

## Monday 13 July 2026

### 09:30–11:00: Session 1

1A: Late Romantic & Post-Romantic Forms	1B: Contemporary Composition & Global Modernisms	1C: Early Music & Pre-Tonal Systems	1D: Interdisciplinary & Cultural Theory
Aidan Thomson (University of Galway), “Beyond ‘sprawling symphonic-poem design’: Bax’s Second Symphony and rotational form”	Chenyu Xiao (University of Leeds), “Gesture, Groove, and Continuity in the Third Movement of Unsuk Chin’s <i>Clarinet Concerto</i> ”	Adam Filaber (McGill University), “Mapping Affinity in Guido d’Arezzo’s <i>Micrologus</i> ”	Eric Liu Xuanzhi (Central Conservatory of Music, China), “From “Material” to “Essence”: The Reimagination and Transcendence of Eco-Music Theory through Chinese Music”
Michael Dekovich (Independent Scholar), “Developmental Ternary Form in Late-Romantic Character Pieces”	Yi Liu (Chinese University of Hong Kong), “Sounding the Void: Liubai (留白) as Musical Space in Gao Ping’s Piano Concerto No. 2, “Evocation of Spirit””	Johanna-Pauline Thöne (Maynooth University), “The <i>Solus Tenor</i> in Fourteenth-Century Insular Polyphony”	Lilly Korkontzelos (Michigan State University), “Is Everything Romantic?: Sonic Expressions of Gender in Hyperpop Vocal Production”
Gintare Stankeviciute (University of Southampton), “Rotational Form and the Interwar Nonet: Transnational Modernism Beyond System-Specific Paradigms”	Alvin Wong (Chinese University of Hong Kong), “Beyond Exoticism: Guide to Timbral Semantics in Bright Sheng’s Seven Tunes Heard In China” [LECTURE RECITAL]	Esa Lilja (University of Stavanger), “A Typology of Harmonic Functions: Examples from Monteverdi to Metallica”	Jack Boss (University of Oregon), “On Florence Price’s Piano Sonata in E Minor, and How Schenker’s Own Analytic Method Proves Him Wrong”

11:00–11:30 Refreshment Break

### 11:30–13:00 Session 2

2A: PAPER SESSION Inside/Outside Sonata Form	2B: Baroque & 18th-Century Theory	2C: Meaning, Expectation & Musical Signification
--	-----------------------------------	--

Steven Vande Moortele (University of Toronto), "Multiple Introductions and Interlocking Expositions in César Franck's <i>Symphonie</i> "	Tom Ingram (University of Michigan), "Fast fingers, hot keys, and Rameau's theory of dissonance"	Ram Reuven (Norwegian Academy of Music) and Rasmus Levin (Independent Scholar), "Rethinking Expectation in Music Theory Pedagogy: From Textbook Practices and Cognitive Evidence to a Memory-Based Framework"	
Julian Horton (Durham University), "Form-Functional and Modal Ambiguity in the First Movement of Glazunov's Fourth Symphony"	Camilo Vaughan (Universidad de Salamanca), " <i>Formalismo e intervalología</i> : Spanish music and the mathematical intervallic justification of the phrigian sonority of Joaquín Turina."	James Donaldson (Indiana University) "Beyond Parody: The Semantic Bleaching of Musical Topics"	
Benedict Taylor (University of Edinburgh), "Converging Structures, Tonal Pairing and Thematic Process in the Opening Movement of Elgar's First Symphony, Op. 55"		Tyler Osborne (University of Louisville) "Preaching to Crumbling Walls: Vocal Samples and Dire Aesthetics in Post Rock"	
13:00–14:30 Lunch			
<b>14:30–16:30 Session 3</b>			
<b>3a: ROUNDTABLE DISCUSSION: Perspectives on 'Post-Tonal' Harmony and Twentieth-Century Form</b>	<b>3B: Sonata Theory, Formal Functions &amp; Classical Form</b>	<b>3C: Brahms, Schumann &amp; German Traditions</b>	<b>3D: Global &amp; Non-Western Theoretical Systems</b> [Online Session]
Jack Boss (University of Oregon), "Traditional Form and Musical Idea in the Menuett from Schoenberg's Op. 25 Piano Suite"	Eric Wen (Curtis Institute of Music), "William Caplin's blurred boundaries"	Jeffrey Swinkin (University of Oklahoma), "Loose Parts, Porous Wholes: Reframing Musical Organicism"	Jatin Mohan (IILM University), "The In-Between Notes: Redefining Microtonality in Hindustani Classical Music"
Michael Spitzer (University of Liverpool), "Towards a Spatialized <i>Formenlehre</i> "	Martin Curda (University of Ostrava), "Rethinking Caplin's Formal Functions in Rhetorical Terms"	Ville Komppa (Uniarts Helsinki), "Piecing the puzzle of joys and sorrows: a case	Chellapilla Jyothika (Dayalbagh Educational Institute) "Statistical and Musicological Analysis of Kalyan That Ragas:

		study of Schemata in R. Schumann's song <i>Widmung</i> "	A Comprehensive Data-Driven Study" [LECTURE RECITAL]
Annika Forkert Royal Northern College of Music), "British post-tonal symphonic ideas"	Marian Stun (Slovak Academy of Sciences), "The concept of dynamic Form and Its Analytical Relevance in Beethoven's Sonata Style"	Joanna Moxley (Temple University), "Brahms, Nostalgia, and the Hungarian-Roma Musical Idiom"	Ali Yunus Gencer (Mimar Sinan Fine Arts University (MSGSU) State Conservatory), "Towards a Cross-Cultural Formenlehre: A Case Study of the Rast Medhâl by Refik Fersan"
Rajan Lal (Cambridge University), "'Form as Topic': Stravinsky, Berg, Concerto-Sonatas & 'Stratification'"	Malcolm Miller (The Open University), "Span Modulation: Registral Space and Formal Design in Beethoven's Piano Music"	Rene Rusch (University of Michigan) "Contrapuntal Recontextualization and Form-Functional Fusion in Brahms's Scherzo from the String Sextet in G major, op. 36"	Bruno Deschenes (Performer) and Lawrence Schuster (Cornell University), "Mapping Timbral Surfaces and Other Features of Sonic Design in Three Unaccompanied Japanese Shakuhachi Performances Of 'Koku'" [LECTURE RECITAL]
16:30–17:00 Refreshment Break			
<b>17:00–18:00 Keynote 1: William Caplin McGill University) "A 'Triad of Triads': Reflections on Harmony, Form, and Analytical Methodologies."</b>			

## Tuesday 14 July 2026

09:30–11:00 Session 4			
<b>4A: PAPER SESSION: Posthuman Forms: Adorno, Automata, and Analysis</b>	<b>4B: Romanticism, Lyricism &amp; Fragmentation</b>	<b>4C: Form, Closure, and Formal Ambiguity</b>	<b>4D: Mozart &amp; Classical Syntax</b>
Ardi Echevarria, “Parageneric Protheses and Cyborg Sonatas”	April Wu (Royal Holloway), “Breathless <i>Liebeswonne</i> : Lyric as Action”	Kelvin Lee, (University of Leeds), “Once More on the Breakthrough: Topics, Troping and Meaning”	Edward Klorman (University of Winsonson-Madison), “Mozart’s Early Viennese Quartets, K. 168–73, and the Question of Stylistic Continuity”
Victor Arul, “The Uncontainable Object: Form, Material, and the Fertile Failure of Analysis in Helmut Lachenmann’s <i>Pression</i> (1970)”	Gergely Balázs (Franz Liszt Academy), “Beyond Closure: Proportional Temporality and Fragmentary Form in Liszt’s Late Songs”	James Olsen (Cambridge University), “Prank PACs”	Lauri Suurpää (Sibelius Institute), “Dominant or Not? Formal and Structural Idiosyncrasies in the Slow Movement of Mozart’s Piano Concerto, K. 449”
Michael Mitchell, “Is Resistance Futile? Adorno, The Borg, and Material-Formal Assimilation in Mahler’s Symphonic ‘Breakthroughs’”	Shay Loya (City, University of London), “Via crucis (1879): analysing (theorising?) fragmented form”	John Lawrence (University of Chicago), “What’s on Second?: Semantic Categorization and Haydn’s Transitions”	Michael Zink (Lucerne University of Music), “Versunkenheitsepisoden”? In Mozart?
11:00–11:30 Refreshment Break			
11:30–13:00 Session 5			
<b>5A: Music &amp; Technology / Science</b>	NO SESSION	<b>5C: Timbre, Gesture &amp; Post- Tonal Organisation</b>	<b>5D: Sonata De-/Re-formation &amp; 19th-Century Form</b>
Eric Smialek (University of Huddersfield), ““Hearing Cancer: Spectrographic	NO SESSION	Massimiliano Chiaretti (Liceo Musicale “Campostrini”), “Melodic Organisation, Formal	Ardi Echevarria (Durham University), “Sonata

Analysis and Acoustic Biomarkers of Stage-1 Laryngeal Cancer”	ROOM BEING USED FOR REHEARSAL	Articulation, and the Absence of Harmonic Syntax in <i>Call Me Maybe</i> ”	Reformation: Rethinking Nineteenth-century Form”
Kenneth Forkert Smith (University of Liverpool), “AI-Assisted Analysis? Drive Analyzer for complex and ambiguous harmonic structures”	NO SESSION  ROOM BEING USED FOR REHEARSAL	Cecilia Oinas (University of the Arts, Helsinki), “Playing hand in hand: gestural performativity in Kurtág’s piano four-hand works”	Ben Dunsmore (Goldsmiths, University of London), In the Process of Being? Temporality in the First Movement of Chopin’s Op. 4
Frank Lehman (Tufts University), “‘‘Again. Again! Again!!!’’: The Passacaglia Principle in Contemporary Screen Music”	NO SESSION  ROOM BEING USED FOR REHEARSAL	Aidan McGartland (McGill University), “Colouring Shapes and Forms: Timbral and Orchestration Strategies in the Serial Works of Elisabeth Lutyens”	Matthew Hansel (UPH Conservatory of Music), “The Medial Caesura That Never Was: Preemptive S Acceptance in the First Movement of Bortkiewicz’s Piano Sonatas”
13:00–14:30 Lunch (Ian Pace Recital)			
14:30–16:30 Session 6			
<b>6A: In/Between: Korean Art and Popular Musics In- and Between Plural Concepts</b>	<b>6B: Non-Human Sound, Ecology &amp; Listening</b>	<b>6C: Concerto Form &amp; 19th-Century Expansion</b>	<b>6D: Post-Tonal Sound, Materiality &amp; Compositional Thought</b>
Ji Yeon Lee (University of Houston), “‘Dissolution’ as Ontological Identity: The Cheshire Cat in Unsuk Chin’s <i>Alice in Wonderland</i> ”	Malgorzata Heinrich (Warsaw University), “Analysing Environmental Sound, Understanding Virtual Soundscapes”	Luis Armando Rivera (University of Michigan) “Loosening the Form: Cadential Practices and Thematic Innovation in Ries’s Piano Concerti”	Javier Elipe-Gimeno and Charles de Paiva Santana (Université Aix-Marseille), “Combination Tones and Harmonic Space in Murail’s <i>Contes Cruels</i> ”
Dr. Jared Redmond (Independent), “The Gamelan and the Exotic in the Music of Unsuk Chin”	Michael Pinkas (University of Music and Performing Arts Vienna) “Birds as latent microphones: Corporeality and Acoustic Territories in	Julie Pedneault-Deslauriers (University of Ottawa), “A Tale of Two Concerti: Formal Innovation in Clara Wieck-Schumann’s Concerto Writing”	Marina Sudo (University of Music and Performing Arts, Graz), “Fractal Composition as Mediated Automation: Saariaho’s <i>Verblendungen</i> :

	Isabel Mundry's <i>Vogelperspektiven</i> "		
Gui Hwan Lee (James Madison University) "K-Pop's Elusive "K": Analyzing Korean Qualities in K-Pop"	Jacob Skiles (Howard Payne University), "Catharus Musicus: North American Thrushes in the Piano Repertoire" (LECTURE RECITAL)	Dominik Mitterer (Durham University), "Reframing Progressivity: Mendelssohn's Op. 64 and the Problem of Concerto Form"	Gavin Lee (Sydney Conservatorium), "Calligraphic Molecularity in Joyce Koh's TAI"
Eunah Lydia Lee (University of Texas), "Protesting the SSL Schema: The Political and Industrial Transformation of Korean Popular Music (1960s-1980s)"	Jon Mayse (Guildhall School), "Smelly Music: Exploring the Listening Experience Through Olfaction"	Peter Smith (University of Notre Dame), "Beyond the Mozartian Model: Lyricism and Display in the Secondary Area of French-School Violin Concertos"	Elisa Rumici (Hochschule für Musik, Freiburg), "A Performer's Perspective on Rautavaara's Piano Music"
16:30–17:00 Refreshment Break			
<b>17:15–18:15 Keynote 2: Anne Hyland (University of Manchester), "Schubert and the Tyranny of Song"</b>			
18:15–19:00 Drinks Reception			
19:15 Conference Dinner: The Trinity City Hotel			

## Wednesday 15 July

### 09:30–11:00 Session 7

<b>7A: Understanding Trouvère Song: Quotation, Structure, Tonal Space</b>	<b>7B: Musical Transcription and Arrangement</b>	<b>7C: Jazz, Improvisation &amp; Emergent Form</b>
Suzanna Feldkamp (KU Leuven), "Quotation and Interpersonal Citation in Trouvère Music"	Ian Pace (City, University of London), "Michael Finnissy's <i>Verdi Transcriptions</i> (1972-2005) and the 'art of transcription'"	Michael Sebulsky (University of Louisville), "Synchrony, Diachrony, and Emergent Form in Improvised Popular Music Performance"
Joseph W. Mason (Cambridge University), "Articulating structure in the songs of Andrieu Contredit"	Margherita Coragio (State Conservatoire of Music "G. Rossini" of Pesaro), "Filled with and Empty of Brahms': an Interpretation of Wolfgang Rihm's Klavierstück No.6"	Chris Stover (Griffith University), "George Russell's 'gap': music theory's 'broken claim to connection' to the Black radical tradition"
Matthew P. Thomson (University College Dublin), "Understanding Trouvère Defaults: Tonal Space and Scribal Copying in the Songs of Gace Brulé"	Bennett Hogg (Newcastle University), "Subthematicism and Embodied Knowledge: Late Beethoven Remembered/Re-embodied in Webern's <i>Six Bagatelles for String Quartet</i> "	Joao Martins (Chapman University), "Five pieces by performer-composer Egberto Gismonti"

### 11:00–11:30 Refreshment Break

### 11:30–13:00 Session 8

<b>8A: Analysis in Focus: Perspectives, Process, Practice</b>	<b>8B: Modernism &amp; Postwar European Thought</b>	<b>8C: Movement, Body, and Musical Time</b>	<b>8D: Carrying that weight: from poise to thrust at the turn of the 19th century</b>
Clare Wilson (Dublin City University), "The Omnipresence of Analytical Practice: Collective Meaning-making in French Art Song"	Catherine Losada (University of Cincinnati), "Pierre Boulez's Compositional Practice and the Influence of the Visual Arts"	Rebecca Moranis (CUNY Graduate Center), "Enacting Violence through Choreography-Orchestration Relationships in Stravinsky's <i>Sacrificial Dance</i> "	L. Poundie Burstein, "Cadences and Narrative in Beethoven's Piano Sonata Op. 10/3"

Kevin Boushel (DCU), "Analysis in Motion: The Role of the Choral Conductor as Analyst"	Michael Spitzer (University of Liverpool), "Caesura as Resonance: Form in Boulez's <i>Pli selon pli</i> "	Sarah Isabel Grajales Tamayo (University of Music and Performing Arts, Vienna), "Rhythm and Meter as Expressive Tools in Stravinsky's Ragtime Works"	Yoel Greenberg (Hebrew University of Jerusalem) and Ronnie Friedel (Hebrew University of Jerusalem), "Recasting the Return: The transformation of sonata-form narrative through editorial interventions in Haydn, Mozart and Beethoven"
Barbara Dignam (DCU), "Translation, Mediation, Interpretation: On the Process and Practice of Analysing Electroacoustic Music"	Jeff Perry (Louisiana State University), "Wasn't that beautiful?" Webern Diffracted Through Cage, Feldman, Wolff, and Boulez"	Andrea Tinajero Perez (Ohio State University), "Unraveling the Choreomusical Motive in Baile Folklórico through Embodied Practice"	Olga Sanchez-Kisielewska (University of Chicago), "Formal and Expressive Explorations in Cyclic Finales by Wranitzky and Dussek"
13:00–14:30 Lunch (AGM 13:30–14:20)			
14:30–16:30 Session 9			
<b>9A: Musical Time, Process, and Continuity</b>	<b>9B: New Analytical Perspectives on Nineteenth Century Music</b>	<b>9C: Popular Music &amp; Vocal Expression</b>	<b>9D: ROUNDTABLE DISCUSSION: Symphonic Form in "Young Poland"</b>
	<b>Chair: Nicole Grimes</b>	<b>Chair: Adam Behan</b>	
Jonathan Guez (University of Houston), "Composing Left and Right: Recapitulatory Elasticity as a First-Level Default"	Ivan Penev (Independent Scholar), "Syncretically Informed Interpretation of Franz Liszt's <i>Après une Lecture du Dante</i> " [LECTURE RECITAL]	Jack Etchegary (University of British Columbia) "Form on the Run: Recontextualising Song Forms in the Music of Paul McCartney"	Daniel Elphick (Royal Holloway), "The landscape for music composition in late nineteenth-century Poland"
Sam Flynn (University of Leeds), "Polyrhythm in Funk and Disco: A Taxonomy of Rhythmic Texture"	Elwyn Rolands (University of Toronto), "Pars(ifa)ling the Prophetic in Wagner's <i>Der Ring des Nibelungen</i> "	Nicole Biamonte (McGill University), "Timbral Anacruses in Anglophone Popular Song"	Oliver Ryczki (Durham University), "Functional (Dis)illusion and Rebirth? Rethinking Symphonic Breakthrough in Mieczysław

			Karłowicz's 'Rebirth' Symphony"
Yiqing She (Shanghai Conservatory of Music), "Yin-Yang Temporalities in Per Nørgård's I Ching (1982) and Deqing Wen's Concavity and Convexity (2020)"	Rajan Lal (Cambridge University), Theorising Whole-Ton[e] [-ality]: A Different Approach to Alma Mahler-Werfel?	Bláithín Duggan (Dublin City University), "Sounding Supreme: Paralanguage and Vocal Expression in 'Where did our love go'"	Emma Soldaat (Hebrew University of Jerusalem), Fitelberg's Symphony no. 1 and late-Romantic Lyric Teleology
Andrew Pau (Oberlin College & Conservatory), "Expanded Continuations in Belle Époque Instrumental Music"	Johanna Kulke (Lucerne University of Applied sciences and Arts), "Emilie Mayer's Symphonic Language: Analytical Perspectives and Contextual Positioning within Nineteenth-Century Music"	A41 Cathal Twomey (Maynooth University), "Ill-Formed Modal Ambitus in Popular Music, the Role of Melodic Structure in Tonal Ambiguity, and how Corpus Study Helps Explain Both"	Michael Mitchell (Durham University), Sonata Form in Szymanowski's 'Germanic' Second Symphony
16:30: Closing Remarks			