

## Monday 13 July 2026

### 09:30–11:00: Session 1

1A: Contemporary Composition & Global Modernisms	1B: Late Romantic & Post-Romantic Forms	1C: Early Music & Pre-Tonal Systems	1D: Interdisciplinary & Cultural Theory
RIAM Lecture Theatre	RIAM Organ Room	Trinity Long Room Hub	TCD Boydell Recital Room
Chair: Ji Yeon Lee	Chair: Kenneth Forkert	Chair: Matthew Thomson	Chair: Bláithín Duggan
Chenyu Xiao (University of Leeds), “Gesture, Groove, and Continuity in the Third Movement of Unsuk Chin’s <i>Clarinet Concerto</i> ”	Aidan Thomson (University of Galway), “Beyond ‘sprawling symphonic-poem design’: Bax’s Second Symphony and rotational form”	Adam Filaber (McGill University), “Mapping Affinity in Guido d’Arezzo’s <i>Micrologus</i> ”	Lilly Korkontzelos (Michigan State University), “Is Everything Romantic?: Sonic Expressions of Gender in Hyperpop Vocal Production”
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””	Michael Dekovich (Independent Scholar), “Developmental Ternary Form in Late-Romantic Character Pieces”	Johanna-Pauline Thöne (Maynooth University), “The <i>Solus Tenor</i> in Fourteenth-Century Insular Polyphony”	Jack Boss (University of Oregon), “On Florence Price’s Piano Sonata in E Minor, and How Schenker’s Own Analytic Method Proves Him Wrong”
Alvin Wong (Chinese University of Hong Kong), “Beyond Exoticism: Guide to Timbral Semantics in Bright Sheng’s Seven Tunes Heard In China” [LECTURE RECITAL]	Gintare Stankeviciute (University of Southampton / Lithuanian Academy of Music and Theatre), “Rotational Form and the Interwar Nonet: Transnational Modernism Beyond System-Specific Paradigms”	Esa Lilja (University of Stavanger), “A Typology of Harmonic Functions: Examples from Monteverdi to Metallica”	

11:00–11:30 Refreshment Break

### 11:30–13:00 Session 2

2A: Historical Perspectives on Harmonic Theory	2B: Inside/Outside Sonata Form	2C: Meaning, Expectation & Musical Signification
RIAM Lecture Theatre	RIAM Organ Room	Trinity Long Room Hub
Chair: Cathal Twomey	Chair: Yoel Greenberg	Chair: Orla Shannon

Tom Ingram (University of Michigan), "Fast fingers, hot keys, and Rameau's theory of dissonance"	Steven Vande Moortele (University of Toronto), "Multiple Introductions and Interlocking Expositions in César Franck's <i>Symphonie</i> "	Rasmus Levin (Norwegian Academy of Music) and Ram Reuven (Norwegian Academy of Music), "Rethinking Expectation in Music Theory Pedagogy: From Textbook Practices and Cognitive Evidence to a Memory-Based Framework"	
Camilo Vaughan (Universidad de Salamanca), " <i>Formalismo e intervalología</i> : Spanish music and the mathematical intervallic justification of the phrigian sonority of Joaquín Turina." [ONLINE PRESENTATION]	Julian Horton (Durham University), "Form-Functional and Modal Ambiguity in the First Movement of Glazunov's Fourth Symphony"	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: Sonata Theory, Formal Functions &amp; Classical Form</b>	<b>3B: Perspectives on 'Post-Tonal' Harmony and Twentieth-Century Form [Roundtable Discussion]</b>	<b>3C: Brahms, Schumann &amp; German Traditions</b>	<b>3D: Global &amp; Non-Western Theoretical Systems [Online Session]</b>
<b>RIAM Lecture Theatre</b>	<b>RIAM Organ Room</b>	<b>Trinity Long Room Hub</b>	<b>TCD Boydell Recital Room</b>
<b>Chair: Steven Vande Moortele</b>	<b>Chair: Rajan Lal</b>	<b>Chair: Julian Horton</b>	<b>Chair: TBD</b>
Eric Wen (Curtis Institute of Music), "William Caplin's blurred boundaries"	Jack Boss (University of Oregon), "Traditional Form and Musical Idea in the Menuett from Schoenberg's Op. 25 Piano Suite"	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"
Martin Curda (University of Ostrava), "Rethinking Caplin's Formal Functions in Rhetorical Terms"	Michael Spitzer (University of Liverpool), "Towards a Spatialized <i>Formenlehre</i> "	Ville Komppa (Uniarts Helsinki), "Piecing the puzzle of joys and sorrows: a case study of Schemata in R. Schumann's song <i>Widmung</i> "	Chellapilla Jyothika (Dayalbagh Educational Institute) "Statistical and Musicological Analysis of Kalyan Thaata Ragas: A Comprehensive Data-Driven Study" [LECTURE RECITAL]

Marian Stun (Slovak Academy of Sciences), "The concept of dynamic Form and Its Analytical Relevance in Beethoven's Sonata Style"	Annika Forkert (Royal Northern College of Music), "British post-tonal symphonic ideas"	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"
Malcolm Miller (The Open University), "Span Modulation: Registral Space and Formal Design in Beethoven's Piano Music"	Rajan Lal (Cambridge University), "'Form as Topic': Stravinsky, Berg, Concerto-Sonatas & 'Stratification'"	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			
<p>17:00–18:00 Keynote  <b>William Caplin (McGill University)</b>  <b>"A 'Triad of Triads': Reflections on Harmony, Form, and Analytical Methodologies"</b>  RIAM Vernon Studio  Chair, Julian Horton</p>			

## Tuesday 14 July 2026

### 09:30–11:00 Session 4

<b>4A: 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>
<b>RIAM Lecture Theatre</b>	<b>RIAM Whyte Recital Hall</b>	<b>Trinity Long Room Hub</b>	<b>TCD Boydell Recital Room</b>
<b>Chair: Daniel Elphick</b>	<b>Chair: Peter Smith</b>	<b>Chair: Esther Cavett</b>	<b>Chair: Jonathan Guez</b>
Ardi Echevarria, “Parageneric Prostheses 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” [ONLINE PRESENTATION]	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>	<b>5B: NO SESSION</b>	<b>5C: Timbre, Gesture &amp; Post-Tonal Organisation</b>	<b>5D: Sonata De-/Re-formation &amp; 19th-Century Form</b>
<b>RIAM Lecture Theatre</b>	<b>RIAM Whyte Recital Hall</b>	<b>Trinity Long Room Hub</b>	<b>TCD Boydell Recital Room</b>
<b>Chair: Michael Spitzer</b>	<b>NO SESSION</b>	<b>Chair: Annika Forkert</b>	<b>Chair: Dominik Mitterer</b>
Eric Smialek (University of Huddersfield), “Hearing Cancer: Spectrographic Analysis and Acoustic Biomarkers of Stage-1 Laryngeal Cancer”	<b>ROOM BEING USED FOR REHEARSAL</b>	Massimiliano Chiaretti (Liceo Musicale “Campostrini”), “Melodic Organisation, Formal Articulation, and the Absence of Harmonic Syntax in <i>Call Me Maybe</i> ”	Ardi Echevarria (Durham University), “Sonata Reformation: Rethinking Nineteenth-century Form”

Kenneth Forkert Smith (University of Liverpool), “AI-Assisted Analysis? Drive Analyzer for complex and ambiguous harmonic structures”		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”		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”
13:00–13:50 Ian Pace, Lunchtime Recital Whyte Recital Hall <a href="#">Programme available here</a>		13:00–14:30 Lunch	
<b>14:30–16:30 Session 6</b>			
<b>6A: Post-Tonal Sound, Materiality &amp; Compositional Thought</b>	<b>6B: Non-Human Sound, Ecology &amp; Listening</b>	<b>6C: Concerto Form &amp; 19th-Century Expansion</b>	<b>6D: In/Between: Korean Art and Popular Musics In- and Between Plural Concepts [Roundtable Discussion]</b>
<b>RIAM Lecture Theatre</b>	<b>RIAM Vernon Studio</b>	<b>Trinity Long Room Hub</b>	<b>TCD Boydell Recital Room</b>
<b>Chair: Ian Pace</b>	<b>Chair: Nick Roth</b>	<b>Chair: Cheryl Tan</b>	<b>Chair: Ji Yeon Lee</b>
Javier Elipe-Gimeno and Charles de Paiva Santana (Université Aix-Marseille), “Combination Tones and Harmonic Space in Murail’s Contes Cruels”	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”	Ji Yeon Lee (University of Houston), “‘Dissolution’ as Ontological Identity: The Cheshire Cat in Unsuk Chin’s <i>Alice in Wonderland</i> ”
Marina Sudo (University of Music and Performing Arts, Graz), “Fractal Composition as Mediated Automation: Saariaho’s <i>Verblendungen</i> ”	Michael Pinkas (University of Music and Performing Arts Vienna) “Birds as latent microphones: Corporeality and Acoustic Territories in Isabel Mundry’s <i>Vogelperspektiven</i> ”	Julie Pedneault-Deslauriers (University of Ottawa), “A Tale of Two Concerti: Formal Innovation in Clara Wieck-Schumann’s Concerto Writing”	Dr. Jared Redmond (Independent), “The Gamelan and the Exotic in the Music of Unsuk Chin”

Gavin Lee (Sydney Conservatorium), "Calligraphic Molecularity in Joyce Koh's TAI"	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"	Gui Hwan Lee (James Madison University) "K-Pop's Elusive "K": Analyzing Korean Qualities in K-Pop"
Elisa Rumici (Hochschule für Musik, Freiburg), "A Performer's Perspective on Rautavaara's Piano Music" [LECTURE RECITAL]	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"	Eunah Lydia Lee (University of Texas), "Protesting the SSL Schema: The Political and Industrial Transformation of Korean Popular Music (1960s-1980s)"
16:30–17:00 Refreshment Break			
<p>17:15–18:15 Keynote</p> <p><b>Anne Hyland (University of Manchester)</b></p> <p><b>"Schubert and the Tyranny of Song: Self-Quotation, Motivic Parallelism and Listening Beyond the Lied in the Quartet in D minor, D. 810"</b></p> <p><b>RIAM Vernon Studio</b></p> <p>Chair, Nicole Grimes</p>			
18:15–19:00 Drinks Reception			
19:15 Conference Dinner: <a href="#">The Trinity City Hotel</a>			

## 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>
<b>RIAM Lecture Theatre</b>	<b>RIAM Vernon Studio</b>	<b>Trinity Long Room Hub</b>
<b>Chair: Johanna-Pauline Thöne</b>	<b>Chair: Rajan Lal</b>	<b>Chair: Chris Stover</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 Coraggio (State Conservatoire of Music “G. Rossini” of Pesaro), “‘Filled with and Empty of Brahms’: an Interpretation of Wolfgang Rihm’s <i>Klavierstück No.6</i> ”	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” [ONLINE PRESENTATION]

### 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>
<b>RIAM Lecture Theatre</b>	<b>RIAM Vernon Studio</b>	<b>Trinity Long Room Hub</b>	<b>TCD Boydell Recital Room</b>
<b>Chair: Rebekah Donn</b>	<b>Chair: Aidan McGartland</b>	<b>Chair: Jack Boss</b>	<b>Chair: Eric Wen</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> ”	Olga Sanchez-Kisielewska (University of Chicago), “Formal and Expressive Explorations in Cyclic Finales by Wranitzky and Dussek”
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	L. Poundie Burstein, “Cadences and Narrative in Beethoven’s Piano Sonata Op. 10/3”

		Tools in Stravinsky's Ragtime Works"	
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 Folklorico through Embodied Practice"	Yoel Greenberg (Hebrew University of Jerusalem) and Ronnie Friedel (Hebrew University of Jerusalem), "Repairing the Canon: Editorial Intervention and the Changing Narrative of Sonata Form"
		Trinity Long Room Hub AGM 13:30–14:20	
13:00–14:30 Lunch			
<b>14:30–16:30 Session 9</b>			
<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" [Roundtable Discussion]</b>
<b>RIAM Lecture Theatre</b>	<b>RIAM Vernon Studio</b>	<b>Trinity Long Room Hub</b>	<b>TCD Boydell Recital Room</b>
<b>Chair: Tyler Osborne</b>	<b>Chair: Nicole Grimes</b>	<b>Chair: Adam Behan</b>	<b>Chair: Daniel Elphick</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 Rowlands (University of Toronto), "Pars(ifal)ing the Prophetic in Wagner's <i>Der Ring des Nibelungen</i> "	Bláithín Duggan (Dublin City University), "Sounding Supreme: Paralanguage and Vocal Expression in 'Where did our love go'"	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>I Ching</i> (1982) and Deqing Wen's <i>Concavity and Convexity</i> (2020)"	Rajan Lal (Cambridge University), <i>Theorising Whole-Ton[e](-ality): A Different Approach to Alma Mahler-Werfel?</i>	Cathal Twomey (Maynooth University), "Ill-Formed Modal Ambitus in Popular Music, the Role of Melodic Structure in Tonal Ambiguity,	Emma Soldaat (Hebrew University of Jerusalem), <i>Fitelberg's Symphony no. 1 and late-Romantic Lyric Teleology</i>

		and how Corpus Study Helps Explain Both”	
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”		Michael Mitchell (Durham University), Sonata Form in Szymanowski’s ‘Germanic’ Second Symphony
16:30: Closing Remarks (RIAM Vernon Studio)			

Optional post-conference excursion to Howth for [Cliff Path Loop](#) walk (weather permitting) and dinner.



Thursday 16 July

**SMA Formal Theory Study Group  
Trinity Long Room Hub**

For further details see the [SMA Formal Theory Study Group Website](#)

Queries may be directed to [ftsg@sma.ac.uk](mailto:ftsg@sma.ac.uk)

9.30: Student Workshop with Anne Hyland, “Schubert’s Off-Tonic Recapitulatory Strategies: A Typological Exploration,” or Academic Workshop with William Caplin, “The influence of fantasy elements on some piano sonatas by Beethoven.”

11.00: Break

11.30: Formal Dialogues VI featuring Julian Horton, Rajan Lal, Caitlin Martinkus, Sam Reenan, and Benedict Taylor. An orchestral score of the symphony’s first movement, with bar numbers, is accessible [here](#).

1.30: Close