2015) "My Instrument, My Body: Agency and Ownership in Artistic Music Performance." *5th International Symposium on Music/Sonic Art: Practices and Theories*, Karlsruhe IMWI.
- (2015) "Pianism and Tactile Values: Beyond the Erotic." *5th Annual Conference of the Royal Music Association, Music and Philosophy Study Group*, King's College, London.
- (2015) "Hearing Through Touch: Correspondences Between Aural and Tactile Sensations in Artistic Pianism." *International Conference on Multimodal Experiences of Music*, University of Sheffield.
- (2015) "Is There an Author? Towards a New Aesthetics of Classical Music Recording?" *RMA Authorship in Music Conference*, University of Oxford.
- (2014) "Narrative and Drama in Schubert's Piano Trio in E Flat Major." *Schubert as Dramatist Conference*, University of Oxford.
- (2014) "The Body in Artistic Pianism: What is it Like?" *Performance Studies Network International Conference*, University of Cambridge.
- (2014) "Towards and Embodied Aesthetics of Artistic Pianism." *5th International Symposium on Music/Sonic Art: Practices and Theories*, Karlsruhe IMWI.
- (2014) "Music Psychology and Performance Norms: Who is the Discipline for?" *The Construction of Musical Performance Norms*, Study-day, King's College London.
- (2013) "Phenomenology of Modern Pianism: Researching Pianistic Cantabile Practice". *RMA Study-day Researching Music as Process*, Oxford University.
- (2013) "Ontology and Aesthetics of Musical Performance: Towards a Paradigm Shift or Radical Practice." Collaborative-paper/Lecture-recital, *3rd Annual Conference of the Royal Music Association, Music and Philosophy Study Group*, King's College London. With Daniel Leech-Wilkinson.
- (2013) "Tactile Cultures and Pianistic Touch". *4th International Symposium on Music/Sonic Art: Practices and Theories*, Karlsruhe IMWI.

- (2012) “Cello-piano Duo in Historical Context”. IMR Symposium, *The Instrument in Performance: Chamber Music Contexts*.
- (2012) “Towards a Phenomenology of Pianism”. *3rd International Symposium on Music/Sonic Art: Practices and Theories*, Karlsruhe IMWI.
- (2012) “The Singing Hand: History, Theory and Practice of Pianistic Touch.” *3rd International Reflective Conservatoire Conference*, Guildhall School of Music and Drama.
- (2011) “From Performance to Form: Beethoven’s Piano Sonata Op.13”. *7th European Music Analysis Conference*, Rome.
- (2011) “From Homo Faber to Homo Sapiens: The Musical Performer”. *2nd International Symposium on Music and Sonic Art: Practices and Theories*, Karlsruhe IMWI.
- (2011) “The Art and Science of Research in Live Performance”. *Performance Studies Network International Conference*, University of Cambridge.
- (2011) “The Performer-Researcher: Element or Compound”. *Stepping out of the Shadow: Practitioners becoming Researchers Symposium*, Guildhall School of Music and Drama.
- (2011) “The Workshop as a Research Tool”. CMPCP/IMR *Performance/Research Seminar Series*.
Podcast URL: <http://music.sas.ac.uk/imr-events/podcasts>
- (2011) “Between the Breath and the Hand: A Phenomenology of Pianism”. IMR Symposium, *Phenomenology of Music*.
- (2010) “Beyond the Notes – Schubert’s E flat Piano Trio”. Practice-based presentation at Middlesex University. With the Marmara Piano Trio.
- (2009) “Familiarity and Musical Performance”. *Music and Familiarity Conference*, University of Hull.
- (2009) “Schumann’s *Fantasiestücke* Op.88 and Fribbins’ Piano Trio (2004)”. Practice-based presentation at the *Orpheus Institute*, Ghent. With the Marmara Piano Trio.
- (2009) “Texture and Tone-Colour in Ravel’s Piano Trio in A Minor”. *Since 1900 Conference*, University of Keele.
- (2009) “Value of Value: The Role of Aesthetics in Performance Studies”. *Joint Annual Conference of the Society for Musicology in Ireland and the Royal Musical Association*, Royal Irish Academy of Music.
- (2009) “Beethoven and the Development of the Piano Trio”. Practice-based presentation at Université Marc Bloch II, Strasbourg. With the Marmara Piano Trio.
- (2009) “Beethoven in the Flesh: Piano Trio Op. 70/2”. Practice-based presentation at Istanbul Technical University, MIAM. With the Marmara Piano Trio.
- (2009) “Beethoven in the Making: Piano Trio Op.70/2”. Practice-based presentation at Middlesex University. With the Marmara Piano Trio.

- (2008) "Preparing Beethoven for Live Performance: The Alchemy Project". *Performing Romantic Music Conference*, University of Durham.
- (2008) "Exploring Live Music Performance: The Alchemy Project". *SMI (Society for Musicology in Ireland) Annual Conference*, Waterford, Ireland.
- (2007) "Tonality as an Affective System: An Evolutionary Perspective". *Music and Evolutionary Thought Conference*, Durham University.
- (2006) "In the Beginning...was Gesture: Initiatory Performance Movements". *Second Conference on Music and Gesture*, Royal Northern College of Music.
- (2006) "Imagery and Metaphor in Nineteenth-Century Performance Discourse". *Interdisciplinary Nineteenth-Century Studies Conference: Creativity in the Nineteenth Century*, University of Durham.
- (2006) "From Rehearsal to Performance: Qualitative Transformations in Professional Music Making". *Teaching, Learning and Performing Music Conference*, Royal Northern College of Music.
- (2006) "From Analysis to Performance: The Rhythmic Structure of the Second Movement of Beethoven's Piano Sonata Op.13". *Performing Arts Symposium*, Middlesex University.
- (2006) "Collaborative Music Making and Research". *3rd Music Research Group Symposium*, Middlesex University.
- (2006) "The Quartet as Orchestra: Mozart's Piano Concertos K.413 and K.415 as arranged for Piano Quintet". Practice-based presentation, with the Allegri Quartet, *Middlesex University*.
- (2005) "Rachmaninoff's Sonata for Cello and Piano in G minor Op.19". Practice-based presentation, with cellist Ferenc Szücs, Goldsmiths College, University of London.
- (2005) "Music Aesthetics in Practice: Creativity and Expression in Rachmaninoff's Sonata for Cello and Piano in G minor, Op.19". Practice-based presentation, with cellist Ferenc Szücs, *Middlesex University*.
- (2004) "The Art and Science of Musical Performance: Nineteenth-Century Roots". *13th Biennial International Conference on Nineteenth-Century Music*, University of Durham.
- (2003) "The Body Behind Music". *Music and Gesture Conference*, University of East Anglia, Norwich.

Invited seminars/lectures

- (2013) Doctoral seminar, Guildhall School of Music and Drama:
Title: Practice as Research in Music.
- (2013) Keynote presentation: "Why Collaborate: Towards a Philosophy and Politics of Collaboration". *Creative Arts and Creative Industries: Collaboration in Practice Conference*, PARCNorthWest - Manchester Metropolitan University, and the Royal Northern College of Music.

- (2012) University of Edinburgh. Title: The Piano as a Research Tool.
- (2012) Royal Academy of Art – Research Symposium
Title: Artistic Research in Live Music Performance.
- (2011) Canterbury Christ Church University.
Title: Practice-as-research in Music and Music Performance.
- (2010) Institute of Education, University of London, ESRC Seminar on New Forms of Doctorate. Title: Practice-as-Research in Music Performance.
- (2009) SMA Symposium on Performance Criticism, IMR, University of London. Title: "This is outstanding playing of poetic sensibility": The metaphor of poetry in journalistic performance criticism.
- (2009) The University of Hull. Title: Practice-based Research: Conceptualising Live Performance.
- (2008) Royal Irish Academy of Music, Dublin. Title: What Performers Know: Does it Matter? Towards an Epistemology of Performance.
- (2006) Royal College of Music, London. Title: Can Musical Performance be Research?

Refereed Practice-based Publications

- Open rehearsal of Schubert's "Arpeggione" Sonata for Cello and Piano with Ferenc Szücs. PRIMO archive, IMR, University of London. URL:<http://primo.sas.ac.uk>
- Open rehearsal of Rachmaninoff's Sonata for Cello and Piano in G minor, Op.19, with Ferenc Szücs. PRIMO archive, IMR, University of London. URL:<http://primo.sas.ac.uk>
- Organ as Orchestra, Piano Concerto as Chamber Music: Live Performances of Mozart's Piano Concertos K.413 and K.466, and Rachmaninoff's Second Piano Concerto. With Michael Frith (organ). PRIMO archive, IMR, University of London. URL:<http://primo.sas.ac.uk>
- Composer-performer collaboration: Collaborative workshop on and performance of Fribbins' '...that which echoes in eternity' (2002-3) for cello and piano; with Pal Banda (cello). PRIMO archive, IMR, University of London. URL:<http://primo.sas.ac.uk>
- Evolution of an Interpretation: Schubert's Piano Trio in E Flat Op.100. Workshop and two live performances. With the Marmara Piano Trio. PRIMO archive, IMR, University of London. URL:<http://primo.sas.ac.uk>
- 'The least expressive instrument': A sketch for a phenomenology of pianism. Podcast, IMR, University of London. <http://www.sas.ac.uk/videos-and-podcasts/music>

Editorship

- (Forthcoming, 2016) Co-editor: *Music and Sonic Art: Practices and Theories*. With John Dack. Cambridge Scholars Press.

- (Forthcoming, 2016) Co-editor: *Music and Value Judgment*. With Anthony Gritten. Indiana University Press.
- (2015) Editor: *Artistic Practice as Research in Music: Theory, Criticism, Practice*. Aldershot: Ashgate.
- (2012) Special issue editor: Vol.9 No.1 of *Nineteenth-Century Music Review* on Performance Theory. Peer reviewed journal. Cambridge: Cambridge University Press.
- (2011) Co-editor: *Music and Sonic Art: Practices and Theories*, Symposium Proceedings Volume 2. International Institute for Advanced Studies in Systems Research and Cybernetics, Canada.
- (2010) Co-editor of *Music and Sonic Art: Practices and Theories*, Symposium Proceedings Volume 1. International Institute for Advanced Studies in Systems Research and Cybernetics, Canada.
- (2008) Co-editor: *Systems Research in the Arts and Humanities*, Vol. 2: "Interaction/Interactivity in Music, Design, Visual and Performative Arts" *Proceedings of the 2nd Conference on Systems Research in the Arts and Humanities*. Ontario: International Institute for Advanced Studies, 2008.
- (2008) Editor: *Recorded Music: Philosophical and Critical Reflections*. London: Middlesex University Press, 374 pages with CD.
- (2005) Co-editor: *Systems Research in the Arts*, Vol.7. *Proceedings of the 7th Conference on Systems Research in the Arts*. Ontario: International Institute for Advanced Studies, 2005.
- (2004-2010) Editor: *In Medias Res: Music Newsletter*, Middlesex University.
- (2001-2003) Editor: *Septet: Yeditepe Journal of the Arts and Humanities*. Peer reviewed international electronic journal. Istanbul: Yeditepe University Publications. URL: <http://septet.yeditepe.edu.tr>

Conference / Symposium organization

- (2015) Co-organizer: *6th International Symposium on Music/Sonic Art: Practices and Theories*, Karlsruhe, IMWI.
- (2015) Co-organizer: *Authorship in Music*. RMA Study day, University of Oxford.
- (2014) Convenor: *Rethinking Music Analysis and Performance*. IMR/CMPCP/Oxford University Study day.
- (2010-2014) Co-organizer: *Performance/Research Seminars*, IMR / CMPCP.
- (2014) Co-organizer: *5th International Symposium on Music/Sonic Art: Practices and Theories*, Karlsruhe IMWI.
- (2013) Co-organizer: *4th International Symposium on Music/Sonic Art: Practices and Theories*, Karlsruhe IMWI.
- (2013) Organizer, chair: *With Four Hands – Music for Two Pianist*, International conference in association with IMR and CMPCP.
- (2012) Organizer, chair: IMR Symposium, *The Instrument in Performance: Chamber Ensemble Contexts*.
- (2012) Co-organizer and chair: *3rd International Symposium on Music/Sonic Art: Practices and Theories*, Karlsruhe IMWI.
- (2012) Organizer: IMR Symposium, *The Instrument in Performance*.

- (2011) Co-organizer and chair: *2nd International Symposium on Music/Sonic Art: Practices and Theories*, Baden-Baden, Germany.
- (2011) Organizer: IMR Symposium, *Phenomenology of Music*.
- (2010) Co-organizer and chair: *The Piano Trio: History, Theory, Practice Conference*, London, IMR.
- (2010) Co-organizer and chair: *1st International Symposium on Music/Sonic Art: Practices and Theories*, Baden-Baden, Germany.
- (2008) Co-organizer and chair: *2nd International Symposium on Systems Research in the Arts and Humanities*, Baden-Baden, Germany,
- (2008) Co-organizer: *Performing Romantic Music: Practice and Theory*, University of Durham.
- (2008) Conference committee member: *Behavioural Research in Chamber Music: Psychological Approaches to Collaborative Preparation and Performance*, Royal Northern College of Music.
- (2006) Co-organizer: *Zemlinsky Lost and Found*, Middlesex University.

Invited peer review / Membership of editorial board

- Member of the editorial board for *Music Theory Online*, journal of the Society for Music Theory
- *Psychology of Music* (journal of SEMPRES)
- *Frontiers in Psychology Journal*
- Ashgate Publishing
- AHRC – Arts and Humanities Research Council, UK
- DMus in Performance, external programme reviewer at the Royal Irish Academy of Music 2012.

Languages

- Fluency in writing, reading and speaking: Turkish, English
- Fluency in reading and translation: French
- Basic reading knowledge: German