

The Dublin Music Analysis Conference 2026

Trinity College Dublin & Royal Irish Academy of Music
13-16 July 2026



Trinity Long Room Hub
Arts & Humanities Research Institute

SMA
Society for Music Analysis

RIAM
Royal Irish
Academy of Music



Trinity College Dublin
Coláiste na Tríonóide, Baile Átha Cliath
The University of Dublin

08:30–11:00: Registration at Trinity Long Room Hub			
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 Micrologus”	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: Refreshments available at both the Trinity Long Room Hub and RIAM			
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: Delegates go out for their own lunch. You may find places to eat at the “ Eating ” tab.			
14:30–16:30 Session 3			
3A: Sonata Theory, Formal Functions & Classical Form	3B: Perspectives on ‘Post-Tonal’ Harmony and Twentieth-Century Form [Roundtable Discussion]	3C: Brahms, Schumann & German Traditions	3D: Global & Non-Western Theoretical Systems
RIAM Lecture Theatre	RIAM Organ Room	Trinity Long Room Hub	TCD Boydell Recital Room
Chair: Steven Vande Moortele	Chair: Rajan Lal	Chair: Julian Horton	Chair: Nicole Grimes
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 (University of the Arts, 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” [ONLINE PRESENTATION]

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"	
16:30–17:00 Refreshment Break: Refreshments available at both the Trinity Long Room Hub and RIAM			
17:00–18:00 Keynote William Caplin (McGill University) "A 'Triad of Triads': Reflections on Harmony, Form, and Analytical Methodologies" RIAM Vernon Studio Chair, Julian Horton			

Tuesday 14 July 2026

09:30–11:00 Session 4

4A: Posthuman Forms: Adorno, Automata, and Analysis	4B: Romanticism, Lyricism & Fragmentation	4C: Form, Closure, and Formal Ambiguity	4D: Mozart & Classical Syntax
RIAM Lecture Theatre	RIAM Whyte Recital Hall	Trinity Long Room Hub	TCD Boydell Recital Room
Chair: Daniel Elphick	Chair: Peter Smith	Chair: Esther Cavett	Chair: Jonathan Guez
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 (University of the Arts, Helsinki), "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: Refreshments available at both the Trinity Long Room Hub and RIAM

11:30–13:00 Session 5

5A: Music & Technology / Science	5B: NO SESSION	5C: Timbre, Gesture & Post-Tonal Organisation	5D: Sonata De-/Re-formation & 19th-Century Form
RIAM Lecture Theatre	RIAM Whyte Recital Hall	Trinity Long Room Hub	TCD Boydell Recital Room
Chair: Michael Spitzer	NO SESSION	Chair: Annika Forkert	Chair: Dominik Mitterer
Eric Smialek (University of Huddersfield), "Hearing Cancer: Spectrographic Analysis and Acoustic Biomarkers of Stage-1 Laryngeal Cancer"	ROOM BEING USED FOR REHEARSAL	Massimiliano Chiaretti (Liceo Musicale "Campostrini"), "Melodic Organisation, Formal Articulation, and the Absence of	Ardi Echevarria (Durham University), "Sonata Reformation: Rethinking Nineteenth-century Form"

		Harmonic Syntax in <i>Call Me Maybe</i>	
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”	Matthew Hansel (UPH Conservatory of Music), “The Medial Caesura That Never Was: Preemptive S Acceptance in the First Movement of Bortkiewicz’s Piano Sonatas”
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”	
13:00–13:50 Ian Pace, Lunchtime Recital Whyte Recital Hall Programme available here		13:00–14:30 Lunch: Delegates go out for their own lunch. You may find places to eat at the “Eating” tab.	
14:30–16:30 Session 6			
6A: Post-Tonal Sound, Materiality & Compositional Thought	6B: Non-Human Sound, Ecology & Listening	6C: Concerto Form & 19th-Century Expansion	6D: In/Between: Korean Art and Popular Musics In- and Between Plural Concepts [Roundtable Discussion]
RIAM Lecture Theatre	RIAM Vernon Studio	Trinity Long Room Hub	TCD Boydell Recital Room
Chair: Ian Pace	Chair: Nick Roth	Chair: Cheryl Tan	Chair: Ji Yeon Lee
Javier Elípe-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	Michael Pinkas (University of Music and Performing Arts Vienna) “Birds as latent	Julie Pedneault-Deslauriers (University of Ottawa), “A Tale of Two Concerti: Formal Innovation	Dr. Jared Redmond (Independent), “The Gamelan

Mediated Automation: Saariaho's <i>Verblendungen</i>	microphones: Corporeality and Acoustic Territories in Isabel Mundry's <i>Vogelperspektiven</i> "	in Clara Wieck-Schumann's Concerto Writing"	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: Refreshments available at RIAM only			
17:15–18:15 Keynote Anne Hyland (University of Manchester) "Schubert and the Tyranny of Song: Self-Quotation, Motivic Parallelism and Listening Beyond the Lied in the Quartet in D minor, D. 810" RIAM Vernon Studio Chair, Nicole Grimes			
18:15–19:00 Drinks Reception: Vernon Studio, RIAM			
19:15 Conference Dinner: The Trinity City Hotel			

Wednesday 15 July

09:30–11:00 Session 7

7A: Understanding Trouvère Song: Quotation, Structure, Tonal Space	7B: Musical Transcription and Arrangement	7C: Jazz, Improvisation & Emergent Form
RIAM Lecture Theatre	RIAM Vernon Studio	Trinity Long Room Hub
Chair: Johanna-Pauline Thöne	Chair: Rajan Lal	Chair: Chris Stover
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: refreshments available in both the Trinity Long Room Hub and RIAM

11:30–13:00 Session 8

8A: Analysis in Focus: Perspectives, Process, Practice	8B: Modernism & Postwar European Thought	8C: Movement, Body, and Musical Time	8D: Carrying that weight: from poise to thrust at the turn of the 19th century
RIAM Lecture Theatre	RIAM Vernon Studio	Trinity Long Room Hub	TCD Boydell Recital Room
Chair: Rebekah Donn	Chair: Aidan McGartland	Chair: Jack Boss	Chair: Eric Wen
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 Folklórico 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: Delegates go out for their own lunch. You may find places to eat at the " Eating " tab.			
14:30–16:30 Session 9			
9A: Musical Time, Process, and Continuity	9B: New Analytical Perspectives on Nineteenth Century Music	9C: Popular Music & Vocal Expression	9D: ROUNDTABLE DISCUSSION: Symphonic Form in "Young Poland" [Roundtable Discussion]
RIAM Lecture Theatre	RIAM Vernon Studio	Trinity Long Room Hub	TCD Boydell Recital Room
Chair: Tyler Osborne	Chair: Nicole Grimes	Chair: Adam Behan	Chair: Daniel Elphick
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 Après une Lecture du Dante" [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"	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'"	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)"	Johanna Kulke (Lucerne University of Applied sciences and Arts), "Emilie Mayer's Symphonic Language: Analytical Perspectives and Contextual	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), Fitelberg's Symphony no. 1 and late-Romantic Lyric Teleology

	Positioning within Nineteenth-Century Music”	and how Corpus Study Helps Explain Both”	
Andrew Pau (Oberlin College & Conservatory), “Expanded Continuations in Belle Époque Instrumental 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	
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

1A: Late Romantic and Post-Romantic Forms

Aidan Thomson (University of Galway), “Beyond ‘sprawling symphonic-poem design’: Bax’s Second Symphony and rotational form”

Scholarship on Arnold Bax’s seven symphonies has led to seemingly diametrically opposed conclusions. For some, the symphonies are too often prolix, internally incoherent works in which ‘a larger structure has not been felt’ (Payne 1965); for others, they possess a musical logic that reflects a deep concern for form (Scott-Sutherland 1973, Whelen 1998), albeit one that Bax’s advocates assert more than they illustrate. Bax’s approach to form is somewhat idiosyncratic, however. Several symphonies illustrate what Payne describes as a ‘sprawling symphonic-poem design’, in which the primary material is developed at some length before the appearance of slower secondary material; and this development relies more on rescoring and reharmonization than on breaking down whole themes or assembling them from fragments (Scott-Sutherland). Bax’s cadences often rely more on the rhetorical and phrasal shape than harmonic closure, given the composer’s extended harmonic palette. Perhaps for all these reasons, Bax’s symphonies have attracted little attention from analysts.

In this paper, I address Payne’s criticism by providing a new analysis of the first movement of one of Bax’s ‘symphonic-poem-design’ works, the Second Symphony (1926), which I argue is a double rotation (of introductory, primary, breakthrough and secondary material) plus coda. Additionally, I consider teleological genesis in this symphony as a whole, and specifically how the rotational form of the first movement forms part of a larger process whose telos, at the climax of the finale, sees the return of the opening motif of the first movement.

Michael Dekovich (Independent Scholar), “Developmental Ternary Form in Late-Romantic Character Pieces”

William Caplin’s small ternary form consists of an *exposition* (A), a *contrasting middle* (B) that prolongs the dominant, and a *recapitulation* (A) that returns the exposition in part or in whole. Small ternary form is flexible, ranging from 16-measure themes to whole-movement forms (Caplin 1998, 71). I propose a rhetorical expansion of small ternary form—“developmental ternary form”—to account for a prevalent structure in late nineteenth- and early twentieth-century solo piano music. Developmental ternary form (DTF) features a single modulating theme in the exposition, expands the contrasting middle to a development section, and resolves the exposition’s open tonal plan in the recapitulation, imitating sonata form’s large-scale trajectory.

While sonata development sections are acknowledged as “a higher-level analogue to the contrasting middle” (ibid, 139), Caplin abandons further discussion of similarities between sonata and small ternary form. Unlike sonata form, DTF expositions do not contain a secondary theme, complicating their relationship to historical and recent sonata theories (Hepokoski and Darcy 2006, 23–24). Simultaneously, developmental processes like pre-core/core organization and modulating sequences highlight the congruity between the two forms.

Using Amy Beach’s Op. 23, Heinrich Schenker’s Op. 4, No. 5, and Sergei Bortkiewicz’s Op. 13, No. 5, I demonstrate DTFs’ mediation opposing aesthetics of the “learned,” “disquisitive” sonata style and the “conversational” salon style in Romantic character pieces (Dahlhaus 1989, 148). DTFs therefore domesticate sonata form’s developmental teleology within the compressed, lyric frame of the character piece, producing a hybrid genre attuned to the processual, narrativized quality of nineteenth-century formal thought.

Gintare Stankeviciute (University of Southampton / Lithuanian Academy of Music and Theatre), “Rotational Form and the Interwar Nonet: Transnational Modernism Beyond System-Specific Paradigms”

This paper examines the formal strategies of four nine-instrument works composed during the European interwar period: Hába’s *Fantasy for Nonet*, Op. 40 (1931) and Op. 41 (1932); Kačinskas *Nonetas* (1932); Webern’s *Concerto for Nine Instruments* (1934) and Lutyens’s *Chamber Concerto for Nine Instruments* (1939). Though emerging from distinct cultural environments, these works reveal strikingly convergent formal concerns at a moment of intense aesthetic experimentation across Europe.

Moving beyond traditional thematic and tonal paradigms, the nonets articulate large-scale coherence through rotational processes in which a finite set of compositional states—pitch organization, textural differentiation, registral polarization, saturation and accumulation, and redistribution—recur, overlap, and undergo transformation across movements. Through state-based mapping, timeline diagrams, and comparative analysis,

the study demonstrates how rotational design generates structural cohesion while accommodating variation in symmetry, accumulation, and deformation among the four composers.

By situating these works within a broader interwar modernist network, the paper argues that the nonet functioned as a laboratory for formal experimentation during a period of profound artistic reorientation. This perspective also foregrounds figures such as Kacinskas, whose contributions—shaped by Lithuania’s vibrant prewar modernist culture and later obscured by the geopolitical rupture of the Second World War and the Iron Curtain—expand prevailing narratives centered primarily on Austro-German modernism. Despite divergent pitch systems and the use of serial or microtonal techniques, these composers share a common rotational logic, positioning the nonet as a significant site for early twentieth-century reimaginings of cyclic form.

1B: Contemporary Composition & Global Modernisms

Chenyu Xiao (University of Leeds), “Gesture, Groove, and Continuity in the Third Movement of Unsuk Chin’s Clarinet Concerto”

This paper examines the third movement of Unsuk Chin’s Clarinet Concerto (2014), Improvisation on a Groove, focusing on how its narrativity and musical continuity are constructed without reliance on traditional teleological development. Rather than treating ‘groove’ as a top-down, pre-existing rhythmic container, the analysis argues that the groove operates as a dynamic, bottom-up outcome generated through the continuous accumulation and release of musical energy across the orchestra. The musical surface is shaped by a continuous patchwork of three principal gesture types: sustained pedal-like gestures, fragmented kinetic gestures, and granular gestures.

Continuity emerges not through motivic transformation, but through the morphological transformation and interlocking of these gestures. Furthermore, deeper structural coherence is achieved through nodal points and cross-movement pitch memory that directly echoes the first movement. This mechanism transforms what appear as structural ruptures into meaningful narrative articulations. Within this highly dynamic acoustic space, the traditional soloist-orchestra opposition dissolves into a collective ‘hyper-instrument’. It is important to note that the solo clarinet does not simply submit to a unified collective system; rather, at critical junctures, it internalises the dual agencies of collective groove and individual improvisation. By compressing two conflicting temporal logics into a single subject position, the movement demonstrates a complex multi-layered narrative driven by gestural redistribution, offering a profound alternative to the conflict-resolution model of the Western concerto.

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””

This paper explores the Chinese aesthetic philosophy of *liubai* (留白, “purposeful void”) in Gao Ping’s *Second Piano Concerto, Evocation of Spirit* (招魂), premiered in 2025, situating the work within the composer’s imaginative engagement with Qu Yuan’s *Chu Ci*. Rooted in ancient Chinese poetry and visual art, *liubai* articulates meaning through the dynamic interplay of absence and presence, a principle central to Qu Yuan’s poetic expression and emotional landscape. Rather than treating *Chu Ci* as a narrative source, Gao’s music reimagines its spatial, temporal, and affective qualities through sound.

While previous studies of Gao’s music have largely focused on pentatonic materials or generalised references to Chinese folk idioms, this paper proposes *liubai* as a structural and perceptual strategy shaping the concerto’s form, orchestration, and motivic design. Analysis of the first, third, fifth, and seventh movements—conceived as prelude, interlude, and postlude—reveals how two contrasting motives, an intensely percussive rhythmic gesture and a gradually descending figure, generate evolving musical “shapes” through registral extremity, resonance, and silence. The spatial imagination is further intensified by the use of ethnic percussion, including *tang-gu* and gongs.

In the fourth movement, a recurring “cry” motive distributed across woodwind, brass, and strings evokes Qu Yuan’s solitude and moral resilience, while layered harmonics and parallel registral doublings create sonorities that recall ancient aesthetic ideals within a contemporary orchestral language. By framing *liubai* as an analytical lens grounded in *Chu Ci*, this study contributes to analytical approaches to non-Western aesthetics in contemporary music.

Alvin Wong (Chinese University of Hong Kong), “Beyond Exoticism: Guide to Timbral Semantics in Bright Sheng’s Seven Tunes Heard In China” [LECTURE RECITAL]

How does a performer distinguish between "exoticism"—a surface-level appropriation of foreign novelty—and "integrated hybridity," where cultural synthesis occurs at the structural and timbral level? This lecture-recital uses Bright Sheng's *Seven Tunes Heard in China* for solo cello to demonstrate how interpretive agency can either reinforce or dismantle Orientalist tropes.

Through comparative performance demonstrations, I will illustrate two opposing approaches to Sheng's score: a reading that prioritizes Western bel canto ideals, and one that prioritizes the timbral semantics of Chinese folk practice. The lecture focuses on specific technical adaptations, including the special drumming pizzicato imitating the *qin* and the microtonal bending derived from *shan'ge* (mountain song) vocal traditions. I argue that the notation of these works contains an inherent "cultural code" that Western pedagogy often obscures. By decoding these timbral signifiers, the performer shifts from a tourist observing an exotic landscape to a participant in a complex cultural dialogue. This presentation bridges the gap between postcolonial theory and performance practice, offering a rigorous framework for realizing the unwritten hybridity in contemporary Chinese-American repertoire.

1C: Early Music & Pre-Tonal Systems

Adam Filaber (McGill University), "Mapping Affinity in Guido d'Arezzo's *Micrologus*"

In chapters 7 and 8 of the *Micrologus* (c. 1026–28), Guido d'Arezzo develops the concept of "affinity" (*affinitas*), according to which intervallic patterns reoccur within the tone system at the interval of a fourth or fifth, creating pairs of related notes. For instance, from both *a* and *E* one descends by two tones and a semitone. Ultimately, it is uncertain how Guido's various observations pertaining to affinity correlate. He explains that *D* and *G* descend similarly by a tone and a semitone. Yet, two intervals sufficing to produce affinity is incompatible with Guido's claim that affinity occurs solely at the interval of a fourth or fifth, since the diatonic segment *F–G–a–h* contains adjacent pairs of tones: *F–G–a* and *G–a–h*. Inconsistent terminology poses an additional challenge: "to have concordance" (*habere concordiam*) signifies either that notes are distant from each other by a consonant interval or that they have affinity—two relatable but distinct ideas. The diagram in chapter 8 constitutes the summation of Guido's exposition, illustrating all the combinations of affinity pairings. Thus, it provides an important clue to understanding the preceding discussion. I will compare the diagram's possible interpretations, notably that of Dolores Pesce. Building on her conclusion, I will propose a simplified diagram that shows how the entirety of Guido's thoughts on affinity at the fourth or fifth are encapsulated by the relation between the natural and hard hexachords. Moreover, this solution exposes the connection between affinity and solmization.

Johanna-Pauline Thöne (Maynooth University), "The *Solus Tenor* in Fourteenth-Century Insular Polyphony"

Our knowledge of fourteenth-century music-making rests on fragmentary evidence, leaving the practices of composition, rehearsal, and performance largely out of reach. The *solus tenor*—a single voice formed by conflating the tenor and contratenor of a four-voice composition and reducing the texture to three parts—offers a rare analytical entry point into these processes. Often notated alongside the full four-part texture it replaces, the *solus tenor* raises questions about its function as a compositional tool, rehearsal aid, or solution for reduced performance.

Despite appearing across multiple genres and regions, scholarship on the *solus tenor* has been shaped by the dominance of surviving French examples. Examined in depth only by Bent (1981), who aptly demonstrated its integral role in the compositional process, the phenomenon remains underexplored with regard to its early history and broader geographical dissemination.

This paper, for the first time, considers the *solus tenor* through the lens of its Insular transmission, analysing two fourteenth-century compositions in sources of English provenance that have—or appear to have had—a *solus tenor*. First, I examine the earliest known notated *solus tenor*, found in an English motet from around 1320, pointing to early experimentation with voice substitution in England. Second, I discuss a fragmentary and hitherto unedited late fourteenth-century Insular Gloria setting, considered alongside Continental counterparts.

In sum, by representing different genres and chronological contexts, these case studies expand the analytical and historical map of the *solus tenor* to clarify its role in musical practice.

Esa Lilja (University of Stavanger), "A Typology of Harmonic Functions: Examples from Monteverdi to Metallica"

Do chords in Robert Johnson's "Kind Hearted Woman Blues" (1937) have functions? Is the blues cadence V–IV–I a functional progression? How about the chord sequence in the prologue to Monteverdi's (1607) *Orfeo*, or the opening of Purcell's (1688) "Dido's Lament"? How about "Master of Puppets" (1986) by Metallica? Most theorists would agree that "common practice" euroclassical harmony is functional, but are root progressions with descending fifths or Fuxian voice leading necessary preconditions for functionality? It really depends on who you ask.

Music theorists often talk past each other when it comes to harmonic function, use the same words but have different meanings. This paper discusses the various meanings "harmonic function" has in music theory treatises and textbooks and tries to establish a starting point for a more well-defined terminology (cf. Kopp 1995). I have put conceptions of function under four types: Quality-function (QF) refers to a chord's internal structure (e.g., 'dominant seventh chord'; cf. many jazz harmony books). Identity-function (IF) describes relations of a chord or its individual scale degree components to a tonal center (cf. Harrison 1994). Progression-function (PF) describes a relation to the next chord (cf. Meeus 2000), and syntax-function (SF) to a pre-assumed syntactic formula (cf. most Anglophone texts). QF and IF describe harmonic structure, PF and SF harmonic action (cf. Agmon 1995). These are not mutually exclusive perspectives. Quite the opposite – one chord can have multiple functions at the same time.

1D: Interdisciplinary & Cultural Theory

Lilly Korkontzelos (Michigan State University), "Is Everything Romantic?: Sonic Expressions of Gender in Hyperpop Vocal Production"

Stephan Pennington's landmark publication "Transgender Passing Guides and the Vocal Performance of Gender and Sexuality" (2019) explored how cisgendered vocalists may be fluid in their performances of gender through adopting masculine and feminine vocal codes. I extend this research by arguing that audio production and engineering techniques serve an equally important role in how artists negotiate expressions of gender identity on a moment-to-moment basis. Using Donna Haraway's (1985) metaphor of the cyborg and Jean Baudrillard's (1994) conceptions of simulacra and simulation as hermeneutic lenses, I investigate how the genre-norms of hyperpop grant vocalists the ability to abstract the voice from the body.

I begin by looking at Dorian Electra's "Flamboyant" (2019), which features fluctuations in both formant and instrumental texture. This allows them to choose how and to what degree they align with various points on the gender spectrum and their lyrical connections. I then look at Charli xcx and Carloline Polachek's collaboration on the remix of the former's "everything is romantic" (2024). I explore how pitch correction and spatial positioning allow for varying depictions of how they navigate fame within the frame of femininity, openly express their discomfort, and take solace in their friendship. Finally, I examine how Addison Rae's "Fame Is a Gun" (2025) usurps listener expectations to construct two sonically distinct identities (the femme fatale and the robot) to critique fame, femininity, and female robotic tropes. This presentation shows how artists use technology to mediate vocal performance and express specific gendered paradigms regardless of their identity.

Jack Boss (University of Oregon), "On Florence Price's Piano Sonata in E Minor, and How Schenker's Own Analytic Method Proves Him Wrong"

Philip Ewell (2023) argues that applying traditional "white" analytical methods to Black music constitutes "music-theoretical assimilationism" that "only profits and benefits whiteness" (217). This paper challenges that binary, proposing that Schenkerian analysis—divorced from its creator's racist and nationalist teleology—functions as a **refutative technology**. Utilizing Schenker's method to describe Black motivic and contrapuntal structures disproves his assertion that such music is merely "nature-music" and "stirs the bones, not the mind" (Schenker 1930).

Drawing on Gayatri Spivak's (1987) **strategic essentialism**, I use these "essentialist" tools to shatter the racist history that excluded Price. Following Kofi Agawu (2003), I contend that denying Price's music a structural analysis constitutes a form of "othering" that implicitly accepts a premise of structural inferiority.

The core of this presentation demonstrates that the first movement of Price's Sonata in E Minor exhibits sophisticated developmental processes that integrate "emblems" of Black folk music (Maxile 2022). My analysis reveals:

1. **Structural Linkage:** *Knüpfttechnik* connects the final motive of the P-theme to the S-theme's inception, ensuring organic growth.

2. **Hidden Repetition:** A *verborgene Wiederholung* in mm. 27–34 expands the P-theme's opening motto to facilitate a modulation to Ab major, in a similar way to the hidden repetition of the "pendular thirds" identified by Hutchinson (2023).
3. **Multi-Level Narrative:** These and other motives migrate between structural levels, reinforcing the movement's large-scale architecture.

Ultimately, I use the *Ursatz* as an empirical metric to expose the internal contradictions of the "White Racial Frame." This analysis does not "validate" Price; it weaponizes the theory to invalidate the theorist's racial hierarchy.

2A: Historical Perspectives on Harmonic Theory

Tom Ingram (University of Michigan), "Fast fingers, hot keys, and Rameau's theory of dissonance"

Beginning from recent advances in our understanding of Jean-Philippe Rameau's theory of dissonance (Martin 2012; Holtmeier 2017b; Grazzini 2016), this paper examines patterns in which chords of supposition (ninth and eleventh chords, understood as seventh chords placed over a non-harmonic bass tone) appear in French Baroque music. The two most common patterns are "sequence ninths" (Holtmeier 2011) and the ascending scale (Froebe 2012). With several examples drawn from the repertoire, I will demonstrate the properties of these two patterns and show how to derive one from the other. My analyses will show that all common variants of the patterns can be harmonized with Rameau's (1732) rules for accompaniment. The differences between them consist only in the alignment of motion between the right and left hands at the keyboard.

These analyses lead to a broader discussion of Rameau's theory of dissonance, which has often been read as an abstract representation of musical experience. This reputation stems from Rameau's use of pitches that are *sous-entendue*—absent from the texture while still exerting some kind of influence on it. But these unnotated parts need not be understood as "cognitive interventions" (Moreno 2004): their effect is actually rather concrete, since adding parts to a complete texture is standard procedure in Baroque keyboard accompaniment. When seen in its proper perspective, with its keyboardistic subtext restored, Rameau's theory of dissonance actually exhibits a remarkable lack of abstraction. The contrast of surface and depth decried by Derek Remeš (2019) originates in later adaptations of fundamental bass theory.

Camilo Vaughan (Universidad de Salamanca), "Formalismo e intervalología: Spanish music and the mathematical intervallic justification of the phrygian sonority of Joaquín Turina."

The conceptualization of the musical elements at the Schola Cantorum in Paris, under the aristocratic and erudite intellectual tutelage of Vincent d'Indy in the early 20th century, placed harmony as the highest and most evolved compositional aspect. This model was conceived to explain music as a deeply natural phenomenon that could be understood through physics and mathematical proportions, derived from the harmonic series, through overtones and undertones. The explanation pretended to show how the major chord, as a natural physical phenomenon, was the origin of the tonality as a system, and the major and minor modes as the most natural possible connections between the vertical harmonic natural chord and the horizontal succession of sounds that forms the music itself.

The music of Joaquín Turina underwent a significant change when he met Isaac Albéniz in Paris, who invited him to proudly assume his Spanishness as a proto-Western, exotic expression of the music in Europe. He did so, but he did it in music as well as in his theoretical writings, published in his *Enciclopedia Abreviada de la Música* and his three volumes (unfinished) *Tratado de Composición*. There, he explains with mathematical arguments, why the Phrygian mode (the topic of Spanishness that he assumed living in Paris) was more natural than the minor mode.

This paper analyses the formalist theoretical discourse and the harmonic procedures of Turina's music surrounding the publication of these theoretical publications, as a pivotal procedure aiming to generate aesthetic justification of his self-exoticism practice.

2B: PAPER SESSION Inside/Outside Sonata Form

Throughout the nineteenth century, there are pieces in which the distinction between sonata form's essential sections exposition/development/recapitulation and the 'parageneric' or 'framing' functions of introduction and coda is qualified, whether because the separation between them is literally blurred, because thematic material from the introduction returns within the sonata form, or because sonata-form processes spill over into the coda. This session explores three symphonies from the late nineteenth and early twentieth centuries in which the distinction between inside and outside sonata space is more fundamentally upset, to the extent that what seems to be parageneric space affects the sonata form's internal dynamics. In the opening movement of César Franck's Symphony in D minor (1886–88), the opening slow introduction returns multiple times within sonata space and thus fundamentally alters the course of the latter. In the first movement of Alexander Glazunov's Symphony no. 4 (1893), the proportions of the introduction and coda relative to the exposition, development and recapitulation are such that the entire sonata space appears subordinate to its frame. In the first movement of Edward Elgar's First Symphony (1908), finally, the introduction-coda frame and its various incursions into sonata space amount to a competing form that vies with the apparent sonata form proper for structural dominance. Collectively, these three movements reveal how the internal dynamics of 'generic' sonata form can be superseded by the interaction with its surrounding 'parageneric' material, resulting in larger structures that transcend such distinctions.

Steven Vande Moortele (University of Toronto), “Multiple Introductions and Interlocking Expositions in César Franck's Symphonie”

In the first movement of César Franck's Symphony in D minor (1886–88), the course of the sonata form is famously interrupted twice by a return of the slow introduction: first, between two statements of the main theme in the exposition; and second, between the end of the development and the recapitulation of the main theme.

While it is possible to rationalize this unusual plan in form-functional terms as a conflation of slow and thematic introductions (more specifically, the intrinsic organization of a slow introduction combined with the function of a thematic one), the introductory material's three statements are nonetheless fundamentally different in nature. The first fully corresponds to a slow introduction that stands outside sonata form; the second (transposed up a minor third) appears as an interpolation that could be excised without consequences for the rest of the form; the third, by contrast, is deeply integrated in the sonata form, taking over the function of tonal recapitulation from the main theme, which itself returns in the minor Neapolitan E flat.

Of the three iterations, the one with the farthest-reaching consequences is, paradoxically, the second. Its interpolation highlights the presence of two interlocking expositions: one in D minor (with F major as the subordinate key), the other in F minor (with D flat major as the subordinate key). These two expositions in turn model the minor- and major-third cycles that govern the tonal organization of much of the movement and that intersect with symphony's overarching minor-to-major trajectory.

Julian Horton (Durham University), “Form-Functional and Modal Ambiguity in the First Movement of Glazunov's Fourth Symphony”

In the first movement of Glazunov's Fourth Symphony, ambiguities of thematic and framing function coexist with issues of modal instability and incipient double-functionality. The Symphony opens with a lyric Andante in E flat minor, which has a stable thematic character and projects no introductory function. At bar 51, this music cedes to an E flat major Allegro, initiating a sonata exposition, as a result of which the Andante retroactively becomes an introduction. The development is substantially concerned with the introduction's reinvention as a scherzando, thereby simultaneously installing this music inside sonata space and suggesting the presence of an embedded dance movement. Although the recapitulation retrieves the Allegro material and stabilises E flat major, the mode decays to E flat minor as the coda approaches. Initially, the Andante returns as a framing function, suggesting that the sonata allegro is really a parenthesis inside a song without words in E flat minor. Yet Glazunov engineers a final twist: the Andante itself has a codetta, which revisits the E flat major Allegro, inverting the relationship between introduction and first theme for a final time.

Benedict Taylor (University of Edinburgh), “Converging Structures, Tonal Pairing and Thematic Process in the Opening Movement of Elgar's First Symphony, Op. 55”

The opening movement of Edward Elgar's First Symphony (1908) presents theoretical challenges on multiple levels: tonality and cadence (or their absence); the movement's intricate thematic processes (an aspect current *Formenlehre* is ill-equipped to tackle); and the interplay between sonata design and rotation. Where these

aspects all coalesce is in the movement's relation between material functioning in- and outside generic sonata form, an opposition articulated through thematic material and tonality. The movement links the introduction-coda frame to a larger tonal dualism, in which the diatonic A flat major of the framing motto theme is counterposed by an internal sonata form nominally in the tritonally distant D minor (the key is disputed), creating a tonal gulf which problematises the notion of a single overriding tonic. A putative three-key sonata exposition (D minor – F major – A minor), which is highly chromatic and at no stage cadentially confirmed, intersects with a rival structure set up by the opening motto, which supervenes twice in the gaps surrounding the development, and returns in the coda. The movement's process is to find a way for the two structures to converge, glimpsed in the internal recapitulatory 'failure' of the second theme being reprised in the outer tonic A flat, and provisionally attained in the coda, which contrapuntally combines the motto with material that has grown from first and second themes across the movement's rotational design. Ultimately the 'external' frame overcomes the 'internal' sonata, and indeed will serve as the cyclic material to the symphony as a whole.

2C: Meaning, Expectation & Musical Signification

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"

This paper argues that the treatment of expectation in harmony textbooks used in Scandinavian higher education, including Anglo-American textbooks, is often underspecified. These textbooks tend to frame expectation in terms of stylistic implications rather than as the subjective experience identified by contemporary music-cognitive research. The resulting ambiguity limits pedagogical clarity and empirical validity. The paper's four-stage argument is underpinned by a new database cataloguing 810 references to expectation-related cognitive and perceptual concepts across 37 music-theoretical and music-cognitive sources. First, our survey of 30 harmony textbooks from 1933–2025 shows that they conflate stylistic implications with listeners' experiences, inadvertently treat expectation as a single type and rarely reflect empirical research on expectation. The survey, which includes well-known American textbooks, suggests these issues are not regionally isolated. Second, turning to advanced analytical literature (including Lerdahl and Jackendoff, Narmour, Huron, and Gjerdingen), we show that even empirically informed work has related limitations: reliance on outdated empirical findings, overlapping and compound expectation concepts, limited coverage of expectation types and conflation of style structures with schemas and expectation. Third, a review of music-cognitive research on predictive coding and expectation demonstrates conceptual overlap due to imprecise terminology, weak engagement with memory and underdeveloped treatment of working-memory-based expectation. Fourth, to address this problem, we develop four primary expectation types and their variants grounded in cognitive and neuroscientific models of memory. We argue that a memory-based framework, rather than schema-based models, better explains the complexity of expectation and its mediation among learning, knowledge types, listeners' experiences and harmonic syntax. We outline how this framework resolves ambiguities between stylistic implications and subjective experiences, offering precise expectation terminology that enhances pedagogical clarity and informs musical practice.

James Donaldson (Indiana University) "Beyond Parody: The Semantic Bleaching of Musical Topics"

Recent scholarship on twentieth-century topic theory has emphasized irony, satire, and parody as the principal afterlives of topics in modernist contexts (Sheinberg 2000; Everett 2004, 2009; Frymoyer 2017). This paper proposes one alternative trajectory of topical change by adapting the concept of *semantic bleaching* from historical linguistics. In linguistics, semantic bleaching (elsewhere known as *grammaticalization*) describes the process by which a lexical item loses its referential meaning and comes to function as a grammatical marker (Trask 1996). Transposed to music theory, semantic bleaching occurs when a topical marker loses its associative or indexical content and functions instead as a formal or structural signal.

After outlining grounding examples from eighteenth- and nineteenth-century repertoires, the paper focuses on later twentieth-century music, where abstraction and formalization encourage such bleaching processes. Central to the argument is Pierre Boulez's *Rituel in memoriam Bruno Maderna* (1975), in which fanfare-like figures (despite retaining familiar registral, dynamic, and timbral characteristics) operate less as topical-rhetorical gestures than as "signals" articulating formal divisions, in line with Boulez's own theoretical writings (Boulez

1986). Gérard Grisey's *Partiels* (1976) demonstrates a further step: the sustained low E bears fanfare characteristics, yet, for Grisey, functions primarily as a generative morpheme for the work's spectralist grammar, thereby aiming to "bleach" any fanfare association entirely.

By situating these examples within a semiotic and historical-linguistic framework, this paper argues for an expanded understanding of topical change that is integral to the musical meaning of many twentieth- and twenty-first century works.

Tyler Osborne (University of Louisville) "Preaching to Crumbling Walls: Vocal Samples and Dire Aesthetics in Post Rock"

Post rock functions almost exclusively without vocals—though the absent vocals do not suggest the artists have nothing to say. As "a sonic mode of cartography," the long-form compositions rely on texture and timbre to evoke lush musical landscapes that balance "an atmosphere of uncertainty...[and] inexpressible fears" with "deliberate uneventfulness" (Schott 2023, 150, 157; Reynolds 1996, 28; Størvold 2018, 382). In this presentation, I explore how Post-rock artists augment their sonic cartography with field recordings that address concerns including climate change and political unrest. Drawing from ecomusicology and posthumanism, I propose that these samples intensify the expansive musical structures while generating narratives that critique a looming post-Anthropocene society.

"We're trapped in the belly of this horrible machine, and the machine is bleeding to death" speaks the sampled voice that begins Godspeed You! Black Emperor's "Dead Flag Blues." Similar narratives appear across post-rock repertoire, excerpted from newscasts, political speeches, or radio broadcasts. The source material varies, but the theme endures: our world is fragile. These vocal samples reflect acute crises facing the planet while creating distinct senses of space within the music. Using commentary from extramusical sources, post-rock bands address deteriorating environments while allowing their music to position the voice in a sonic world where the artificial noise of feedback, harsh distortion, and cavernous reverb destabilizes natural sonic artifacts. Using bleak, disembodied samples and music that portrays unexpressed fear, post-rock artists express the consequences of the Anthropocene where "the starting point for every tune is that everything is fucked" (Rubsam 2014).

3A: Sonata Theory, Formal Functions & Classical Form

Eric Wen (Curtis Institute of Music), "William Caplin's blurred boundaries"

In *Classical Form* (1998), William Caplin describes an anomaly that arises in sonata-form movements when an 'obscured boundary' occurs between the transition and subordinate theme. He cites the last movement of Beethoven's 'Appassionata' Sonata, op.57, as an example of a 'transition lacking a concluding function', and places this sonata among those that contain a 'transition/subordinate-theme fusion'. Nearly two decades later, Caplin and Nathan Martin (2016) expanded this idea, specifically challenging Hepokowski and Darcy's claim in *Elements of Sonata Theory* (2006) that a secondary theme is 'inappropriate' in a continuous exposition. This paper will re-evaluate Caplin's concept of the blurred boundary in the exposition of the 'Appassionata', and contextualize it with other writers' interpretations.

Finally, this paper will examine the concept of the blurred boundary in the recapitulation of the 'Appassionata' where it is transposed down a fifth. In this final section, instead of modulating from I to V, its second iteration appears within a large-scale prolongation of the tonic. By showing the alternative function of the same passage in the recapitulation, this paper will consider how Caplin's concept of the obscured boundary operates differently from its appearance in the exposition.

Martin Curda (University of Ostrava), "Rethinking Caplin's Formal Functions in Rhetorical Terms"

As a teacher of music analysis, the author of this paper has made extensive use of William Caplin's theory of formal functions; as a researcher, he has focused on eighteenth-century *Figurenlehre*. This paper attempts to

bring these two perspectives together and to rethink the ‘technical’ analysis of phrase structure in explicitly rhetorical terms. Although such a rhetorical understanding of phrase structure is arguably implicit in Caplin’s analyses, it has rarely been foregrounded.

The writings of Johann Adolph Scheibe (*Critischer Musikus*, 1745) provide a useful point of departure for this discussion. Scheibe’s descriptions of figures such as *interrogatio* (open-ended phrases and antecedent–consequent groupings), *dubitatio* (loose-knit passages with unclear melodic or harmonic direction), and *ellipsis* (cadential evasions thwarting the expectation of cadential closure) sound almost Caplinian — except for their emphasis on the rhetorical expression of affections.

Although musical-rhetorical figures are seldom invoked in modern analyses of eighteenth-century instrumental music, it is hardly controversial to claim that this repertoire frequently features exclamations (*exclamatio*), questions (*interrogatio*), interruptions (*aposiopesis*, *abruptio*), sighs (*suspiratio*), expressive chromaticisms (e.g., *passus duriusculus*), and similar devices.

This paper explores how the appearance of such musical-rhetorical figures correlates with Caplin’s formal functions (presentation, continuation, cadential, post-cadential) and how deviations from normative phrase structure (extension, expansion, compression) may be described in rhetorical terms. Caplin’s sophisticated apparatus for analysing formal functions in eighteenth-century music can thus also serve as a framework for analysing music’s rhetorical functions.

Marian Stun (Slovak Academy of Sciences), “The concept of dynamic Form and Its Analytical Relevance in Beethoven’s Sonata Style”

More than a century ago, the Czech musicologist Otakar Zich defined the structure of a musical work as a synthesis of thematic and dynamic form (1924). His conception may be understood within the broader context of European developments in musical reception, particularly in relation to the dynamic theories advanced by his contemporaries, Ernst Kurth and Hans Mersmann. In contrast to the thematic form, the dynamic form encompasses musical phenomena associated with the sonic qualities of musical material. From the perspective of listening perception, this aspect can in many instances be regarded as primary. Its principal parameters – loudness and momentum – can be derived from the fundamental tone properties and may be further precisely defined and subjected to exact analytical inquiry. Based on a methodology developed from this theoretical conception, the present analysis examines selected Beethoven piano sonatas representing a cross-section of his oeuvre from early to late periods. The aim is to demonstrate not only the individual formal solutions of each work but, above all, the evolution of dynamic form within the composer’s sonata production. This evolution reveals Beethoven’s high degree of inventiveness, paralleling that evident in the domain of thematic construction. The analysis thus contributes to a deeper understanding of Beethoven’s music from the perspective of the tectonic macrostructure of musical form.

Malcolm Miller (The Open University), “Span Modulation: Registral Space and Formal Design in Beethoven’s Piano Music”

Registral space is a significant yet comparatively under-theorised parameter in the analysis of Beethoven’s piano music. Analytical traditions have tended to privilege harmony, motive, and form, while the shaping of distance across the keyboard, the disposition of high and low registers and the spans that connect them, has remained secondary. This paper approaches the keyboard as a spatial field in which registral boundaries and the changing spans of musical texture participate directly in the articulation of formal design.

Drawing on the spatial framework developed in my recent book (Boydell, 2025), I employ a computational method that generates span charts alongside pitch-space maps, which trace registral boundaries and large-scale trajectories. Span charts measure the fluctuating continuum of narrow, middling, and wide spans and the registral bridges that connect them across time, allowing patterns of widening and narrowing distance to be examined in relation to sectional articulation, expansion, and recapitulatory return. They can reveal sections defined by contrasting span-continuum shapes, correlations between span intensity and structural peaks, and staged processes of expansion and contraction that align with formal articulation.

Examples drawn from bagatelles, variation movements, and multi-movement sonatas (including Op. 33, Op. 77, and Op. 110, among others) show how span distribution interacts with tonal and motivic processes and offers a complementary, processive perspective when read alongside pitch-space mapping.

The distribution of spans also bears directly on performance. Widening and narrowing texture spaces correspond to changing patterns of reach, gesture, and pianistic shaping, linking analytical observation with the physical experience of the keyboard (Rink 1995; Cox 2016; Hatten 2004), and positioning registral space as a primary element of formal thinking in Beethoven's piano music and beyond.

3B: ROUNDTABLE DISCUSSION: Perspectives on 'Post-Tonal' Harmony and Twentieth-Century Form

Despite the present burgeoning sub-fields of Formal Theory and 'post-tonal' harmonic analysis, little dialogue is customarily enacted between the discipline's two perhaps sturdiest parametric pillars. For scholars of form, this may be because the eighteenth and long-nineteenth centuries afford interest aplenty already; the 'real [Neoclassical, broadly-perceived] twentieth century', stylised by much renowned historical work as a 'true break' phenomenon beginning after WWI, is in some ways hardly a fitting climate for the tools of the 'new *Formenlehre*'; i.e., those that rely on locally stable if ultimately dynamic generic conventions that allow for the assessment of a defined corpus in featural terms *meaningful-to-context*. At the same time, for scholars of harmony, considering placement of the twentieth century's rich pitch resources *relative-to-form* is often employed as a mere secondary *analytic* practice, one subservient to the broader erection of *theory*. A fondness for geometric representation, or a totalising set-theoretic nomenclature that envelops harmonic 'types' by sheer classificational heft, or both at once, are dispositions by now inherent to this movement.

This Roundtable seeks to invigorate a site of dialogue between Formal Theory and 'post-tonal' harmonic analysis as applied to 'real' twentieth-century modernism, zoning in especially on works that fall beyond the long-nineteenth century 'maximalist' period already examined by the new *Formenlehre*. Contributions consider the relationship between formal and harmonic parameters in reference to works herein designated subsets of modernism-2/'Neoclassical', music which proclaims either in harmonic language or form, or both, a negation of principles underpinning the form-construed 'extended common-practice'.

Jack Boss (University of Oregon), "Traditional Form and Musical Idea in the Menuett from Schoenberg's Op. 25 Piano Suite"

Arnold Schoenberg's ideas about musical form and phrasing, filtered through Erwin Ratz's *Einführung in die musikalische Formenlehre*, serve as the foundation for the Caplinian branch of 'new *Formenlehre*'. Thus it is curious that not many modern form theorists have attempted to approach Schoenberg's own twelve-tone music from this formal perspective. One exception is Andrew Eason's 2022 *Music Analysis* article, taken from his University of Oregon dissertation. Eason carefully considers the non-pitch parameters that signal cadential closure (Schoenberg's notion of 'cadence contour') but shows how phrasing in the Suite Op. 25 is not always coordinated with the row count. My goal in this short presentation will be to show that though phrasing and row count in the Menuett Op. 25 do sometimes disagree, form and row still serve the same ultimate purpose: to project the piece's 'musical idea'.

Michael Spitzer (University of Liverpool), "Towards a Spatialized Formenlehre"

Can there be a theory of musical form after Adorno's 'Vers une musique informelle'? This short presentation, focusing on Boulez's *Incises* (1994) and *Sur incises* (1998), suggests possible models for a 'spatialized *Formenlehre*', shifting the focus from a notion of musical form as a script unfolding through time, to that of a suite of gestures expanding in size and complexity. As is well known (see Coult, 2013), the premise for *Incises* is three contrasting musical gestures, respectively a scale, a repeated note, and a set of registrally displaced notes. These three types are subjected to a gestural analogue of serial 'multiplication': expansion through intercutting. The process is compounded when *Incises* is later troped by the more substantial *Sur incises*. The analogy between 'incision' and 'caesura' – a mainstay of *Formenlehre* – is inescapable but meaning in this context a Deleuzian penetration of intensity (albeit haunted by the example of Stravinsky's *Les noces*, one of Boulez's models).

Annika Forkert Royal Northern College of Music), "British post-tonal symphonic ideas"

One of many areas in which formal considerations and post-tonal harmony rub against each other in interesting ways is the question of symphonic writing in 20th-century British music, with mid-century critics wondering whether the form could survive the loss of tonality. Although likely unintended, Elisabeth Lutyens's *Music for Orchestra* I–IV offers an opportunity to rethink some assumptions about the harmonic language of British

post-1945 symphonic writing. In this short paper, I explore the strategies deployed by Lutyens in this series of pieces, her most mature symphonic orchestral statements. Individually, these four pieces are explorations of the integration of contrast, featuring typically Lutyensian post-tonal harmonic language and her characteristic timbre: large percussion sections and constricted string groups. As a group, they spell out a cyclical and yet developmental whole, a little like a symphonic meta-structure arising from individual pieces. This reaches from the four-section structure of no. I, through a scherzo-like no. II and the almost classical no. III, to the series' hauntingly fragmentary coda, no. IV.

Rajan Lal (Cambridge University), “‘Form as Topic’: Stravinsky, Berg, Concerto Sonatas & ‘Stratification’”

In this position, I explore what might happen should we regard twentieth-century music's tendency toward 'stratification' (Cone 1962) as *normative*, with corresponding generic-formal archetypes like 'sonata' thus relegated to a *non-normative* referential status. Drawing forgotten scholarship on Stravinsky's concerto-esque 'New Instrumental Style' (Asafyev [1929] 1982), into contact with several long-range scholarly debates on structural coherence in twentieth-century modernist composition, I offer the moderately eccentric suggestion that understanding 'form' in the 'real' twentieth century might be most similar to the musicological notion of a 'topic'. That is to say that if we regard a piece of extended common-practice music as populating, with harmonic/thematic/etc. variance, a semi-stable generic-formal container (like a 'sonata' 'shape' or 'script'), 'real' twentieth-century music can be argued to invert that explanatory wedge: historicised forms like 'sonata' populate the corpus' *normative* modes of discontinuity and extreme harmonic diversity, rather like exceptionally viscous liquids adhered to the insides of containers to which they are but otherwise ill-suited.

3C: Brahms, Schumann & German Traditions

Jeffrey Swinkin (University of Oklahoma), “Loose Parts, Porous Wholes: Reframing Musical Organicism”

In strict organicism, the parts of an organism are interdependent and also subservient to an integral whole. In music theory, organicism has increasingly come under attack in recent decades. Schenker, in particular, has become synonymous with integrationist excess and nationalistic fervor. Joseph Kerman, speaking of music analysis generally, says it “exists for the purpose of demonstrating organicism, and organicism exists for the purpose of validating a certain body of works of art,” bolstering a baleful German-centric worldview. Yet, organicism has another, more flexible varietal. Here, an organism or artwork enjoys wholeness, but one whose boundaries are porous, where closure recedes into an increasingly distant horizon; and the parts enjoy a modicum of autonomy relative to the whole to which they still in some sense belong. This model belongs to modern biology, is detectable in the human sciences, and has recently cropped up in musicology. Interestingly, the more pliant organicism shares some common ground with deconstruction. It is not just that such organicism is highly attuned to difference; it is equally (and unexpectedly) that deconstruction also evinces concern for organic wholeness. The two rendezvous in, for instance, the Deleuzian rhizome, a model I apply to Schumann's WoO 10. The aim of this article, then, is to triangulate music, organicism, and deconstruction in order to robustly theorize a musical unity that is deeply differential. I seek to counteract the deep-seated conviction that organicism *must* be oppressively rigid. To succeed might be to salvage organicism's positive potential and to ease disciplinary tensions.

Ville Komppa (Uniarts Helsinki), “Piecing the puzzle of joys and sorrows: a case study of Schemata in R. Schumann's song Widmung”

Since the publication of Robert Gjerdingen's seminal opus on the Galant style in 2007, the discussion around Schemata has taken off to many directions and widened in scope. For example, David Jayasuriya (2016) shows how adjustable and flexible Schemata are as contrapuntal models, whereas Folker Froebe (2014) counterpoints multi-level Schema analysis with Schenkerian continuity. Furthermore, Michael Weiss (2018) calls for analysis of Schemata as part of the musical conventions passed on from the 18th Century to the Romanticism, a notion elaborated also by e.g. William Caplin (2015) and Job Ijzerman (2017).

In my case study of Robert Schumann's song Widmung, Op. 25/1, I analyse how Schemata articulate both the formal and voice-leading structure of the song. First of all, I reflect my analysis of the Schemata and their local formal functions on Harald Krebs' (2015) discussion of sentences in Schumann's songs. Secondly, I discuss the song's overall harmonic and voice leading structure in regards with Janet Schmalfeldt's (2011) interpretation, and especially her reflection of the coda as a “coming home”, perhaps to the new life of the composer together with his beloved Clara.

In my analysis I draw new insight from Nicholas Bargawanath's recent research on Solfeggio (2020): how certain concepts, especially *inganno*, may shed light on the contrapuntal unfolding of Schemata, such as Prinner, and how this might have implications to both voice-leading structure and form, even in the case of R. Schumann. Finally, I suggest a Schema-based reading of Widmung's overall structure, a reading that perhaps elevates the shared joys and sorrows so poetically discussed by Schmalfeldt in her analysis.

Joanna Moxley (Temple University), "Brahms, Nostalgia, and the Hungarian-Roma Musical Idiom"

As far back as Liszt and Bartók, scholars have tried to parse how much of the so-called "Gypsy band" style from Hungary can be attributed to Roma musicians and how much is a product of a Hungarian musical idiom. To acknowledge both the geographic origins in Hungary as well as the active role that Roma musicians played in shaping this style, I combine Bellman's *style hongrois*, Loya's *verbunkos* idiom, and Lynn Hooker's work on Hungarian musical idioms to define a Hungarian-Roma musical idiom. The presence of this Hungarian-Roma musical idiom in Brahms's music exemplifies the integration of nostalgic and nationalist cultural attitudes towards Hungarian culture with exoticist trends. In this paper, I establish Brahms's use of the Hungarian-Roma musical idiom first in the *Hungarian Dances* before examining the more subtle appearances of this idiom in his chamber music as exemplified in Opus 34, Opus 114, and Opus 115.

I examine how these elements of the Hungarian-Roma idiom are altered to conform with expectations of Brahms's audiences. These changes, when taken alongside the intellectualism that characterized Brahms's musical style and the cultural milieu in Vienna at the turn of the nineteenth century, reference a less industrialized Vienna and for a more pastoral German-speaking Europe in general. Drawing on Margaret Notley's writings on Brahms, lateness, and nostalgia, I explore how those changes contribute to a sense of nostalgia. In doing so, I hope to shed light on the intricate interplay of power dynamics in a time fraught with controversies.

Rene Rusch (University of Michigan) "Contrapuntal Recontextualization and Form Functional Fusion in Brahms's Scherzo from the String Sextet in G major, op. 36"

This paper explores Brahms's engagement with his musical past, examining (1) his recontextualization of eighteenth-century contrapuntal techniques within the musical-formal rhetoric of the nineteenth century and (2) the effects produced by this fusion. Focusing on the Scherzo movement from his String Sextet in G major, op. 36 (1864–5), the paper builds on prior discussions by Lewin (1990), McClelland (2010), and Pascall (2013), as well as on Smith's (2001) study of the "subject/answer rhetoric" in selected works by the composer. I show how the contrapuntal techniques associated with Fuxian species counterpoint and Baroque fugues in the outer sections of the movement's overarching tripartite form (mm. 1–120 and 251–371) both comport with and call into question the formal processes and patterns associated with scherzos, particularly those that adopt the interthematic functions of sonata form (e.g., main theme, transition). Here, Caplin's discussion of the minuet in *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (1998) serves as a heuristic for interpreting Brahms's amalgamation of these components. As my analysis suggests, certain combinations alter the illocutionary effects of the individual components, producing marked shifts in the musical "discourse." The paper closes by asking whether Brahms's discursive style in this movement invites us to hear the resulting relationships between formal type (scherzo/minuet), process (eighteenth-century contrapuntal procedures), and formal function (inter- and intrathematic) as either a dialectical synthesis of "historical modes of musical thought" (Lewin 1990, 13) or as an instance of dialogism (Korsyn 1993).

3D: Global & Non-Western Theoretical Systems [Online Session]

Jatin Mohan (IILM University), "The In-Between Notes: Redefining Microtonality in Hindustani Classical Music"

Microtonality, often defined in Western contexts as the use of intervals smaller than a semitone, has led to the emergence of a specialised niche of musical composers (Harry Partch, Ben Johnston, Ivan Wyschnegradsky) and a musical practice generally labelled as "microtonal music." However, this framework is inadequate when applied to the aural tradition of Hindustani classical music, where pitch flexibility is foundational rather than exceptional.

This research reframes the concept of microtonality by keeping the practice of Hindustani music at its centre. Earlier research has often equated the study of microtonality in Hindustani music with the search for fixed

mathematical values of Shrutis (Mark Levy, 1982; Pt. Omkar Nath Thakur, 1956; Dr Vidyadhar Oke, 2008). In contrast, this study draws from traditional pedagogy and Raag-based performance analysis, and proposes an analytical framework that treats microtonality as non-mathematical, abstract expressive nuances manifested through ubiquitous ornamentations (Alankars) and Raag-specific intonational variations.

The study examines five prominent Raags: Yaman, Bhairav, Multani, Miyan-ki-Todi, and Marwa. It systematically investigates the relationship between microtonality and each category of Swar within these Raags, and their contribution to the Raag's melodic identity known as Swarup. The investigation reveals that these nuances, while being omnipresent, also play a crucial role in shaping and preserving a Raag's Swarup. Each nuance plays a distinct role; some of them hold significant relationships with Raag's key Swars and melodic phrases. Their absence or subtle alteration can compromise the Raag's Swarup or transcend one Raag into another, making them significantly pertinent to its rendition.

Chellapilla Jyothika (Dayalbagh Educational Institute) “Statistical and Musicological Analysis of Kalyan Thaata Ragas: A Comprehensive Data-Driven Study” [LECTURE RECITAL]

This paper presents a corpus-based analytical study of Kalyan thaata ragas in Hindustani classical music. It examines whether thaata classification encodes statistically demonstrable modal structure, rather than serving only as a pedagogical taxonomy. Although Bhatkhande's thaata system is foundational to Hindustani music theory, it has largely been articulated through descriptive and prescriptive writing. Its internal consistency across extended raga repertoires has rarely been tested using quantitative analytical methods.

A corpus of fifty ragas classified under Kalyan thaata was compiled. Each raga was encoded using discrete analytical features such as pitch organization through aroha–avroha, scale-degree hierarchy defined by vadi–samvadi relationships, characteristic melodic constraints captured in pakad, and recurring swar-sangatiyan. Performance time and rasa affiliation were also included. The analytical framework applies frequency analysis, cross-feature correlation, and motif prevalence analysis. Distribution plots and heatmaps are used to identify recurring structural patterns within the corpus.

The results show strong modal consistency across the Kalyan thaata repertoire. Most ragas cluster in evening and night performance times. A clear Gandhar–Dhaivat vadi–samvadi relationship appears across the corpus. Recurring patterns centered on tivra madhyam further indicate a stable interval structure.

These findings support the view of Kalyan thaata as a coherent modal system. Pitch hierarchy, performance time, and expressive features work together in a structured way. The study demonstrates how corpus-based analysis can be used to examine modal organization in raga systems.

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”

This paper proposes a functional adaptation of the New Formenlehre for the analysis of Ottoman–Turkish instrumental forms, focusing on a single case study: the *Rast Medhâl* by Refik Fersan. While recent form-functional theories have been developed primarily within tonal repertoires, their underlying premise, that musical form emerges through articulated functions, expectations, and rotations, offers a productive framework for makam-based music if key parameters are redefined. Rather than relying on tonal hypermeter and cadence, Turkish art music organizes form through makam progression (*seyir*), cyclical rhythmic structures (*usûl*), and hierarchies of cadential articulation (*karar* types).

Using the symmetrical 4/4 structure of Sofyan as an analytically transparent metric environment, the paper demonstrates how formal functions comparable to presentation, continuation, and cadential zones can be mapped onto makam-establishing passages, expansion of melodic register, and structurally differentiated cadential returns. The modular hane–teslim design of the *Peşrev* is interpreted through a rotational model in which recurring refrains serve as structural anchors. A detailed measure-level analysis illustrates how recurring *usûl* cycles generate hypermetrical expectations specific to this repertoire and how cadential hierarchies shape large-scale form.

The aim is not to impose tonal paradigms onto a makam repertoire, but to test whether a function-oriented analytical vocabulary can be recalibrated for non-tonal modal traditions. The study offers a pilot model for a

cross-cultural Formenlehre and suggests broader applicability to other Ottoman instrumental forms such as the saz semaisi.

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]

The Japanese *shakuhachi* is an upright bamboo flute that was played by a sect of buddhist monks during Japan's Edo period (1603-1868). The original design of the flute, with only five holes, has been maintained, though its playing and technique were modernized, especially since the 1970s. The timbre quality of the tones on the *shakuhachi* are influenced, first, by the size, thickness, density and shape of the bamboo piece and, second, by the way the players trained their lips for playing. No two *shakuhachi* have exactly the same timbral quality; it changes with the character of the bamboo piece and the way how players train their lips. It is commonly believed that the melody of the solo pieces for that flute are timbre (or tone-colour) melodies, not notes. So far no pertinent research exists on analyzing the timbral qualities of that unique bamboo flute. Our study proposes a multidimensional analytical framework for mapping the organization of timbral surfaces and other select features of sonic design in unaccompanied Shakuhachi performances and then demonstrates the implementation of the analytical system by way of a comparative study of the opening of 'Koku' by three well-known recordings by the performers: Yokoyama Katsuya; Nishimura Koku; and Sogawa Kinya. The initial step involves the transcription and segmentation of the opening three phases of 'Koku'. Next, each successive melodic unit is analyzed both as an acoustic event—defined by spectral content, dynamic profile, and harmonic structure—and as a phonetic construct as defined by its corresponding formant frequency bandwidths (F1-F2) encoded using the International Phonetic Alphabet (IPA) which offers a way to use the IPA quadrilateral as a spatial representation of musical as well as vowel color. Key acoustic parameters include consideration fundamental pitch, tuning, intonation, partial weighting, spectral profile, density, spectral centroid, tristimulus coefficients (T1–T3), formant frequency bandwidths (F1–F3), and consideration of both long-term average and short-term local spectra. By unifying acoustical, spectral and phonological representations, this framework provides a rigorous method for analyzing vowel color, morphology, and transformation as key determinants of sonic design—aligning Western acoustic models with indigenous theoretical concepts, performer intuition, and established Shakuhachi performance practice.

Keynote 1: William Caplin (McGill University) “A ‘Triad of Triads’: Reflections on Harmony, Form, and Analytical Methodologies.”

This talk examines various classification schemes for music theory and analysis, especially ones that have played a central role in my own research activities. After a brief consideration of the ubiquity of *binary* oppositions in music-theoretical thought, along with some limitations of this approach, the remainder of the talk focuses on classifications consisting of *three* elements, what I call (after Nattiez) *tripartitions*. I set the stage for my investigations by reviewing the three dialectically grounded tripartitions of *intervals*, *harmonies*, and *keys* as proposed by Mortiz Hauptmann in the mid nineteenth century. The heart of my talk then details three tripartitions in the domains of harmony, form, and general analytical methodologies. The first tripartition classifies harmonic progressions into three types: *prolongational*, *sequential*, and *cadential*. With the second tripartition, I consider the temporal functions of *beginning*, *middle*, and *end*, and examine how these temporalities are expressed by a variety of formal functions and formal types. The final tripartition, inspired by some ideas of Leonard B. Meyer, organizes various modes of music analysis into three general categories: *conformant*, *statistical*, and *syntactical*. To conclude, I return to Hauptmann and consider the extent to which my three tripartitions correlate with his dialectical framework.

4A: PAPER SESSION: Posthuman Forms: Adorno, Automata, and Analysis

Contemporary discussions of musical form and philosophy typically link repertoire from the eighteenth to early-twentieth century with contemporaneous philosophical movements such as Romanticism (Taylor 2011) or

the Frankfurt School (Horton 2020). As a result, these musical and intellectual currents are traditionally studied within paradigms of ‘modernity’ and ‘humanism’ rather than more recent philosophy. For instance, ‘posthumanism’ has challenged humanity’s centrality by considering its relationship with technology and the natural world. This trend has involved posthuman reimaginings of traditional philosophy – such as technological Hegelian subjectivity (Žižek 2020) and the ecological dimensions of Romanticism (Nassar 2022) – and new concepts like the cyborg (Haraway 1991) and ‘relational’ or ‘new’ materialism (Barad 2007). Although commonly linked to more recent music (Iverson 2015; Wilson 2021), these ideas are not regularly applied to traditional formal theory.

This session explores the intersection of musical form and posthumanism. It demonstrates how posthuman philosophy challenges existing formal theory and expands the discipline’s engagement with technology and the material world. Ardi Echevarria rethinks Sonata Theory’s conception of ‘non-sonata’ or ‘paragenetic’ space in relation to the figures of the automata and the cyborg, using the case study of Tchaikovsky’s First Symphony. Victor Arul juxtaposes Adornian philosophy and relational materialism to challenge traditional conceptions of music analysis and the supposed organic unity of form and material. Michael Mitchell explores this interaction between form and material through a science-fictional account of Adornian breakthrough in Mahler’s First and Fifth Symphonies. Collectively, these papers reimagine formal theory’s relationship with wider (post)humanistic discourse.

Ardi Echevarria, “Paragenetic Prostheses and Cyborg Sonatas”

Hepokoski and Darcy’s Sonata Theory (2006) features subtle interactions between the human and the non-human. Sonata Theory treats sonata form as a ‘perfect human action’ while simultaneously describing the sonata as a ‘rhetorical machine’. Joseph Straus (2006) maps Sonata Theory’s inside-outside ‘container schema’ onto embodied bodily metaphors, while Quaglia (2015) theorises ‘non-sonata’ or ‘paragenetic’ space as a ‘musical prosthesis’ or artificial supplement. Although Straus and Quaglia operate from the perspective of disability studies, the latter’s prosthetic account opens to wider posthuman discourse. The nineteenth century was fascinated by automata: machines that mimicked human actions (Dolan 2008). More recently, the cyborg or ‘cybernetic organism’ has problematised rigid boundaries between nature, humanity, and machines (Haraway 1991).

This paper interrogates posthuman interactions between the organic and the mechanical in sonata form. I challenge Straus’s conflation of container schema with bodily metaphors in two respects: firstly, I demonstrate that Sonata Theory’s ‘container’ can be described in either humanistic or mechanical ways; secondly, I move beyond strict natural-artificial dichotomies by foregrounding how nineteenth-century music blurs sonata and paragenetic space. Using the finale of Tchaikovsky’s First Symphony as a case study, I foreground the prosthetic ambiguity between the introductory and S materials, particularly when the introduction’s reappearance within sonata form problematises the boundary between recapitulation and coda. By demonstrating *how* cybernetic hybridity can be read into nineteenth-century forms, I ultimately explore *why Formenlehre* might engage with wider posthuman discourses surrounding nature-human dynamics and technological augmentation.

Victor Arul, “The Uncontainable Object: Form, Material, and the Fertile Failure of Analysis in Helmut Lachenmann’s *Pression* (1970)”

The classical project of music analysis is defined by the pursuit of organic coherence, seeking to demonstrate how disparate material elements serve a unified formal logic. This imperative operates as a mode of Adorno’s (1966) identity thinking, assuming the sonic object can be fully resolved into a structural whole. However, new materialist musicology (Van Elferen 2020) contends that the sonic object possesses a material agency which inherently resists absolute unification. This paper posits that this material excess, situated between Adorno’s *non-identical* and Bennett’s (2010) *vibrant matter*, constitutes an irreducible ontological condition rendering total conceptual capture impossible.

I demonstrate this through a critical reading of Ming Tsao’s (2014) typological analysis of Helmut Lachenmann’s solo cello piece, *Pression* (1970). Tsao attempts to resolve the tension between Form and Material by codifying physical actions into a syntax of Sound Types. However, even this sophisticated formal integration fails to contain the work’s drastic reality. The somatic resistance and acoustic instability of the work’s materials generate a surplus that actively ruptures the enforced unity of the theoretical framework.

Drawing on relational materialism, specifically Barad’s (2007) intra-action and Barrett’s (2023) critical posthumanism, I further argue that analysis’ failure to achieve structural resolution is conducive to the work’s

aesthetic vitality. Precisely because the material refuses to be solved by the analytical gaze, it postures the artwork's observer into an active, entangled struggle with the vibrant object.

Michael Mitchell, "Is Resistance Futile? Adorno, The Borg, and Material-Formal Assimilation in Mahler's Symphonic 'Breakthroughs'"

What can musical form tell us about the fate of difference within larger systems – a question at the heart of posthuman thought? I explore that question through Adorno's concept of 'breakthrough': a rupture that reveals forms which once claimed totality as contingent characters in a larger formal play, such that 'forms too can become material' (Adorno 1960, 1970). He identifies two key instances of breakthrough: Mahler 1/IV and 5/II. In both movements, the post-breakthrough form is strikingly similar: both present a new chorale topic, aspects of the initial sonata form, an insertion of music from a previous movement, and a chorale reprise. However, I show that the way Mahler imports existing formal phenomena into each movement is fundamentally different, which problematises Adorno's monolithic conception of breakthrough. In 1/IV, reappearances of sonata material and first-movement fragments shed their original form-function, assimilating smoothly into the new form – their former identities entirely absorbed. The breakthrough thus critiques totality only to reproduce its logic at a higher formal level. Conversely, in 5/II, imported material stubbornly retains traces of its original teleologies, resisting assimilation and occupying a non-identical position between form and material, exemplifying Adorno's 'negative dialectics'. These contrasting modes of assimilation reflect two competing posthuman futures. The total assimilation of 1/IV finds its analogue in Star Trek's Borg – a posthumanity driven toward technological singularity at the cost of difference: 'You will be assimilated; resistance is futile'. The resistance of 5/II instead echoes Adorno's utopian vision of form as 'the nonviolent synthesis of diffuse particulars'.

4B: Romanticism, Lyricism & Fragmentation

April Wu (Royal Holloway), "Breathless Liebeswonne: Lyric as Action"

The Lied sets poetry in songful motion: such is one of the genre's central aesthetic claims. Much of the poetry it draws on belongs to the lyric tradition, which privileges the physical and affective capacities of language: qualities that distinguish it from 'dry' text. While the rapprochement between poem and music in the Lied is often celebrated, the sonic properties that straddle both linguistic and musical processes have received little sustained critical scrutiny (for an exception, see Rodgers 2015). In a recording of 'Die Rose, die Lillie, die Taube, die Sonne' from Robert Schumann's *Dichterliebe*, Ian Bostridge's voice comes forth with an urgency that defies traditional score-based analysis. It does so through agile vocal action that lifts words off the page. My paper analyses Bostridge's quick-fire expulsion of tuneful syllables, his seamless integration of prosody and melody, and his knowing engagement with the poem's semantic facileness. I attend to metallic occlusives, pitch undulations, the comic propulsion of an endless string of rhymes, and phraseological patterns that blur the distinction between singing and heightened speech. The recording shows us that the lyric, more than a style of writing, is a form of address. Listening alongside Jonathan Culler and Karen Simecek, whose accounts frame the lyric in less transcendental and more descriptive terms than their Romantic counterparts, I suggest that attending to vocal tone, gesture, and timbre in concrete sonic events opens new critical routes for understanding how the Lied makes language *act*.

Gergely Balázs (Franz Liszt Academy), "Beyond Closure: Proportional Temporality and Fragmentary Form in Liszt's Late Songs"

This paper examines the relationship between cadential closure, fragmentation, and proportional design in the late songs of Franz Liszt. While these works frequently avoid conventional tonic resolution, employ extended fermatas, and introduce unaccompanied vocal textures, such features have often been interpreted as signs of formal discontinuity. I argue instead that they articulate structurally significant points within a proportionally organized temporal framework.

Building on Charles Rosen's discussion of Romantic fragment aesthetics, the study approaches fragmentation not as the absence of form but as a reconfiguration of closure. Moments of registral suspension, silence, and accompanimental withdrawal function as focal points that redistribute formal weight away from cadential arrival toward temporally defined divisions.

To theorize these divisions, I engage critically with the analytical legacy of Ernő Lendvai. Rather than adopting a deterministic reading of the golden section—most famously associated with Béla Bartók—the paper employs proportional analysis as a heuristic tool for identifying large-scale points of structural and semantic emphasis. In songs such as *An Edlitam*, *Gebet*, *Sei still* and *Die tote Nachtigall*, these focal points frequently coincide with proportional locations approximating the golden section.

At these locations, text, harmony, and texture converge: cadential deferral, harmonic stasis, or accompanimental absence intensifies specific poetic images. Proportional design thus provides a latent form of coherence that does not rely on conventional tonal closure. Fragmentary surface features and large-scale symmetry emerge as complementary rather than oppositional.

By integrating formal, harmonic, and text–music analysis, the paper proposes a model in which proportional temporality functions as an alternative organizing principle in Liszt’s late style. This perspective reframes apparent incompleteness as a deliberate strategy of formal articulation and contributes to broader discussions of closure, temporality, and structural focalization in nineteenth-century song.

Shay Loya (City, University of London), “Via crucis (1879): analysing (theorising?) fragmented form”

Liszt’s devotional vocal piece *Via crucis* (Way of the Cross) is made of a hymnal introduction followed by fourteen miniature movements. The processional music, in accordance with the ceremony and iconography, depicts fourteen progressive ‘Stations’ (scenes) in the story of the crucifixion. Each of these Stations is like an individual miniature movement, and yet a sense of formal coherence emerges from cross-movement thematic rotation, motivic recurrences, a wide tonal framework and intra-movement linear tonal continuity. This work is known in the Liszt literature chiefly for its avant-garde harmony, but its mosaic-like form has barely been explored (with the notable exception of James Baker [2005]), let alone the form’s relationship to the equally unusual harmony. Building on Baker, this paper explores how a rotational scheme and technique of progressive thematic transformations reinforce coherence. On another level it assesses extreme contrasts and stylistic breaks against stylistic coherence; how tonality and dissonant prolongations are finally balanced; and how rigorous voice-leading plays a big part in ensuring continuity and coherence despite rhetorical and stylistic ruptures. A final reading of form can be based on what seems like a deliberate pattern of vocal-instrumental mini-cycles. The overlaying formal designs offered in this paper raise the question of theory. Beyond analysing this work on an ad-hoc basis, what greater repertoire or theoretical context can the new *Formenlehre* offer? Or perhaps it is the other way round: can such a sui-generic work stir new *Formenlehre* thinking?

4C: Form, Closure, and Formal Ambiguity

Kelvin Lee, (University of Leeds), “Once More on the Breakthrough: Topics, Troping and Meaning”

The breakthrough (*Durchbruch*) has long been an elusive concept. Conceived after Theodor W. Adorno (1992), it is frequently mobilised in both analytical and hermeneutic terms: analytically the breakthrough marks an unforeseen ‘inbreaking’ of a seemingly new event that ‘radically redefines’ the character of the movement and forecloses the possibility of normative recapitulation (Hepokoski 1992), while hermeneutically it signals ‘an attempt to represent transcendence through immanent means’, allowing what is excluded by immanent logic to assume musical form (Buhler 1996). Such characterisations, however, remain confined to the *effect* of the event: they describe what the breakthrough *does*, not what it *is*. This lack of a specific definition has limited the applicability of the concept, eclipsing its potential as an analytical category serving both semiotic and musical functions.

This paper recalibrates the breakthrough via topic theory and semiotics. Following Kelvin Lee (2021), I define the breakthrough through ‘troping’ (Hatten 2004) and identify the brilliant style, the chorale and the fanfare as its chief signifiers. Drawing on Kofi Agawu’s semiotic model (1991), I argue that the breakthrough operates on two levels: while *extroversive semiosis* (referential topics) displaces the ongoing topical discourse and implants a redemptive rhetoric, *introversive semiosis* (musical syntax) introduces materials that prompt an epistemic reorientation addressing the structural-formal issues. This understanding is exemplified through works by Schumann, Bruckner and Mahler, where I establish criteria for positive and negative breakthroughs. The result unites the hermeneutic implications of the breakthrough with its musical function, offering a holistic framework for unpacking such formal ruptures.

James Olsen (Cambridge University), “Prank PACs”

Can you trust a perfect authentic cadence (PAC)? The New *Formenlehre* relies heavily on PACs to identify closure, but they are not always reliable. Hepokoski and Darcy warn that ‘it is not always clear what is to count as a satisfactory or sufficient PAC’ to achieve an EEC (2006, p. 150). More recently, William Caplin has identified the phenomenon of the ‘iconic cadence’ in later nineteenth-century music which evokes ‘a kind of idealized cadence’ in ‘the most blatant way’ (2024, ch. 9.6). Caplin claims that iconic cadences may ‘project

a normal sense of ending', but they can also 'arise, ironically, in a postcadential position, or even to announce a new beginning, rather than to conclude a formal process'. In other words, an iconic cadence can go through the motions of achieving formal closure while in actual fact failing to do so.

This paper builds on Caplin's theory of the iconic cadence to develop a methodology for interpreting PACs that are ironic or misleading, and considers what the implications of such 'prank PACs' can be for musical form. I look at examples in Schumann's 'Wenn ich in deine Augen seh' and the film *Ocean's Eleven* (2001) amongst others, and conclude with a speculative analysis of the Finale of Mahler's First Symphony which considers the possibility not only that the iconic cadence in D flat (b. 221) is a prank PAC but also that, as a result, the entire supposed S-zone which precedes it (beginning at b. 175) is also ironic.

John Lawrence (University of Chicago), "What's on Second?: Semantic Categorization and Haydn's Transitions"

In a recent corpus study, Graham Hunt (forthcoming) notes that the majority of sonata-form opera arias by Mozart, Haydn, and Beethoven lack what form-functional theory (Caplin 1998) regards as a normative transition. This is most often because the theme directly following the main theme ends in a PAC in the subordinate key, making it either a subordinate theme or an instance of transition/subordinate-theme fusion. However, Sonata Theory (Hepokoski and Darcy 2006) or neo-Kochian theory (Burstein 2020) would treat all of these as unproblematic transitions. Does one of these definitions have better empirical support or is this merely an abstract terminological dispute?

Taking Haydn's opera arias as a corpus, I show that nearly all of the disputed themes more closely resemble undisputed transitions than undisputed subordinate themes, due to similarities in accompaniment figures, relationship to the poetic form, and recomposition in the recapitulation. I argue that according to both prototype (Hampton 2006) and exemplar (Storms 2004) theories of semantic categorization, the form-functional definition of transition is the least plausible account. I then use a corpus study of first movements from Haydn's symphonies to show that these purportedly "non-normative" transitions are also significantly more common in instrumental music than the secondary literature would indicate.

I conclude by noting that this is not an endorsement of Sonata Theory or neo-Kochian theory in general, but rather an affirmation of the need to empirically reassess each of our formal categories individually rather than maintaining loyalty to any of these theories as totalizing systems.

4D: Mozart & Classical Syntax

Edward Klorman (University of Wisconsin-Madison), "Mozart's Early Viennese Quartets, K. 168–73, and the Question of Stylistic Continuity"

Editions of Mozart's string quartets have long designated his last ten quartets as his ten "celebrated" quartets. This monicker reflects a traditional view of his earlier quartets as juvenilia, and that, after a ten-year hiatus from quartet-writing, he composed his "Haydn" quartets in 1782–85, inspired by the novel style of Haydn's Op. 33.

I push back on this received narrative through analytical readings of Mozart's earlier collection of Viennese quartets (K. 168–173, composed 1773) that highlight aspects of stylistic continuity between the earlier and later collections. The subordinate theme of K. 168/i features a subtle textural exchange whereby, although the melodic role begins in the viola and is subsequently passed to the first violin, it is challenging to pinpoint precisely where the exchange occurs. Such a role exchange exemplifies a feature that Heinrich Christoph Koch (1793) identified as a hallmark of Mozart's "Haydn" quartets, and the exchange's ambiguity recalls Charles Rosen's (1971) remarks about a passage from Haydn's Op. 33/1 that he hails as the birth of the Classical style.

The opening of K. 169/i, which fleetingly seems to be in common time before it is soon revealed to be in 3/4, resonates with the metrically unstable or misleading beginnings in later quartets that Danuta Mirka (2009) analyzes with her dynamic model of meter. Through these analyses, I argue not that these earlier quartets are indistinguishable from the later ones but that they include enough Mozartean stylistic hallmarks to be detectably by the same composer.

Lauri Suurpää (Sibelius Institute), “Dominant or Not? Formal and Structural Idiosyncrasies in the Slow Movement of Mozart’s Piano Concerto, K. 449”

Of the slow movements in Mozart’s piano concertos, the one in K. 449 is formally and structurally arguably the strangest. Outwardly, the overall form follows the conventions of type 5 sonata common in Mozart’s concertos, consisting of four rotations and a coda. But this is as far as the conventional procedures extend. Solo 1 (solo exposition) fails to end in the dominant key in which the secondary theme begins, cadencing in bVII instead; does solo 1 thus end in a non-dominant EEC?; and what is the deep-middleground relationship between the V and the bVII in solo 1? The subsequent solo 2 is an almost exact sequential repetition of solo 1 a whole step lower; does it represent the developmental space, its broad sequential quality notwithstanding? These peculiarities follow from a retrospective reinterpretation of what one initially assumes to be a structural dominant at the beginning of the secondary theme in solo 1. This presentation analyses the consequences that this reinterpretation has on the overall form and the middleground voice-leading structure, as well as how the reinterpretation affects the movement’s narrative trajectory. The argument is that the analysis of solo 1 and solo 2 sections calls for both-and rather than either-or interpretations: when different musical parameters organise music differently, their disparities should be acknowledged rather than explained away by sticking to only one organisational level. The study concludes by examining how the recompositions in solo 3 (recapitulation) lead the music back to the conventional pathway.

Michael Zink (Lucerne University of Music), “Versunkenheitsepisoden”? In Mozart?

In the Beethoven Yearbook 1973/1977, Bernard van der Linde published an article entitled “Die Versunkenheitsepisode bei Beethoven”, exploring the term introduced by his teacher Erich Schenk to describe a “distinctive tonal parenthesis characteristic of Beethoven’s style,” by the analysis of 11 works of Beethoven. The metaphorical term “Versunkenheitsepisode” reflects the idea that the unexpected touch of a distant, “darkening key” in an otherwise stable tonal region expresses “a temporary immersion in other thoughts before the main idea flows on” – an idea that, on the one hand, fits into a romanticized narrative of the introverted genius pondering compositional problems and, on the other hand, presupposes that (Beethoven’s) music is, as it were, a translation of conceptual thoughts.

In his brief review of the study in Music and Letters 59/3 (1978), William Drabkin criticized both the term and van der Linde’s approach, in particular the implied peculiarity, and uniqueness of the phenomenon for Beethoven’s composing. In contrast, Drabkin referred to Mozart as his presumed model, without, however, substantiating his claim with a single example.

Indeed, impressive examples of this harmonic interpolation can be found in Mozart’s works. The proposed paper examines their compositional characteristics and formal function and relates them to the contemporary norm of the “Tonordnung” in large forms, as described by Joseph Riepel and Heinrich Christoph Koch, hoping to propose a useful tool for the analysis of an audacious and specific yet by no means nonconventional use of flatside tonal regions described by the term.

5A: Music & Technology / Science

Eric Smialek (University of Huddersfield), ““Hearing Cancer: Spectrographic Analysis and Acoustic Biomarkers of Stage-1 Laryngeal Cancer”

Radio DJ Jamie Theakston credits his early detection and treatment of laryngeal cancer to listeners who noticed his voice change (Minelle 2024). Such timbral shifts, called acoustic biomarkers, are currently researched with a quantitative emphasis on machine-learning and artificial intelligence (Annabestani et al 2025, Ma et al 2025, Paterson et al 2025, Yao et al 2025). However, an interdisciplinary opportunity exists for music scholars to qualitatively analyse cancerous biomarkers with an emphasis on human thresholds of sensitivity and listening. Following the example of speech pathologists who report the ability to hear cancerous changes in their patients’ vocal folds (Shaw 2025), qualitatively understanding the audible traces of cancer can alert clinical ENTs to send patients for stroboscopic diagnosis, facilitating early detection.

My talk presents the early stages of “Hearing Cancer,” an interdisciplinary project that qualitatively analyses acoustic biomarkers of laryngeal cancer, trains audio professionals to hear them, and develops listening protocols for physician alertness. Based on extreme metal vocals (Author 2012, 2015, 2024, 2025, Burns 2023), I demonstrate a spectrographic methodology for qualitatively studying *combinations* of harmonic and inharmonic signals alongside shifts of dynamic variance. I apply that methodology to compare healthy and cancerous voices from the Utah Center for Vocology Voice Database and VOCAL+ (VOICE for laryngeal Cancer Analysis in Leeds) databases, resulting in a more qualitatively complex sonic signature of laryngeal cancer than the literature currently supports. By treating acoustic biomarkers as analytical objects, musicians and audio professionals can contribute holistic expertise to early detection efforts, potentially saving lives.

Kenneth Forkert Smith (University of Liverpool), “AIAssisted Analysis? Drive Analyzer for complex and ambiguous harmonic structures”

This paper introduces a *Drive Analyzer*, a cross-platform analytical software tool, developed to model and visualize harmonic “drives” in complex twentieth- and twenty-first-century repertoire. Building on the theory articulated in Kenneth Smith’s *Desire in Chromatic Harmony* (2020) and subsequent work on entropy in extended tonality, the software reads standard MusicXML files (exported from Sibelius, Finale, or MuseScore) and identifies both latent and active chord configurations embedded within dense sonorities. Moving beyond surface-level chord labels, the programme detects overlapping triadic and seventh-based structures, ranks their relative strengths, and models their probabilistic interaction using formulae from information theory.

The paper has two aims. First, it demonstrates the analytical workflow: automatic chord recognition; harmonic drive detection; bass-line tracking; arpeggio intelligence; enharmonic normalization; and entropy scoring. A real-time interface allows users to adjust sensitivity, prioritize chord hierarchies, simulate pedal effects, and visualize harmonic timelines with color-coded strength mapping. MIDI input and a virtual keyboard provide immediate feedback, positioning the tool equally as research instrument and pedagogical aid.

Second, the paper critically tests the analyzer on repertory including Webern’s Op. 7 No. 1, examining edge cases and ambiguous readings. These case studies probe how computational grouping decisions shape analytical outcomes and where human interpretation must refine algorithmic detection.

Finally, the presentation reflects on the role of AI-assisted development (e.g., XML libraries, agent-based coding environments within VS Studio) in music analysis. Drive Analyzer demonstrates how computational modeling can clarify – not replace – interpretive harmonic analysis.

Frank Lehman (Tufts University), “‘Again. Again! Again!!!’: The Passacaglia Principle in Contemporary Screen Music”

Contemporary screen music relies increasingly on emotionally vivid yet melodically indistinct procedures—“affective intensities” (Reyland 2015)—to organize cinematic experience. Characterized by spare textures, chord loops, and motoric rhythms, this paradigm is manifestly indebted to late-twentieth-century minimalism. Less acknowledged, however, are much older techniques inherited from the Baroque. One genre in particular, merging repetition and accumulative affect, stands out: the passacaglia. While its applicability to popular music has been noted (Moore 2014) and explored in relation to Hans Zimmer (Hewel 2016; Lehman 2016; Buhler 2021), no broader account of its contemporary screen-musical usage has yet been offered.

This presentation argues that the passacaglia (and its generic affiliates, the ground bass and the chaconne) is a productive category for understanding contemporary screen music based on pitch loops of moderate scope and accruing density. These “neo-passacaglias” are intricately layered and often quadratic in phrase-structure, but rarely conventionally melodic, eschewing grammatical themes marked by form-functionally differentiated units. They also tend away from certain hallmarks of Baroque additive forms—reharmonization, imitation, displacement—allowing them to merge all the more harmoniously with contemporary scoring tropes (action strings, pantriadicism, Shepard tones, etc.).

Drawing on examples from Williams, McCreary, Daft Punk, and Göransson, the presentation culminates in a comparative reading of the morose passacaglias of William Walton’s *Henry V* (1944) and Max Richter’s *Hamnet* (2025). In Richter’s score, as in contemporary practice broadly, the antique form functions as a delivery device for sustained, single-affect immersion—echoing Baroque *Affektenlehre*—here painting a cycle of unutterable grief and self-loathing.

5C: Timbre, Gesture & Post-Tonal Organisation

Massimiliano Chiaretti (Liceo Musicale “Campostrini”), “Melodic Organisation, Formal Articulation, and the Absence of Harmonic Syntax in Call Me Maybe”

This paper proposes an analysis of Call Me Maybe (Carly Rae Jepsen, 2011) as a limiting case of formal articulation in the absence of functional and directional harmonic syntax. The song is built almost entirely on a two-chord shuttle (Csus2/Dadd4, later C/D), lacking harmonic directionality and incapable of producing irreversible structural transformations. Despite this, its sections are perceptually clear and functionally differentiated.

The analysis shows that such formal clarity is not produced by harmonic articulation, but by the melodic organisation of the vocal line, which assumes a primary structural role. Through distinct melodic profiles, the selection and hierarchical organisation of scale degrees within G major, and specific strategies of articulation and melodic closure, the melody projects recognisable formal signals, articulated through contrasting profiles, scalar hierarchies, and closure strategies, that orient the listener toward a sense of beginning, middle, and end. In particular, verse, pre-chorus, and chorus are differentiated by sharply contrasting melodic behaviours, making sectional boundaries and discursive functions perceptible independently of harmonic syntax.

The paper also considers the relationship between melodic organisation and text, showing how the song's poetic progression, linear, non-symbolic, and non-transformative, aligns with a musical form based on the reiterated presentation of a linguistic act rather than on a process of development. Overall, the case of *Call Me Maybe* identifies melody as the primary site of formal action and helps redefine where formal articulation resides in such contexts characterised by static and non-directional harmonies.

Cecilia Oinas (University of the Arts, Helsinki), “Playing hand in hand: gestural performativity in Kurtág’s piano four-hand works”

The majority of György Kurtág's (b. 1926) original works for four hands can be found in *Játékok iv* and *viii*. In these collections, the two pianists are obliged to stretch their limits in how to arrange the four hands over the keyboard, which frequently creates excess tension for the performers. This is in line with Kurtág's performance aesthetics which relies on the idea that physical gestures in performance are part of the work's entity and something he takes account already in the composing process.

This paper proposes that Kurtág is delivering two kinds of musical messages in many of his four-hand works: those that are primarily intended for the audience, and those that are rather kept within the duo's personal communication. I refer to these two modes of performativity as “extrovert” and “internal”, respectively. Drawing on parallel examples from studies of dance, the kinesthetic element being an essential component in analyses of dance choreographies (as is the difficulty of notating them), I argue that Kurtág's tactile-based four-hand works benefit when account is taken of the performative hand movements. I discuss selected four-hand works, ‘Hand in Hand’, ‘Kyrie’, ‘Prelude and Waltz in F [or F sharp]’, ‘Hommage à J. S. B.’, and three four-hand versions of ‘Flowers we are’.

The study suggests that internal performativity is Kurtág's way of creating a more subtle, tactile bond between the performers, in contrast to the overtly extrovert gestures. More broadly, it also aspires to broaden the scope of music analysis to include corporeality.

Aidan McGartland (McGill University), “Colouring Shapes and Forms: Timbral and Orchestration Strategies in the Serial Works of Elisabeth Lutyens”

A pioneer of serialism, Elisabeth Lutyens consistently downplays the role of serial technique, instead emphasising “shapes and forms” and the resulting “character and gesture” (Lutyens 1972, 267–268). While this connects to the unpopularity of serialism in mid-century Britain, it also reflects the increasing importance of timbre within her compositional thinking. Despite recent Lutyens scholarship, this dimension remains mostly unexplored (Parsons 2016; Cole 2023; Forkert 2023).

Drawing on sketches and score analysis, I identify four timbral techniques that shape her music. The first technique, orchestration blocks, uses distinct, non-overlapping, timbrally contrasting instrumental groups to create form. In *And Suddenly It's Evening* (1966), the ensemble is divided into three groups: a percussive ritornello, a strings-dominated ritornello, and a brassy *coro di strumento*. These alternate symmetrically around the poems. Second, Lutyens employs techniques related to *Klangfarbenmelodie*, distributing linear pitch material across shifting instrumental colours. At the opening of *The Valley of Hatsu-Se* (1965), the row is segmented into short fragments that circulate rapidly among instruments. The third technique is registral transformation. Lutyens sometimes presents pitches in a specific registral spacing and later flips it, preserving pitch-class content while altering timbre, as in *Présages* (1963) for solo oboe. Finally, timbral evolution sustains a single pitch while progressively transforming it through articulation and extended techniques. In *Echo of the Wind* (1981) for solo viola, changes between *sul ponticello*, *flautando*, and tremolo shape the work's expressive trajectory. Recognising these timbral strategies enables a richer understanding that complements serial analyses of Lutyens' music.

5D: Sonata De-/Re-formation & 19th-Century Form

Ardi Echevarria (Durham University), “Sonata Reformation: Rethinking Nineteenth-century Form”

Within discussions of nineteenth-century musical form, Hepokoski and Darcy's Sonata Theory (2006) has received substantial critique. Sonata Theory generally treats nineteenth-century music as 'deformations' of eighteenth-century norms established from a narrow canon. The resulting critique of deformation has encouraged a wider move beyond Sonata Theory. Rather than 'negations' of eighteenth-century norms, nineteenth-century music is increasingly conceptualised on its own terms, involving an empirically driven 'positive' approach that moves beyond canonical figures and cultivates formal 'microtheories' (Vande Moortele 2013; Horton 2017).

To reassess formal theory's nineteenth-century turn, this paper develops the concept of 'sonata reformation'. I begin by demonstrating two key problems in deformation's music-theoretical reception: first, deformation's replacement by the 'positive' approach has problematized formal theory's relationship to history; second, the nineteenth-century turn has detracted from Sonata Theory's broader hermeneutic concerns, as well as critiques from Joseph Straus (2006) surrounding disability. Addressing these two issues, I argue for a formal approach that maintains historical dialogue with the past but allows for the transformation of existing expectations. I demonstrate this idea through the third movement of Felix Mendelssohn's Op. 44 No. 3 (1838). While Mendelssohn's String Quartet largely conforms to conventional sonata form, the introduction of a new developmental theme and its subsequent integration disrupts traditional understanding of the recapitulation. By exploring constructions of inside and outside in this "recapitulatory expansion," I argue that Mendelssohn's practice necessitates traditional expectations while simultaneously challenging such standards. This model of sonata reformation ultimately enables a richer understanding of historical changes throughout nineteenth-century sonata form.

Ben Dunsmore (Goldsmiths, University of London), In the Process of Being? Temporality in the First Movement of Chopin's Op. 4

Chopin's Piano Sonata in C minor, Op. 4 has received surprisingly little scholarly attention, and the consensus that does exist is far from positive. Featuring a monotonal exposition in the first movement and lacking the attractive themes typical of his later style, the Op. 4 is frequently designated a student work, valuable only insofar as it provides insight into Chopin's stylistic development. Indeed, the Op. 4 famously prompted Rosen to remark: 'they evidently did not have very clear ideas about sonatas out there in Warsaw' (Rosen, 1980). While Rosen's comment has been refuted through biographical details of Chopin's composition teacher, Józef Elsner, few scholars, if any, have countered this claim with evidence of formal logic within the first movement of the Op. 4 itself.

This paper therefore seeks to understand the formal logic of the first movement of Chopin's Op. 4 by situating Sonata Theory's Essential Sonata Trajectory within a more encompassing temporal framework. Building on Jonathan Kramer's notion of 'vertical time', the paper argues that Chopin systematically downplays the teleological impulse of the form. Then, contrary to the prevailing view in the scholarly literature, I propose that Chopin does subtly engage in dialogue with sonata norms, yet that any sense of goal-direction and agency associated with the form is presented as temporally distanced and unattainable. More broadly, this paper serves to demonstrate how consideration of both linear and nonlinear time can enhance formal understanding, something that Sonata Theory's premise of teleology does not readily facilitate.

Matthew Hansel (UPH Conservatory of Music), “The Medial Caesura That Never Was: Preemptive S Acceptance in the First Movement of Bortkiewicz's Piano Sonatas”

Mark Richards (2013) reconceives the Medial Caesura (MC) as a temporally extended process comprising three stages: cadential arrival, textural gap, and S acceptance. He argues that these stages may be attenuated or omitted, yielding either complete or incomplete 'obscured' MC. For instance, in the overlapped type, cadential arrival and S coincide without a gap, yet the MC remains operative. Richards's model implicitly distinguishes between an MC's *components* and its *function*: the formal demarcation of TR from S.

In the first movements of Bortkiewicz's two piano sonatas, this overlap is intensified. The cadential arrival does not yield a post-cadential standing on V, but rather a pre-cadential V⁶⁴, whose penultimate status is confirmed by the subsequent progression to V⁵³ and a PAC. Above this ambiguous harmony, S enters before any cadential offer is made. TR and S thus participate in a single cadential trajectory whose resolution simultaneously concludes both interthematic functions.

This paper argues that no MC functions in this case, even though the logic of acceptance remains operative: S enters not in response to an MC, but instead preempts its potential offer. It therefore reconsiders the spectrum of Richards's tripartite MC model with respect to incomplete MC types. Whereas the absence of S acceptance entails no functioning MC and thus a continuous exposition, and the absence of a gap still permits a functioning MC and thus a two-part exposition, the absence of harmonic preparation presents a paradoxical alternative. MC components are present, yet no MC functions; a two-part exposition nevertheless arises.

6A: In/Between: Korean Art and Popular Musics In- and Between Plural Concepts

Music analysis has always benefitted from diverse methodology and theoretical lenses. Korean art and popular musics do more than prove this, revealing more with each original interpretation and comparative dialogue. Our 90-minute paper session proposes one model of such diverse reexamination and pluralist conversation. As summarised below, each of the four 15-minute papers subjects a body of work to compelling reinterpretations *in* or dialogues *between* plural concepts.

Paper 1 presents an innovative reading of Unsuk Chin's opera *Alice in Wonderland* (2007), reinterpreting it through Schoenberg's concept of *Auflösung* (dissolution). Taking a comparative turn, presenter 2 offers another fresh perspective on her work by investigating the tense relationship between borderless cosmopolitanism and elements of bordered Eurocentric exoticism in several pieces. Presenter 3 continues this comparative trajectory, examining the relationship between Japanese popular songs and their Korean adaptations. Finally, presenter 4 returns to productive reinterpretation, analysing Korean pop songs of the 1960s–80s through lenses of schema theory and the domestic authoritarian politics of that time.

These four presentations are followed by a 30-minute group Q&A with the audience. This discussion will help to clarify the arguments and contents of the four papers, and invite scholarly feedback that will further benefit our group's future research on similar topics. Overall, we believe that our session will profoundly enhance the scope of methodological diversity and conceptual inclusivity for Korean music and its analysis.

Ji Yeon Lee (University of Houston), “‘Dissolution’ as Ontological Identity: The Cheshire Cat in Unsuk Chin's *Alice in Wonderland*

This paper expands Arnold Schoenberg's theoretical concept of “dissolution” (*Auflösung*)—originally defined in *The Musical Idea and the Logic, Technique, and Art of Its Presentation* as the process of neutralizing motivic obligations to allow musical tensions to ebb—by applying it to the realm of contemporary opera and dramatic interpretation. Using Unsuk Chin's *Alice in Wonderland* (2007) as a case study, I employ dissolution as an analytical tool to illuminate the music and characterization of the Cheshire Cat. In Scenes 4 and 6, the Cat's ontological instability is mirrored in a slippery musical language that gradually sheds its initial musical profile.

The analysis focuses on the transformation of the Cat's primary motives and their pitch class sets, (015) and (016), through techniques such as melodic elaboration, intervallic contraction and expansion, and motivic truncation. As the drama progresses, these motives undergo a thorough dissolution, shifting from pitch and serial exactitude to fluid forms of expression like *Sprechstimme*, portamento, and eventually pitchless graphic notation.

While Schoenberg considers dissolution a means to release tension and liquidate earlier forms, its application in Chin's opera winds the tension ever higher: the dissolution of the Cat's motivic specificity ultimately drives the Queen's Croquet Ground into sheer bedlam. Through this analysis, dissolution is revealed not just as a formal function, but as a crucial device for clarifying the Cat's elusive presence within the opera's fantasy narrative.

Dr. Jared Redmond (Independent), “The Gamelan and the Exotic in the Music of Unsuk Chin”

Music journalism and scholarly literature depicts Unsuk Chin, a self-described “Berlin composer”, as a musical estuary – a culturally and stylistically omnivorous, post-exotic pluralist. For her, “there are no geographical boundaries in culture” (Chin 2024). This very position locates Chin within the storied tradition of Western modernism from Debussy to Partch, Stockhausen to Ligeti, fascinated by musical possibilities of cultural Others.

I begin with Chin's borrowing from Balinese gamelan, a widely-acknowledged influence. Touching on the first *Violin Concerto* (2001), *Double Concerto* (2002), and *Graffiti* (2013), I outline pervasive gamelan-referential elements including: “gapped” collections evoking Indonesian *pelog* modes; rhythmically layered heterophonic textures; and microtonal beatings between discrepant tunings suggesting Balinese *ombak* “waves”. These elements are so salient as to directly contradict Chin's claim, “I have not imitated any stylistic traits of the gamelan” (Chin 2017).

Furthermore, analyzing select passages in the *Cello Concerto* (2008/13) and *Cantatrix Sopranica* (2005) reveals exotic evocations far beyond gamelan. In works like *Cantatrix* and *Gougalon* (2011), I argue that these references risk reaching the realm of parody, resembling historical tropes which “reflect and reinforce West-centric prejudices regarding distant and different peoples” (Locke 2009).

Thus, despite some critics’ claims that Chin’s works represent a utopian “transcultural imagination” (Lee 2005), I submit that Chin’s fluid, cosmopolitan, often beautiful music nevertheless teems with cultural tensions, and seems to swing between poles of exoticist trope and cultural “hybridity” as construed by historian Peter Burke: “a process of hybridization that assists economic globalization [and is] assisted by it” (Burke 2009).

Gui Hwan Lee (James Madison University) “K-Pop’s Elusive “K”: Analyzing Korean Qualities in K-Pop”

How does a song become K-pop, broadly defined as Korean popular music? This inquiry requires broader consideration of issues including but not limited to generational gaps, Anglophonisation of lyrics, diversification of styles and target listeners, cultural eclecticism and appropriation, and globalization of K-pop industries. In response to this challenge, I propose one useful approach to elicit meaningful analyses of K-pop repertoires. I argue that this approach enables microscopic examinations of forms, melodies, lyrics, and eventually the “K” (Korean) qualities in older Korean popular songs (i.e., songs released in the 1980s through the 2000s). My approach especially focuses on the narrative differences in lyrics between foreign pop songs and their Korean adaptations.

In my discussion of the two selected pairs of case studies, such as “Sad Fate” (Nami, 1985, as the official Korean adaptation of Yukio Hashi’s “Kizuna”) and “I Love You” (Position, 2000, as the official Korean adaptation of Yutaka Ozaki’s “I Love You”), I first confirm the homogeneity in form and melodic organisation between the original Japanese and adapted Korean songs. This homogeneity not only shows the universal convention of song adaptation in which forms and melodic organisations are transferred intact or similarly, but offers the groundwork upon which narrative differences (between the original and adapted) are teased out. By doing so, I illustrate the local idiosyncrasy in Korean pop songs, which causes the emotional distortion of the original songs so that victorious and satisfying projection of form and melody is dramatically contrasted with the narrative of cruel failure.

Eunah Lydia Lee (University of Texas), “Protesting the SSL Schema: The Political and Industrial Transformation of Korean Popular Music (1960s-1980s)”

Following Gjerdingen (1988, 2007) and Huron (2006), who define schemata as predictive musical features internalized through collective experience, this paper uses schema theory to track formal transformations in Korean popular music. While Western popular music typically gravitates toward quadruple hypermeter (Fink 2023; Temperley 2018), the Korean “short-short-long” (SSL) operates within this framework yet disrupts it by elongating a single syllable across the final measure. This paper argues that the transmission and strategic subversion of this schema serves as a primary indicator of how trot and folk-rock negotiated political and industrial pressures from the 1960s to the 1980s.

The prototypical SSL schema features a 1+1+2 grouping partitioned by audible breath markers and occasional shifts in harmonic rhythm. Rooted in traditional folk and children’s songs, as well as Japanese popular songs (*ryūkōka*), this structure was further developed through idiomatic variants, such as “expansion,” “spill-over,” and “pre-entry,” to facilitate the expressive rubato and sentimental delivery of 1960s trot. In the 1970s, the SSL schema became a political liability. As the state labeled it “Japanese-sounding” (*waesaek*), songs such as Nam Jin’s “With You (넌과 함께)” mitigated risk by replacing the “long” segment with Western-influenced syncopations and SRDC phrasing (Nobile 2020) in the verse. Conversely, folk-rock songs like Song Chang-sik’s “Whale Hunting (고래사냥)” subverted these pressures; Song adhered to syncopation rules while overstretching final syllables through vocal ornamentation and hypermetric expansions. This study reveals how musical expectations are not merely aesthetic but are deeply susceptible to the pressures of national identity and censorship.

6B: Non-Human Sound, Ecology & Listening

Malgorzata Heinrich (Warsaw University), “Analysing Environmental Sound, Understanding Virtual Soundscapes”

Soundscape/eco-acoustic compositions are characterised by the use of recognisable environmental material, anchoring in a real context, and a powerful ecological message. In these genres, environmental sound is usually at the forefront, either musically or thematically, and is understood within the soundscape tradition and the acoustic communication framework—as a carrier of environmental, social, symbolic, and psychological

information. It serves not only aesthetic and musical purposes but also broader activist, educational, social, and ecological functions. This paper aims to analyse the various functions that environmental sound fulfils in soundscape compositions across different forms, provenances, and periods of creation. It also aims to explore how the use and processing of environmental sounds create and shape the ecological message and influence the piece's interpretative potential. It also presents the formal, technical, structural, and morphological ways of incorporating sounds and their contexts into compositions that build coherent aesthetic and semantic forms. To better understand how environmental sound creates and shapes the pieces' meanings, the theoretical and philosophical background is also analysed. The paper proposes a graphic analysis method as a means to enhance understanding of the structural and functional aspects of the role of environmental sound in various eco-acoustic compositions. It also investigates how the analysis enhances the listening process and sound identification, and the significance of the above in the context of acoustic ecology. The findings are presented in the examples of analyses of chosen compositions by H. Westerkamp, B. Truax, A. Zubriggen, A. Lockwood, M. Burtner, and R. Coleman.

Michael Pinkas (University of Music and Performing Arts Vienna) “Birds as latent microphones: Corporeality and Acoustic Territories in Isabel Mundry’s *Vogelperspektiven*”

This paper focuses on analytical approaches to musical form in post-tonal music that engage with corporeality, taking Isabel Mundry’s ensemble work *Vogelperspektiven* (2015) as a case study. The composition draws on Thomas Kling’s poem *Vogelherd* (1999), which refers to the historical practice of blinding songbirds to induce continuous singing. The tension in the perception of the corporeality of birds as both natural beings and objects of human projection constitutes the conceptual basis of the composition.

According to Mundry’s description of the work, birds interact responsorially not only to one another within their acoustic territories, but also absorb environmental sounds as “latent microphones through which we perceive the world as it sounded a hundred years ago” (Mundry 2015). The study asks how these responsorial and environmental interactions can be analysed in relation to corporeality of sound events, and how musical form is shaped through their acoustic territories within the ensemble.

To examine the responsorial interaction of sound events, the paper builds on a „performative perspective on analysis“ (Cook 1999), further developed by Utz (2023), and is grounded in phenomenology of perception (Merleau-Ponty 1945; Nancy 2001) as well as in a post-hermeneutically conceived openness of meaning-constitution (Mersch 2001; Urbanek 2013; Linke 2025).

My analysis of the composition shows that corporeality is realised through (1) the interaction between soprano and speaker and their relation to the ensemble; and (2) processes of repetition, variation, and transformation of sound events as gestures that draw attention to sensory-corporeal aspects of musical analysis.

Jacob Skiles (Howard Payne University), “Catharus Musicus: North American Thrushes in the Piano Repertoire” (LECTURE RECITAL)

“O Wonderful! How liquid clear, the molten gold of that ethereal tone...a hermit-hymn poured out for God to hear!” These words by Henry Van Dyke are one of the many praises lavished upon the Hermit Thrush in American literature. For centuries, writers and poets have marveled at the songs sung by the Hermit Thrush and its relatives, while composers have likewise sought to capture these miraculous harmonies through human music. This lecture-recital features two such works centering around some of North America’s most spectacular singers. The works programmed are Amy Beach’s *Hermit Thrush at Eve* Op. 92 No. 1, and Matthew Schultheis’ *Avifauna* (2024) II. Solomon’s Gift, which features the Veery, a fellow member of the *Catharus* genus to which the Hermit Thrush belongs. With over a 100 years’ time between their composing, these works represent two vastly different eras of musical thought, and equally distant attitudes and circumstances surrounding human’s relationship to nature. While one identifies with the beauty of the birds’ songs, the other translates them through the lens of modern environmental concerns, yet both contain an underlying religious theme. In addition to hearing these works, we will consider how reinterpretation of works with romantic aesthetics may fit into modern conservation, meanwhile examining the purpose of works whose creation is governed by harsh realities. Lastly, in works which carry such spiritual connotations, we examine how is this represented and ask: where do we find hope for the future?

Jon Mayse (Guildhall School), “Smelly Music: Exploring the Listening Experience Through Olfaction”

Smelly Music explores how we conceptualize the music listening experience, using scent as a foil to highlight affective and embodied dimensions. This study analyses the audience experience of a live scented concert of newly created works of Scented Music to examine the cognitive structures of music and scent perception. Employing a novel practice-based Curatorial Methodology (facilitation, exhibition, reception), the project involved creating scents for Ravel's *Introduction et Allegro* and co-creating scented works with six composers. Following the premiere, written responses from audience members were analysed for their lexical and metaphorical content.

The analysis revealed that audiences largely separated scent and music, focused heavily on how the two modalities "fit" together and their pleasantness. The composition of scent and music lexicons diverged: music was described abstractly while scent was described by referencing real-world objects.

Metaphorically, audiences treated music as an authored text; treated scent as an active agent, modulating listening or evoking scenes; mapped scent to colour, texture, and affect in music; and both evoke movement/transport, in the body and the imagination. I fold in a discussion around the temporal, experiential aspect of each modality: music is experienced as structured meaning unfolding in time, while scent experiences are characterised by deduction, associative triangulation, and "pathfinding." I close this discussion by proposing that, in Scented Music, scent works primarily by directing attention within our listening experience, as it does in real world scenarios.

6C: Concerto Form & 19th Century Expansion

Luis Armando Rivera (University of Michigan) "Loosening the Form: Cadential Practices and Thematic Innovation in Ries's Piano Concerti"

Ferdinand Ries (1784–1838), though frequently understudied composer, composed nine piano concerti that reveal a composer systematically experimenting with formal conventions at the boundary between Classical and Romantic styles. This paper examines Piano Concerti Nos. 3 (Op. 55) and 9 (Op. 177) to demonstrate how Ries employs specific techniques that loosen Classical formal structures while maintaining coherent large-scale designs.

Ries's concerti exhibit three distinctive formal behaviors. First, he treats the cadential six-four as a site of extreme expansion, often doubling typical durations and launching cadential abandonments that pivot into unexpected modulations rather than achieving expected resolutions. Concerto No. 3 features a remarkable fourteen-measure cadential six-four preparing the final cadence in response to these previous abandoned cadences. Second, Ries consistently defies conventional soloist entrance models: where Horton (2015) identifies a standard "Bravura-Cantabile" design, Ries fuses these topically distinct sections or abandons the expected cantabile entirely. Third, while maintaining traditional four- or eight-measure basic ideas, Ries creates extreme disproportion in continuation phrases, blurs boundaries between formal functions and employs theme types that depart from those typically catalogued by Caplin (1998).

Drawing on Hepokoski's concept of "dialogic form" (2010), I interpret these departures not as compositional deficiencies but as deliberate engagement with established generic conventions. Ries's systematic formal loosening demonstrates a conscious negotiation between inherited Classical formal archetypes and emerging nineteenth-century syntactic practices. Analysis of these techniques reveals how Ries participates in the broader evolution of concerto form and formal innovation during the early nineteenth-century.

Julie Pedneault-Deslauriers (University of Ottawa), "A Tale of Two Concerti: Formal Innovation in Clara Wieck-Schumann's Concerto Writing"

This paper examines a little-studied thread running through Clara Wieck-Schumann's compositional development: her evolving conception of concerto writing from the Piano Concerto in A minor, Op. 7 (1833–36) to the 176-measure draft for a second Concerto from 1847. In juxtaposition, these two works constitute a primary site for Wieck-Schumann's most daring formal experiments.

I begin by surveying Wieck-Schumann's writing for orchestra per se. Though only Op. 7 survives in full, her diaries reveal that orchestral writing was central to her early ambitions (Nauhaus and Reich 2019).

I then consider Op. 7's striking formal innovations, including its truncated first movement, which elicited mixed reviews: Robert Schumann and others viewed such innovations skeptically, and the Concerto continues to prompt conflicting analytical responses (Lindeman 1999, Diergarten 2021, Taylor 2021, Horton 2023).

Wieck-Schumann herself rejoined that she knew "what [was] lacking in the Concerto" and would "compose it differently now"—though she did not elaborate further

The F-minor concerto fragment glosses her comments. Although the draft suggests a conventional exposition (Nauhaus 1990), Wieck-Schumann subverts expectations when the closing group becomes a retransition leading back to the opening tutti—where the fragment ends. I explore hypothetical completions that depart from the standard concerto-movement model (as adopted in De Beenhouwer’s 1994 reconstruction), and I suggest that Wieck-Schumann sought to balance formal experimentation against her critics’ earlier pushback.

Dominik Mitterer (Durham University), “Reframing Progressivity: Mendelssohn’s Op. 64 and the Problem of Concerto Form”

Mendelssohn’s Violin Concerto, Op. 64 in E Minor (1845) is caught between musical conservatism and radicalism. His wider compositional style is commonly perceived as being faithful to “classical” models he resurrected and preserved. (Dahlhaus 1974; Einstein 1947; Schmalfeldt 2011) *Formenlehre* by contrast has repeatedly foregrounded Op. 64’s radicalism: Tovey accused Mendelssohn for ‘destroying classical concerto form’ (Tovey 1936) by eliminating the opening tutti, whilst Hepokoski and Darcy regard Op. 64’s collapse of the type 5 hybrid into a “pure” type 3 as sonata form’s teleological triumph over concerto form. (Hepokoski & Darcy 2006) Both narratives instantiate Brahms’s Op. 77 (1878) as compensating for Mendelssohn’s lack of concertante classicism, by allegedly re-establishing sonata-ritornello hybridity; a view Horton and Smith recently refuted. (Horton & Smith 2025) Previous accounts insufficiently explain Op. 64’s progressivity, because their theoretical frame is disconnected from the concerto’s historical reality, distorting generic expectations about normativity and originality. (Horton 2017)

This paper reevaluates Op. 64’s genesis against the musical and critical backdrop of its origin in *Vormärz* Leipzig (1815–1849). Considered in this context neither Op. 64’s elimination of R1 nor its “pure” type 3 outline are radical, because this period reconfigured in various ways solo-tutti interactions. I argue that the work’s progressivity arises from Mendelssohn’s response to the concerto’s tripartite generic problem: (1.) creating solo-tutti co-dependency; (2.) mediating formal fragmentation with cyclical wholeness; (3.) subjecting virtuosity to organic form. This paper combines corpus study, formal analysis, and reception history to strengthen reappraisals of generic progressivity in nineteenth-century music.

Peter Smith (University of Notre Dame), “Beyond the Mozartian Model: Lyricism and Display in the Secondary Area of French-School Violin Concertos”

Recent *Formenlehre* scholarship has exposed the pitfalls of basing theories on the practice of a small number of canonical composers. Corpus studies attending to less-studied composers and genres have served as a corrective (e.g., Horton and Smith 2025). Many unexplored practices nevertheless remain, including for one of concerto form’s signature characteristics: the interplay of lyricism and display in the solo exposition’s secondary area. Viotti and his Parisian disciples’ second-group habits exhibit heretofore untheorized processes, whose significance is both historical and analytical: Viotti was the most influential violin-concerto composer in his day, and he, Kreutzer, and Rode had a profound impact on nineteenth-century violin style. One tactic found in nearly 40% of their expositions involves a double secondary-theme and display-episode alternation, in contrast to the reputedly more conventional Mozartian unitary ST–DE pattern. A lyrical interpolation expanding the DE of an otherwise unitary ST–DE trajectory, and Hepokoski and Darcy’s “trimodular block,” demarcate opposite ends of a continuum progressing from expositions that trace TMB characteristics *prior* to the double alternation (manifesting a triple [!] alternation), to those that introduce increasing amounts of ambiguity for the closing-zone boundary. Various cadential deployment sequences and patterns of thematic duality or redundancy define three additional subtypes. A compelling tension arises between ST lyricism framing the first DE within the secondary zone, and DE repetition framing the second ST within the closing zone. One-more-time-like DE expansions and ST-repetition compressions often support the second interpretation, one that persists for later, French-School-influenced concertos of de Bériot and Vieuxtemps.

6D: Post-Tonal Sound, Materiality & Compositional Thought

Javier Elipe-Gimeno and Charles de Paiva Santana (Université Aix-Marseille), “Combination Tones and Harmonic Space in Murail’s Contes Cruels”

In the latter half of the twentieth century, composers with experience in electronic studios increasingly transferred studio-based procedures into instrumental composition. Techniques such as additive synthesis and ring modulation became not only technological operations but also conceptual models for acoustic writing. Within the French spectral school, these analogies contributed decisively to redefining harmony as a perceptual and emergent phenomenon.

This paper examines combination tones as a framework for harmonic thinking in the music of Gérard Grisey and Tristan Murail. Rather than relying on tonal, chromatic, or overtone-based models, spectral composers drew on the auditory phenomenon whereby two simultaneous sounds generate summation and difference tones not physically present in the signal. Closely related to ring modulation, these emergent frequencies encourage a conception of harmonic space shaped by interaction and listening rather than by fixed pitch collections.

Grisey theorised this process through the notion of *Klangschatten* (“shadow of sound”), according to which every complex sound projects differential and additional components capable of generating further combinations. Harmony and timbre thus appear as inseparable dimensions of a single sonic process.

Murail’s *Contes Cruels*, for two electronically transformed electric guitars—one tuned a quarter-tone higher—and small orchestra, offers a clear instantiation of this approach. The paper explores how a frequency-based microtonal harmony emerges from the interaction of two otherwise tempered instruments, whose slight detuning promotes the projection of combination tones. The presence of an actual ring modulator closes the loop between electronic technique and instrumental thought, rendering audible the process that underpins this harmonic space.

Marina Sudo (University of Music and Performing Arts, Graz), “Fractal Composition as Mediated Automation: Saariaho’s *Verblendungen*”

Frequently discussed in relation to post-spectral aesthetics and electroacoustic composition, the music of Kaija Saariaho (1952–2023) is characterised by an emphasis on timbral and textural organisation. Although recent scholarship has illuminated the role of computational tools in establishing this style, the processes through which computer-generated material is shaped and incorporated into her musical syntax remain largely unexplored. To clarify the logic underlying her compositional practice, this paper examines *Verblendungen* for orchestra and tape (1984), which, despite being created without computational mediation, employs manual procedures for configuring harmonic material, revealing the mechanism later facilitated through computer technologies.

Through an analysis of pitch organisation and harmonic structure informed by archival sketches, I demonstrate that the work is governed by an organic yet flexible system that generates an extensive set of variations of a fundamental chord containing all intervals. To produce a radiating harmonic process, each interval is proliferated and accumulated sequentially, gradually saturating the vertical space, while being moderated by what Saariaho terms a “fold-over (repliement)” technique that prevents excessive homogeneity. This operation, adjusted according to her aesthetic judgement, results in a self-similar, fractal-like transformation of the original chord, thus revealing a proto-algorithmic mode of thinking that persists in her later compositions, typically reified through IRCAM programs such as *Formes* and *Esquisse*. The fractal process of material encapsulated in *Verblendungen* therefore functions as a critical hinge between systematic automation and flexible application, anticipating the later dynamic between computational mediation and compositional decision-making in the selection and transformation of generated material.

Gavin Lee (Sydney Conservatorium), “Calligraphic Molecularity in Joyce Koh’s *TAI*”

The Chinese Singaporean composer Joyce Koh spent lived in Paris (1996–2008) and was influenced by the complex musical language used by Kaija Saariaho and Michael Jarrell. Her 1998 work, *TAI*, is based on the Chinese logogram *tài* 泰, which comprises 10 distinct calligraphic brush strokes. Musically, each brush stroke comprises a large group of unsynchronized micro-movements that nevertheless together express a macro direction (up, down, diagonal). Koh’s micro-motion is a form of musical “molecularity” that crosses cultures, resonating with Varèse’s reference to “atoms” in his *Ionization*. Molecularity crosses disciplines as well, seen in philosopher Deleuze’s reliance on Varèse in developing the concept of “becoming-molecular.”

Theorists have examined micro-segmentation of pitch, rhythm and timbre in Varèse (Moura 2004, Marvin 1991, François 1991), and their micro-segments would seem to be the perfect correlate to Deleuzian becoming-molecular. However, Deleuze actually meant becoming-molecular to be an *escape* from total control and observation. In this paper, I develop an analytical concept of molecularity based on the idea that we can look

at music at different levels of resolution. Rather than zooming in to the highest level of resolution, I withdraw to a medium level of resolution. This is because the features of the musical sound-event, that corresponds to a calligraphic stroke in *TAI*, is in fact not observable at the level of micro-motions that characterize Koh's post-spectralist style. I build on the theorization of Deleuzian granularity (Cimini 2010) and molecularity (Kielian-Gilbert 2010) through extended analytical work and through the examination of a work of high complexity.

Elisa Rumici (Hochschule für Musik, Freiburg), “A Performer’s Perspective on Rautavaara’s Piano Music”

This lecture-recital examines the role of the pianist in engaging with the solo piano music of Einojuhani Rautavaara (1928–2016), offering performance and pedagogical insights based on analytical and practice-based engagement with the repertoire. It addresses the interpretative challenges within these works and considers how they invite performers to question the authority of the score and cultivate creative agency, in line with the perspective developed in *Challenging Performance: Classical Music Performance Norms and How to Escape Them* by Leech-Wilkinson (2020).

By adopting a performer-researcher perspective, the study explores Rautavaara's identity as a pianist-composer and examines how his piano music, particularly the *Études*, negotiates between tradition and modernity. As these works present elements that are both novel and familiar in relation to the historical tradition of the piano étude, they provide a lens through which to explore how performers and audiences engage with unfamiliar musical territories and how virtuosity in this music is perceived in relation to earlier pianistic traditions.

Building on Borgdorff's *The Conflict of the Faculties* (2012), the study positions artistic practice as a mode of enquiry in which thinking and doing operate as an interdependent process. In this context, the lecture-recital integrates literature review, score analysis, interviews with pianists, live performance of the *Études* Op. 42, and the results of a practice and teaching journal.

By combining theoretical and practice-based methods centred on the performer-researcher's experience, the study reflects on the potential of heterogeneous methodologies to explore Rautavaara's piano music within pedagogical and performance contexts.

Keynote 2: Anne Hyland (University of Manchester), “Schubert and the Tyranny of Song: Self-Quotation, Motivic Parallelism and Listening Beyond the Lied in the Quartet in D minor, D. 810 ”

The second movement of Schubert's String Quartet in D minor, D. 810 (1824), is a well-known set of five variations on the theme of his Lied, 'Der Tod und das Mädchen', D. 531 (1817). This self-quotation has coloured the quartet's reception history to an unusual degree, providing both the narrative lens through which the second movement has been understood, and the poetic idea guiding analytical investigations of the quartet as a whole. Perceived allusions to other of Schubert's vocal works on the theme of death in the first movement and Finale – among them 'Der Erlkönig', 'Der Leiermann' and *Fierrabras* – have further reinforced this tendency, and, as a result, a noticeable hermeneutic ossification has developed around the work. The persistent fascination with the quartet's poetic idea has also inadvertently displaced engagement with the musical ideas on their own terms, declining an opportunity to hear other, potentially more life-affirming, readings of the work's expressive narrative.

This presentation advances an interpretation of D. 810 that locates expressive meaning in the quartet's musical materials themselves. Focusing on the first two movements, it traces three transformations of the double-neighbour-note figure, D–E ♭ –C–D (Schubert's so-called *Todmotif* [Jackson, 1991]) across multiple structural levels. First, a voice-leading analysis of the second movement reveals how the motif acquires structural significance both as the harmonic premise underpinning the variations and as part of what I identify as a 'contra-structural melodic impulse' (Samarotto, 2009) – a — motion which counters the movement's principal voice-leading structure. Second, the reharmonisations of the motif within the variation movement further underscore its transformative capacity and hermeneutic fluidity, which are reinforced through rhythmic diminution and textural change. Third, the tonicisation of the submediant in both the variations and the tonally unorthodox first movement (which recapitulates the secondary theme in the submediant key, B-flat major)

reveals a striking motivic parallelism, whereby the motif is composed out on the level of large-scale tonal form. Finally, the affective treatment of the submediant in the first-movement coda reveals how a single harmonic region can support competing hermeneutic readings of the work's formal and expressive design, thus cautioning against overly rigid applications of existing hermeneutic frameworks and inviting reconsideration of the music's capacity to express a sentiment that lies beyond the Lied.

7A: Understanding Trouvère Song: Quota-on, Structure, Tonal Space

Recent scholarship has begun to demonstrate the rich layers of meaning afforded by the melodies of the songs of the trouvères, poet-musicians from northern France in the twelfth and thirteenth centuries, once they are understood according to their own musical and cultural norms. This session takes stock of three major recent themes in this emerging field of research: quotation, structure, and tonal space.

Suzannah Feldkamp's paper goes beyond the focus on refrains and contrafacture found in recent work on the musical and cultural consequences of quotation by Jennifer Saltzstein, Meghan Quinlan, and others. Feldkamp's analysis of the 'dialogic' quotation of individual musical and textual phrases traces the nuanced and personal connections to which such re-use bears witness.

Joseph Mason and Matthew Thomson build on the corpus of analysis techniques recently employed by both Joseph W. Mason and Elizabeth Eva Leach, which enable individual trouvère songs to be understood as following, challenging, or redefining the stylistic norms that can be extracted from a defined corpus of songs. Mason and Thomson both use the corpus of songs attributed to a single trouvère to address norms that go beyond the previous scholarly focus on repetition. Mason identifies the tonal and gestural elements of melodies that signify a structural 'beginning' or 'ending' function, while Thomson explores medieval understandings of how songs established the pitches that were central to their tonal space.

Together, the papers not only contribute to a more nuanced analytical understanding of medieval musical practices, but also propose new methodological approaches to established analytical categories.

Suzanna Feldkamp (KU Leuven), "Quotation and Interpersonal Citation in Trouvère Music"

Studies of citation in trouvère monophony have focused on two kinds of shared material: contrafacts (where multiple texts exist for a single melody or vice-versa) and refrains (short, interpolated musico-poetic tags that appear across the repertoire). This paper examines a third kind of citation wherein an author uses musical phrases from an extant song, textually responds to that same song, and names the individual who wrote it.

I argue that these "dialogic quotations" were a common phenomenon within the *chanson d'amour* genre. Andrieu Contredit's *Bonne, belle, et avenans* and Maroie de Dergnau's *Mout m'abelist* are this paper's central case study. Andrieu's song, which is dedicated to Maroie, weaves melodic fragments of *Mout m'abelist* into its own melody. He addresses the same topics, mimics Maroie's textual phrasing in parallel stanzaic locations, and replicates her compositional strategies. My analysis demonstrates that *Bonne, belle, et avenans* is one example in a group of *chansons d'amours* that function as replies or responses.

Songs that are closely related through interpersonal citation and *not* through contrafaction or refrain use testify to the precision of community musical knowledge and the intentionality of trouvère's compositional processes, I argue. Responding to another musician is a deliberate display of courtly wit, an effort to craft meaning, and an opportunity for game-like humor. Quotations also inform practical concerns, as, for example, the poetic meter of any source material could indicate rhythm or emphasis in the resulting phrase, and locating and comparing quotations complicates our understanding of variant readings.

Joseph W. Mason (Cambridge University), "Articulating structure in the songs of Andrieu Contredit"

Existing theories of musical structure often describe musical sections using multiple criteria, such as the way that a section might be repeated, what its tonal functions are, and the connotations of a melody's gestures or topics. By contrast, existing studies of medieval vernacular monophony have rarely discussed musical structure in any terms other than repetition. The songs of the troubadours and trouvères, poet-composers in southern and northern France from 1100 to 1300, are generally described either as having *pedes-cum-cauda* structure (ABABX, which occurs in the majority of songs) or simply being through-composed.

This paper seeks to move beyond current repetition-based definitions of melodic structure in troubadour and trouvère song by examining how tonal and gestural aspects of a melody could articulate structure. The analysis focuses on two important moments in trouvère songs that are in *pedes-cum-cauda* (ABABX) form: the part of the melody immediately after the *pedes* (usually line 5) and the final part of the melody. As Switten (1985) notes, the start of the *cauda* may recall material from the *pedes* or may be a departure; the end of the *cauda* may function as a ‘kind of coda’. The paper will determine the musical features that contribute to a sense of ‘beginning’ or ‘ending’ in these melodic sections, focusing on the seventeen songs of Andrieu Contredit that are in *pedes-cum-cauda* form. Close readings of individual songs will show how Contredit played with listener expectations by manipulating such gestures of ‘beginning’ or ‘ending’ elsewhere in his songs.

Matthew P. Thomson (University College Dublin), “Understanding Trouvère Defaults: Tonal Space and Scribal Copying in the Songs of Gace Brulé”

Recent research on the analysis of trouvère song has begun, for the first time, statistically to set out repertorial norms for the treatment of musical elements including form, range, and tonal focus in these monophonic melodies. This has enabled scholars such as Elizabeth Eva Leach and Joseph W. Mason to provide nuanced and revelatory readings of the ways in which individual trouvères followed, played with, and transformed stylistic defaults for expressive effect.

As these scholars explore extensively, however, trouvère melodies are transmitted in manuscripts whose versions can vary widely, with scribes possessing significant creative agency. One productive avenue, explored in the recent work of Nicholas Bleisch, is to understand scribes’ variant copyings of melodies as being informed by their understanding of the norms of the repertory, providing a tantalising glimpse of how multiple musicians working within the same musical culture might parse or analyse a melody differently.

The two stages of this paper therefore consider the interaction between scribal acts of copying and norms of tonal space within a corpus of 72 *pedes-cum-cauda* melodies provided for songs attributed to the early trouvère Gace Brulé (d. after 1220). First, I establish the procedures by which the two sections of Gace’s songs, *pedes* and *cauda*, centre their melodies around particular pitches, distinguishing between common higher-level default procedures and less common lower-level defaults. Second, I examine songs whose tonal foci are established differently across manuscripts, arguing that such variation results from copying undertaken in concert with scribes’ understanding of repertorial norms.

7B: Musical Transcription and Arrangement

Ian Pace (City, University of London), “Michael Finnissy’s Verdi Transcriptions (1972-2005) and the ‘art of transcription’”

Michael Finnissy’s nearly three-hour cycle *Verdi Transcriptions* (1972-2005), comprising four books of 36 pieces, based upon each of Verdi’s operas (including multiple works where different versions exist of particular operas) and also the String Quartet and *Messa da Requiem*, is his second longest piano work and also his most comprehensive study in the art of transcription. Yet there has been little sustained analytical work on the cycle since the publication of Richard Toop’s ‘Four Facets of the New Complexity’ in 1988, which only considered a small part of the first of the four books.

In this paper, I consider the cycle through the lens of Ferruccio Busoni’s essay ‘The Value of Transcription’, a text to which Finnissy has alluded explicitly with reference to this work. I trace the changing relationships between the tonal materials and transcribed versions across the breadth of the cycle, demonstrating the ways in which these are employed to achieve large-scale coherence and dramatic momentum. I also consider the structural relationships between the four books, the use of particular melodic and other archetypes derived from close reading of Verdi’s music, and then situate the work within the history of wider operatic and other transcription for the piano, further identifying factors which distinguish it from Finnissy’s other works employing arrangement and transcription.

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”

The studies by Wilhelm Killmayer (1992) and Nicole Grimes (2023) convincingly demonstrate the unity underlying the emotional and formal discontinuity which emerges reading the score of Rihm's Klavierstück No. 6 (Bagatellen), a discontinuity which challenges the pianist to interpret radically opposed psychological states configured in disparate episodes. Killmayer provides a unifying reading of the piece by detecting some germinal materials, developed using the mechanism of prefiguration. Grimes traces a grounding agent in Klavierstück No. 6 in its literary and musical intertextuality, which refers mainly to the fragmentary nature of the self as a principle of artistic creation. Both scholars highlight how Klavierstück No. 6 hinges on Brahms' Intermezzo Op. 118 No. 6 as an aggregating element holding together the various episodes that constitute the piece.

What implications does the awareness of this unity centred on Brahms have from a performative point of view? My interpretation of Klavierstück No. 6 is practice-based and, starting from Killmayer's textual and Grimes' intertextual analysis, proposes a reading of the piece in the frame of a renewed Expressionism, manifestation of a fragmented subjectivity saturated with memory. Under the perspective of Rihm's dialogue with Brahms' Intermezzo Op. 118 No. 6, some performative observations will be derived, mainly concerning the recurrence of certain formulas and the problematic management of time and silence. The presentation will lead to a performance of Rihm's Klavierstück No. 6, with the aim to emphasise the aspects of this fascinating intertextual dialogue.

Bennett Hogg (Newcastle University), "Subthematicism and Embodied Knowledge: Late Beethoven Remembered/Re-embodied in Webern's Six Bagatelles for String Quartet"

Webern's *Six Bagatelles* were assembled from two separate, but connected sets, *Vier Stücke* (Op. 9 nos. II-V) of 1911 and *Drei Stücke mit Gesang* (Op. 9 nos. I and VI) from 1913. The *Gesang* setting of Webern's own poem on the death of his mother, "Schmerz immer blick nach oben" was not included when the two sets were combined into Op. 9. The omission of the song has obscured a fascinating feature of the pieces; their close connection to Beethoven's quartets Opp. 131, 132, and 135. "Schmerz immer", and Bagatelle I reference the exact pitch classes of the central section of the *Marcia funebre* for his mother from his *Six Pieces for Large Orchestra*, which in turn – and suggestively for a funeral march written by a cellist – is based on the "Muss es sein? Es muss sein!" motifs from Op. 135. The 'narrative' implications of this in this paper will build on Simon Obert's highly perceptive analysis (2012) of Op. 9. The other *Bagatelles* are infused with the two tetrachordal motifs, at identical pitch-classes and articulated with high salience, that were proposed several decades ago by Deryck Cooke as unifying figures in Beethoven's Opp. 131 and 132. Approaching the *Bagatelles* from Dunsby's formal concept of the "multi-piece" and Dahlhaus's "subthematicism" as applied to Beethoven, this paper will explore subterranean connections between Webern's Op. 9 and the late Beethoven quartets, connections which may have been as much physical as musicological Webern having played them regularly as an amateur cellist.

7C: Jazz, Improvisation & Emergent Form

Michael Sebulsky (University of Louisville), "Synchrony, Diachrony, and Emergent Form in Improvised Popular Music Performance"

Improvisation-centered popular music ("jamming") challenges the assumption that musical structure resides primarily in the studio recording (Temperley 2018; Nobile 2020). Pop-song formal models typically treat recordings as stable Urtexts whose telos guides interpretation (Covach 2009; Osborn 2013; de Clercq 2017; Doll 2017). Yet repeated live iterations of the same jamband song frequently produce divergent structural paths, raising a formal-ontological question: how can telos be theorized when a single song yields multiple, context-dependent trajectories (Nobile 2022)?

In this paper, I introduce an analytical typology describing how teleological organization emerges in improvisation-centered popular music, showing how synchrony (processes within individual performances) and diachrony (reshaped expectations across performance histories) generate evolving form. I define three diachronic processes through live-performance analysis: (1) Diachronic Recursion, exemplified by Phish's "Tweezer," where jams move beyond stable tonal centers and grooves, producing fluid, expectation-deferring trajectories characteristic of recombinant teleology (Fink 2005; Kaler 2023); (2) Diachronic Formalization, exemplified by Dave Matthews Band's "Two Step," where previous jams increasingly function as expected structural modules (Shelley 2021); and (3) Diachronic Episode, exemplified by Goose's "Arcadia," where improvisational expansions remain highly variable and resist stabilization across performances.

Together, synchrony and diachrony reveal improvisation as both resisting and generating teleological closure: individual performances defer closure while repeated iterations gradually produce new expectations. Telos in

improvised popular music emerges not from a fixed recording but from the ongoing interplay of performance, repetition, expectation, and listener experience.

Chris Stover (Griffith University), “George Russell’s ‘gap’: music theory’s ‘broken claim to connection’ to the Black radical tradition”

A sticking point for many who seek to understand Black American composer-theorist George Russell’s influential but dauntingly complex *Lydian Chromatic Concept of Tonal Organization* (LCCTO) is a conspicuous ‘gap’ in its underlying formal structure. Russell’s explanatory model begins with a seven-note ‘ladder’ of concatenated perfect fifths, e.g., starting on C: C–G–D–A–E–B–F#, which is easily recognisable as a 7-cycle ordering of the Lydian scale. Those fifths are crucial; for Russell, any tone’s functional identity is subsumed under the ‘tonal gravity’ of the tone a perfect fifth below, with important temporal and spatial implications. The Lydian scale is the LCCTO’s starting place, described as the ‘7-tone order’ of the latter, of which there are also 8-, 9-, 10-, 11-, and 12-tone orders. Between the 7- and 8-tone orders, however, a *gap* occurs; for esoteric reasons explained somewhat elliptically in the text, Russell skips a fifth (in this case C#) and proceeds to G#, then picking up with the ladder of fifths for the next few iterations. In this talk I will consider the gap between the 7- and 8-tone order as a productive space for radical Black expression, following recent work by what Fred Moten calls the ‘break’, Saidiya Hartman the ‘cut’, and Nathaniel Mackey ‘broken claims to connection’, as well as Russell’s own explanations via affinities with contemporaneous musical practice. Russell’s ‘gap’ in this reading breaks open the otherwise formalist precision of a closed system, inaugurating a spatial-temporal torsion for radical Black expression to operate.

Joao Martins (Chapman University), “Five pieces by performer-composer Egberto Gismonti”

This paper demonstrates, through in-depth analyses of five pieces by performer-composer Egberto Gismonti and of representative recordings of traditional genres, that recurring micro timing patterns function as identity markers for specific music genres. It further demonstrates that these identity markers can be transferred across instruments with different methods of sound production and that melodic, harmonic, and formal characteristics of music genres can undergo transformations without loss of micro timing-based identity markers.

Since specific micro timing phenomena help define the intrinsic identity of certain genres – even when the typical instrumentation and/or melodic and harmonic content of those genres is not present – we can develop an analysis of rhythm that incorporates a distinction between intrinsic and extrinsic micro timing features. Building on the work of Gerischer, Liebman, and Keil, this paper argues that it is the simultaneous presence and interaction of multiple elements – micro timing note onset distribution, specific rhythmic patterns, and note articulation – that generates the expected rhythmic landscape of the genre being performed. As such, this paper offers a distinction between two types of micro timing phenomena: Extrinsic Micro Timing (EMT) and Intrinsic Micro Timing (IMT). This paper therefore argues for a novel theory of rhythm as a collection of recurring micro timing patterns that function as identity markers for specific genres. This theory can be expanded from Brazilian music to other musics, enabling the development of a theory of rhythm as a global concept that encompasses varied rhythmic expressions around the world.

8A: Analysis in Focus: Perspectives, Process, Practice

Analysis serves as a vital framework for dialogue across the diverse ways we engage with music. Whether we are exploring the contextual position of a musical work, preparing a score for performance, or examining sound through perceptual, digital or technological means, analysis provides the fundamental conceptual tools that enable us to articulate our understanding and to communicate with each other about musical experience on multiple levels.

Through presenting multimodal and multidisciplinary perspectives, processes and practices of three analytical practitioners, this panel asks: What do we *do* when we do analysis? Each speaker will address the ways that analysis can function through case studies in French art-song, contemporary choral music, and electroacoustic music, revealing shared perspectives and divergent priorities that emerge from different relationships to musical materials and genres.

At the heart of analytical practice is a means of fostering conversation. It enables us to connect and talk to each other across disciplinary boundaries, to compare insights from differing vantage points, and build our collective understanding of how music is organised, performed, experienced, and explained. By examining analysis as process and practice, this session considers how analytical thinking shapes our engagement with musical architecture and form and how it creates productive spaces for exchange among musicians, scholars, and

educators working towards complimentary goals of understanding and communication. After all, everything is analysis, but analysis isn't *always* everything.

Clare Wilson (Dublin City University, “The Omnipresence of Analytical Practice: Collective Meaningmaking in French Art Song”

This paper reconceptualises analysis as the communicative foundation of French art song, expanding its definition beyond scholarly interpretation to encompass the essential musical practices through which composers, performers, listeners, and pedagogues collectively generate and transmit meaning. This framework, demonstrated through a musical case study, redefines analytical function, producing not only scholarly insight, but also performative interpretation, audience engagement, and pedagogical transfer.

Analytical activity permeates the entire ecosystem of a song. Composers analyse poetry, making text-music relationships audible through melodic contour, harmonic colour, and formal structure. Performers analyse continuously: rendering prosodic emphasis, shaping narrative progression and navigating vocal-pianistic dialogue. Listeners analyse in real-time, tracking text-music synthesis, following emotional trajectories, and decoding gestural meaning, while pedagogical practitioners analyse and distil knowledge. These analytical practices enable and shape communication through song.

Though analytical processes vary across roles, they share common mechanisms: pattern recognition, structural comparison, expectation and resolution, and meaning-making. For example, a singer identifying recurring melodic gestures may draw from identical comparative thinking as a scholar, but towards performative ends, then singer-pianist collaboration requires continuous mutual analysis: negotiating tempo, balancing textures, coordinating interpretation through shared structural understanding.

Recognising analysis as omnipresent democratises expertise. The francophone listener's linguistic function, the performer's embodied knowledge, the audience member's genre expectations, the pedagogue's educative decisions all constitute legitimate analytical understanding. Song meaning emerges through accumulated analytical activity by everyone engaging with this repertoire. Analysis isn't what we do *to* music. It is what we do *with* it to generate meaning: whether scholarly, performative, experiential, or pedagogical.

Kevin Boushel (DCU), “Analysis in Motion: The Role of the Choral Conductor as Analyst”

Much scholarly work in recent decades has examined the relationship between analysis and education, broadening our understanding of fostering engagement with analysis in educational settings. Beyond the classroom and the lecture hall, particularly in settings with amateur musicians and lay audiences, how can analysis inform our musicking, and how may we convey meaning to audiences with a firm analytical footing? This paper examines the role that a choral conductor can play in the democratisation of analytical understanding through conscious analytical practice in rehearsals and performances.

Adorno acknowledged the common goal of the performer and the analyst ‘to investigate the inner relationships of the work’ (1969). This shared responsibility bears significant importance in the case of the conductor, whose interpretive decisions inform the musical experience of the performers and the listeners, particularly when working with amateur singers with limited analytical experience. Such choirs often attract lay audiences, adding additional challenge and opportunity to transmitting analytical information in a manner that is accessible and engaging. The conductor of amateur ensembles mediates the roles of a performer, a pedagogue, a historian, and an analyst in their interactions with the music, the singers, and the listener. Through case studies of multi-modal structural and harmonic analysis of two choral works, this paper demonstrates the potential role of analysis in the choral rehearsal and performance, and the implications for the education of the next generation of amateur choral leaders.

Barbara Dignam (DCU), “Translation, Mediation, Interpretation: On the Process and Practice of Analysing Electroacoustic Music”

Since the publication of Pierre Schaeffer's seminal *Traité des objets musicaux* sixty years ago, composers, musicologists and pedagogues have sought to answer the question: How do we analyse electroacoustic music? With over eighty identifiable genres and categories, electroacoustic music presents particular analytical challenges: its materials often resist traditional notation-based approaches, its structures may be emergent rather than formally prescribed, and its meanings are frequently grounded in timbre, gesture and space. This necessitates an analytical practice that combines perceptual, technological, linguistic, semiotic and/or genetic perspectives (aside from historic and cultural considerations) in uncovering musical language and elucidating meaning.

Through a fixed media work case study, this paper presents the process and practice of analysing electroacoustic music as one of translation, mediation, and interpretation. Within this framework, the analyst acts as a mediator between composer and listener, translating a sonic language into a musicological and pedagogical one. Analysis is positioned not as description, but as an interpretative practice that renders the composer's artistic processes and aesthetic intentions accessible. Listening analysis is central to this, foregrounding cognitive and perceptual factors such as memory, expectation, patterning and embodied response that shape how listeners construct meaning and experience through interpreting sonic signifiers embedded in the musical text. To combat the inherently subjective nature of listening—influenced by listener experience and cultural knowledge—listening is supplemented with spectrographic and intertextual analyses to further illustrate musical and extra-musical cues that direct attention towards aural events, evoking characterisations, narratives and expressions in the listener's imagination, carrying meaning forward.

8B: Modernism & Postwar European Thought

Catherine Losada (University of Cincinnati), “Pierre Boulez’s Compositional Practice and the Influence of the Visual Arts”

Paul Klee’s influence on Boulez’s compositional development was both acknowledged and powerful: “I can only say for myself that I would not be what I am without his work and without his teaching” (Boulez 1987). Boulez described the nature of that influence in a monograph length study as well as essays and interviews that span the length of his career (Boulez 1985, 1989, 2008, 2014). Yet, Boulez’s descriptions, and those of subsequent scholars (Baumgartner 2008, Mosch 2020), tend to focus on abstract ideas and rarely explain how they manifest in his music.

In this paper, after briefly summarizing the context for Boulez’s engagement with Klee’s work, I will posit that the interaction between reflection and intuition is a central idea in all of Boulez’s writings on Klee. Invoking Boulez’s drafts of the essays he wrote on this topic, I will subsequently detail the specific concepts that he notes as crucial to this influence across various stages of his oeuvre, all of which constitute different representations of this broader interplay. Finally, drawing upon and extending previous work on this topic (Bosche 1997, Campbell 2010), I will note points of contact between these concepts and his musical techniques, showing how this perspective can help elucidate important aesthetic aspects of his works. Using *Répons* as a case study, I will illustrate how Boulez’s music reflects Paul Klee’s influence, unveiling both details of the musical technique and ways in which the interplay between technique and imagination operates in this work.

Michael Spitzer (University of Liverpool), “Caesura as Resonance: Form in Boulez’s *Pli selon pli*”

Music analysis of *Pli selon pli*, arguably Boulez’s *locus classicus*, overwhelmingly focuses on serial operations and compositional sketches (see Sudo 2020). By contrast, I venture some pragmatic observations from a listener’s perspective about the beginning and end of the work. Apart from the famous opening explosion featuring the 12-note ‘Don chord’, the music on page 1 of *Pli* has never been analysed as a potential *Grundgestalt*. Yet its sonic shape is compelling: the soprano’s 12-note melody traces a palindromic course from resonance to syntax and back to resonance through a *Klangfarbenmelodie* of interlocking pedals. I show that this shape achieves a model of coherent syntax that the whole work aspires to but does not achieve until the final movement, *Tombeau*, whose 13-minute ‘freak out’ sustains 12-note chords at fixed register through overlapping instrumental gestures. At its end, *Pli* achieves a formal continuity without resort to either voice or resonating instruments (now conspicuous by their absence).

After Adorno’s ‘*Vers une musique informelle*’, a Modernist *Formenlehre* would seem to be a contradiction in terms. Yet my analysis points to a more Vitalist conception of form (after Bergson, Deleuze, and Simonton) in terms of ‘becoming’. In this case, ‘becoming’, *pace* Schmalfeldt, means a trajectory *towards* syntax, albeit with the paradox that what emerges at the climax is Death. The analogy between the fade-out of resonance and death is suggested by Boulez’s own performance direction: of a chord to be held ‘*jusqu’à extinction*’.

Andrea Tinajero Perez (Ohio State University), “Unraveling the Choreomusical Movement in Baile Folklórico through Embodied Practice”

Mexican *sones* are genres that combine music, poetry, and dance with *zapateado* (percussive footwork) born out of the mixture of Indigenous, African, and European traditions (Brill 2010). While fields like anthropology, dance studies, and ethnomusicology have recognized the percussiveness of the dance (González 2004, Power-Sotomayor 2020, Paraíso 2007), the rhythmic intricacies of *zapateado* remain understudied. In recognition of *zapateado*’s contribution to musical texture in *sones*, this study reframes the dancing body as a

musical instrument and research modality. Drawing upon dance-music genres in African and Afro-diasporic traditions (Anku 2000, Butler, 2006, Simpson-Litke 2021), I analyze the steps as choreomusical motives shaped by timbre, accent, articulation, and rhythm by transcribing footwork and engaging in Practice-in-Research (PiR)—a kinesthetic modality in research where practice informs the analytical process and aims to answer scholarly inquiry (Kosstrin 2020).

Subgenres of *son* emerged throughout different regions of Mexico and are characterized by the *sesquialtera* hemiola, which alternates 3/4 and 6/8 time signatures (Brill 2010). I provide choreomusical transcriptions showing rhythmic patterns in *zapateado* and the parts of the body used to create timbral distinctions in *son calentano* and *son huapango*. I first embody the *zapateado* to then understand it musically through PiR. Transcriptions show steps as multi-measure units whose rhythms behave as loops (Butler 2006), where the entire pattern repeats. Furthermore, the dance and music articulate the *sesquialtera* hemiola in *son calentano*. By employing embodiment as methodology, my analysis shows the musical parameters in *zapateado*, supporting the study of dance as music in Mexican *sones*.

8C: Movement, Body, and Musical Time

Rebecca Moranis (CUNY Graduate Center), “Enacting Violence through Choreography-Orchestration Relationships in Stravinsky’s Sacrificial Dance”

The shattering climax of Igor Stravinsky’s *The Rite of Spring* is its final scene, the Sacrificial Dance, where the Chosen One, menaced by a crowd, violently dances herself to death to propitiate the sun god. While the music and choreography of the scene have been studied separately, there has been virtually no attention to the relationship between the orchestration and choreography. In this paper, I examine how three choreographies establish different choreography-orchestration relationships, articulating three narrative possibilities of the Chosen One’s response to her fate: 1) terror and submissiveness (Millicent Hodson and Kenneth Archer’s Nijinsky reconstruction, 1987), 2) madness (Pina Bausch, 1975), and 3) dominance and control (Martha Graham, 1984).

I build on previous work to uncover how continuous parameters in the music (timbre and orchestration) and dance (motion trajectories, expansion and contraction of the body) contribute to the scene’s form. I show that the portrayal of violence is strengthened by the interaction of the choreography and orchestration.

Sarah Isabel Grajales Tamayo (University of Music and Performing Arts, Vienna), “Rhythm and Meter as Expressive Tools in Stravinsky’s Ragtime Works”

Igor Stravinsky had a particular interest in jazz music, especially because of its different rhythmic episodes. Over approximately three decades, the composer included features associated with early subgenres of jazz such as Blues and Boogie-Woogie in his music. Among these influences, it was the predecessor of jazz, Ragtime, that caught Stravinsky’s attention at first for its novel syncopated rhythm. In his *Autobiography* (1962) he expressed his interest in “portraying” this genre and exploring its percussive possibilities. Between 1917 and 1919 Stravinsky composed three Rags for different formats and in different contexts: one was included in the theatrical piece *L’histoire du Soldat* (1917), one for instrumental ensemble—*Ragtime for Eleven Instruments* (1918), and one solo piece—*Piano Rag Music* (1919), all of which display characteristic features of Stravinsky’s rhythmic and meter language.

This paper seeks to explore how particular rhythmic and metric compositional practices of Igor Stravinsky are used to portray this genre. Through a comparative analysis of the three pieces, this study tries to determine how different rhythmic and metric elements were used to mimic characteristics of ragtime while simultaneously demonstrating how far the composer defamiliarized the prototypical features of the genre. Parameters of rhythm, meter, format and context are contrasted within the three pieces and the conventions of the genre to determine how rhythm and meter are used as expressive compositional tools.

Andrea Tinajero Perez (Ohio State University), “Unraveling the Choreomusical Motive in Baile Folklórico through Embodied Practice”

Mexican *sones* are genres that combine music, poetry, and dance with *zapateado* (percussive footwork) born out of the mixture of Indigenous, African, and European traditions (Brill 2010). While fields like anthropology, dance studies, and ethnomusicology have recognized the percussiveness of the dance (González 2004, Power-Sotomayor 2020, Paraíso 2007), the rhythmic intricacies of *zapateado* remain understudied. In recognition of *zapateado*’s contribution to musical texture in *sones*, this study reframes the dancing body as a musical instrument and research modality. Drawing upon dance-music genres in African and Afro-diasporic

traditions (Anku 2000, Butler, 2006, Simpson-Litke 2021), I analyze the steps as choreomusical motives shaped by timbre, accent, articulation, and rhythm by transcribing footwork and engaging in Practice-in-Research (PiR)—a kinesthetic modality in research where practice informs the analytical process and aims to answer scholarly inquiry (Kosstrin 2020).

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8D: Carrying that weight: from poise to thrust at the turn of the 19th century

Although they are often described as opposed to one another, musical form and musical expression are frequently intertwined. Focusing on music from the late 18th and early 19th centuries, this panel explores situations in which relatively mild formal markers are contrasted with sturdier ones. Engaging with concepts inspired by the New *Formenlehre*, the individual talks in this panel in turn compare works by selected composers that utilize an innovative layout; the cadential structure in different movements of a single opus; and formal junctures as they appear in edited and arranged versions of selected works vs. what is found in the original compositions. These comparisons highlight differences between features of formal structure that are asserted decisively and those presented more suggestively, in each case bearing significant expressive implications. Through such means, this panel underscores significant stylistic developments surrounding the interaction of musical narrative and form in works composed around the turn of the 19th century.

Olga Sanchez-Kisielewska (University of Chicago), “Formal and Expressive Explorations in Cyclic Finales by Wranitzky and Dussek”

Four string quartets by Paul Wranitzky—Op. 15 No. 3 (1791), Op. 30 Nos. 2, 3, and 5 (1794)—and a piano sonata by Jan Dussek—Op. 39 No. 1 (1799)—end with finales strikingly similar to each other yet remarkably unusual compared to standard practice. My comparative analysis of these works will address the evolving aesthetic demands of the finale and provide a case study for how form and expression interact in standardized ways.

These cyclic movements share a slow-fast-slow-fast design that requires constant re-evaluation on the part of the listener: (1) The opening suggests that an internal slow movement is underway. (2) A shift to a fast tempo signals an attacca transition to a finale that begins to unfold as a sonata or rondo. (3) The slow section returns in lieu of a development or couplet. (4) The fast tempo resumes to end the work. The finales also display resemblances in their expressive content: the slow sections ring with the solemnity of the hymn topic. When they return in cyclical fashion—the most striking feature of these movements—they fulfill the rhetorical function of increasing the gravitas of the finales.

I argue that, as a group, these experimental works constitute an “expressive genre” (Hatten 1994) that responds to the compositional need for alternatives to the classical, “relaxant” type of finale (Talbot 2001). I conclude offering two metaphoric interpretations of these cyclic returns: as memories from the past, and as musical analogies of Schiller’s account of human growth (1795).

L. Poundie Burstein, “Cadences and Narrative in Beethoven’s Piano Sonata Op. 10/3”

Classifying the cadential status of phrase endings is not merely a taxonomical matter, but one that can highlight a composition’s expression and drama. What is particularly important in this regard is how clearly or ambiguously cadential status is articulated, as well as the various features that either support or muddy the phrase-closural processes.

Taking as its starting point concepts and analytic strategies developed in William Caplin’s recent, landmark book on cadences, this study applies them to an analysis of Ludwig van Beethoven’s Piano Sonata, Op. 10/3, exploring how its cadences help shape a dramatic narrative that unfolds across the sonata’s movements. Although there are strong motivic connections among the movements of this sonata, their hermeneutic implications differ substantially. Furthermore, their contrasting treatment of cadences significantly contributes to the expressive narrative that unfolds across the movements. For instance, in its rugged opening movement, the

cadences are sharp and unambiguous. In contrast, in the lighter third movement, the phrase closure is repeatedly compromised, and in the indecisive-sounding finale, almost all the phrases conclude either without cadences or with cadences whose status is open to question.

As such, the different treatment of the cadences across this sonata contributes to what Bryon Almén describes as an ironic narrative involving “defeat of an order-imposing hierarchy by a transgression.” In addition to analyzing specific ways the phrase endings in this sonata contribute to this narrative, this study suggests other ways Caplin’s concepts of phrase closure can inform the expressive implications of music.

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

The rise of historical consciousness in the nineteenth century created a problem for the adaptation and transformation of formal practices. Composers, performers, and audiences encountered new works alongside repertory composed decades earlier, under different formal and aesthetic assumptions. New conceptions of form therefore developed not apart from the past but in dialogue with it, with canonical works potentially restricting the possibility to change. This paper asks how editorial practice mediated between the canon and changing practices.

Drawing on recent work on the relationship between technological advance and infrastructures, we propose that canonical works functioned as a cultural infrastructure. Like technological systems, they could not be replaced when newer practices made their limitations apparent; they had to be kept in use through adjustment. Nineteenth- and early twentieth-century editions and arrangements are considered here as forms of maintenance: not neutral transmission, nor corruption of earlier pieces, but practical work that allowed inherited scores to meet later expectations.

We focus on the double return of the tonic and principal material in sonata form. In the later eighteenth-century this moment became increasingly emphasized, acquiring the climactic force familiar from Beethoven. Earlier repertoires, however, often downplayed it, whether in terms of length, preparation or tonal stability.

Drawing on performance editions, arrangements, and figured-bass realizations, we trace interventions in nineteenth-century editions and arrangements of works by mid-eighteenth-century composers. Rather than viewing such interventions as philological corruptions, we argue that their anachronism highlights points at which eighteenth-century forms no longer corresponded fully with later assumptions about formal drama, climax, and return. Editorial interventions thus emerge as a means of preserving canonical repertoire by adapting it to an evolving conception of sonata-form narrative.

9A: Musical Time, Process, and Continuity

Jonathan Guez (University of Houston), “Composing Left and Right: Recapitulatory Elasticity as a First-Level Default”

In a 1988 article called ‘Mozart’s Haydn Quartets: Composing Up and Down Without Rules’, Esther Cavett-Dunsby asked a novel question: how might a composer of sonata recapitulations decide in which register to present a recapitulatory theme, relative to that of its expository presentation? Should a composer, that is, compose *up* or *down*? The question had gone unremarked upon by theorists both historical and current. As Cavett-Dunsby showed, however, though the practice is not so- to speak rule-based, there are nevertheless some stylistic ‘hallmarks’ that govern Mozart’s practice.

The current paper asks a similar question regarding sonata recapitulations’ horizontal axis. When composers approached making thematic alterations—which may shorten or lengthen recapitulatory passages, relative to their expository counterparts—did they compose *left* or *right*? On this question, too, the theorists have been largely silent, although many (Adorno, Ratner, Taruskin, Rosen, Smyth, Morgan, Hepokoski and Darcy) have addressed important aesthetic phenomena, e.g., symmetry, proportion, balance, and so on, that are impacted by a composer’s answer to it.

It turns out, however, that when they made more than one recapitulatory alteration, Austro-German composers in the late eighteenth and early nineteenth centuries overwhelmingly preferred to make them in both directions—that is, left *and* right. For them, that is, the sonata recapitulation was elastic. Through analysis of

works by Haydn, Mozart, Beethoven, Schubert, and others, I show that such left-right elasticity is sufficiently statistically prevalent to be seen as a first-level default.

Sam Flynn (University of Leeds), “Polyrhythm in Funk and Disco: A Taxonomy of Rhythmic Texture”

Kofi Agawu defines polyrhythm as a musical texture that features two or more different rhythmic patterns simultaneously (Agawu 2016). The most familiar forms of polyrhythm are polymetre (three over two: e.g. triplet minims in 2/2) and cross-rhythm (three *across* two: e.g. dotted crotchets in 2/2) (London 2012). However, polymetre and cross-rhythm do not account for influential examples of funk and disco, such as James Brown’s ‘Cold Sweat’ (1967) or the Bee Gees ‘Stayin’ Alive’ (1977), despite the fact that funk and disco are routinely described as polyrhythmic (e.g. Brackett 2024). Polyrhythm remains ill-defined in the popular music context.

This paper presents an original definition of polyrhythm as part of a taxonomy of rhythmic texture – based on an analysis of *Billboard* hits by James Brown and the Bee Gees. The taxonomy is based on three original distinctions. First, I distinguish between two types of rhythmic pattern: beat-level patterns (e.g. a walking bassline is one beat long) and bar-level patterns (e.g. a 3+3+2 *tresillo* is one bar long). Second, I distinguish between two types of rhythmic texture: ‘monorhythm’ (based on beat-level patterns) and polyrhythm (based on bar-level patterns). Third, I define a rhythmic paradigm as a combination of a song’s rhythmic subdivisions and its rhythmic texture – e.g. semiquaver polyrhythm characterises funk and disco.

This definition of polyrhythm and the taxonomy of rhythmic texture represent a significant original contribution to the analysis of rhythm in popular music. This could be fruitfully applied to other genres such as EDM, hip hop and jazz fusion.

Yiqing She (Shanghai Conservatory of Music), “YinYang Temporalities in Per Nørgård’s *I Ching* (1982) and Deqing Wen’s *Concavity and Convexity* (2020)”

Yin–Yang(阴阳), a traditional Chinese cosmological model, is foundational to Chinese culture. It is inherently dynamic and cyclical, intelligible only through time; its mode of thinking is deeply embedded in Chinese conceptions of time and embodiment. This study begins from the premise that musical temporality arises from the interaction of linear and non-linear principles in varying degrees and forms (Jonathan Kramer, 1988). It extends this framework by applying the Chinese dialectical model of Yin–Yang—a dichotomy that entails non-exclusive complementarity—to analyze two percussion works inspired by Yin–Yang cosmology.

Danish composer Per Nørgård’s *I Ching* (1982) embodies a conception of “time as times,” constructing multiple temporalities through the infinity series, combined with wave techniques and irregular phrase repetition, thereby generating layered and cyclical temporal processes. Chinese composer Deqing Wen’s *Concavity and Convexity* (2020) employs constant durational values and the complementary interplay of concave and convex elements; its three-part texture, derived from the *Luo Shu*(洛书) numerical sequence informed by Yin–Yang thought, articulates superimposed and interdependent temporalities. The study further argues that timelessness may arise not only from sensory absence or overload, but also from a dynamic balance achieved through transformations among sounds and between sound and human. Four dimensions are proposed: the composer’s conception of time, compositional strategies, the performer’s embodied enactment, and the analyst’s interpretation.

Andrew Pau (Oberlin College & Conservatory), “Expanded Continuations in Belle Époque Instrumental Music”

This presentation uses the framework of the new *Formenlehre* (Caplin 1998 and 2024) to examine expanded phrase forms in instrumental music from the French Belle Époque (1871–1914), focusing on the ways in which French composers expanded continuation and cadential functions in sentences and hybrid phrases.

The first part of the presentation examines the piano music of Gabriel Fauré. In works like the Second Barcarolle (1885), Fauré juxtaposes regular eight-measure phrases with expanded versions of the same material. In addition to prolonging the temporal span of phrases, these expanded continuations open up registral space by using sequences and linear passages that adapt conventional schemata discussed in Gjerdingen (2021) and Rabinovitch (2023). In later works such as the Fourth Impromptu (1906), by contrast, Fauré’s phrases achieve a greatly expanded continuation function at the expense of a greatly diminished cadential function, to the point where they can be described as “contracadential,” following Huron’s (2006) description of Wagner.

The second part of the presentation examines how expanded continuations are used to delineate formal sections in sonata-form works by Cécile Chaminade, César Franck, and Maurice Ravel. Recent theoretical scholarship on *fin de siècle* French music has focused mostly on harmony rather than form. If harmonic studies shed light on *what* happens in this music, formal studies can tell us *where* interesting things happen. In examining the characteristic use of expanded continuations in instrumental music from the Belle Époque, I aim to open a new angle of analytical inquiry into these inexhaustibly fascinating pieces.

9B: New Analytical Perspectives on Nineteenth Century Music

Ivan Penev (Independent), Syncretically Informed Interpretation of Franz Liszt's *Après une Lecture du Dante*

Our contemporary artistic environment is markedly dominated by pluralistic and often competing strategies for forming an interpretative vision. These may often crystallise into relatively unidirectional frameworks, giving rise to historically or analytically informed performances, each privileging a given mode of awareness as the primary determinant of interpretative plan. Serving as a counterweight to such methodological singularity and using Franz Liszt's *Après une Lecture du Dante: Fantasia quasi Sonata* as a case study, my lecture-recital proposes and demonstrates what I term a syncretically informed interpretation, conceived as a fusion of three interdependent modes of musical awareness: dialectical, structural, and stylistic.

Drawing on Janet Schmalfeldt's work on musical processuality, my dialectical awareness invites a bilateral perception of the piece, heard both holistically and progressively. I employ John Rink's model of the 'intensity curve' as a performative-analytical tool to illuminate the composition's intrinsic narrativity and goal-directed impulse. Structural awareness highlights large-scale anchor points which function as reference markers of formal directionality and rhetorical emphasis. Stylistic awareness addresses the selective application of Romantic performative habits, derived from the work of Kenneth Hamilton and of Gerrard Carter and Martin Adler.

Treating the accumulated findings as available resources within a personalised and flexible interpretative framework, the main contribution of my syncretically informed interpretation is what I view as a continually evolving performance – one situated at the intersection of proactive reflection and interdisciplinary research.

Rajan Lal (Cambridge University), Theorising WholeTone[e]-ality: A Different Approach to Alma MahlerWerfel?

This paper offers a disciplinarily omnivorous analysis of Alma Mahler-Werfel's most harmonically adventurous published song: 'Woodland Rapture' (1915). I first suggest two manners of hearing this piece: (1) a pantriadic-chromatic framework formulated by ic3-/ic6-based chord-substitution, uniting Kenneth Smith's theory of 'Neofunction' with some basic tonal-energetic mapping; and (2) a post-Schenkerian/Lewinian hybrid position that foregrounds the role of the whole-tone collection and several related set-classes, which are projected through the piece to multiple 'structural levels'. These two manners of hearing are regarded non-mutually exclusive.

With the song's sonic fabric thoroughly explicated, I then turn toward the disciplinary ramifications of *multi-faceted close reading*, my so-called 'Different Approach'. There are two major currents in Mahler-Werfel analytic scholarship: The first examines her works only by comparative reference to those of her first husband, Gustav, and the Second Viennese coterie (Schoenberg-Berg-Webern-Zemlinsky); the second, all the while admirably taking her 'at her work' (Scott 2021), often sexualises her characteristic practices – as 'muse', 'femme fatale', etc., a sort of parallel scholarly reception history to the well-known biographical 'Alma Problem' (cf. Newman 2022). With reference to Schoenberg's *Harmonielehre* (1911 et al.) and the broader Second Viennese attitude toward whole-tone materials, I suggest that 'Woodland Rapture' offers an exceptionally tight site of integration between late-Romantic tonality and the whole-tone scale as a compositional resource. Thus Mahler-Werfel, at her best, is pitched herein as a particular innovator, a music-analytical shadow-side to the Second Viennese 'Path to the New Music' that employed whole-tone material thoroughly only by way of 'sets'.

Johanna Kulke (Lucerne University of Applied sciences and Arts), "Emilie Mayer's Symphonic Language: Analytical Perspectives and Contextual Positioning within Nineteenth-Century Music"

Our knowledge of fourteenth-century music-making rests on fragmentary evidence, leaving the practices of composition, rehearsal, and performance largely out of reach. The *solus tenor*—a single voice formed by

conflating the tenor and contratenor of a four-voice composition and reducing the texture to three parts—offers a rare analytical entry point into these processes. Often notated alongside the full four-part texture it replaces, the *solus tenor* raises questions about its function as a compositional tool, rehearsal aid, or solution for reduced performance.

Despite appearing across multiple genres and regions, scholarship on the *solus tenor* has been shaped by the dominance of surviving French examples. Examined in depth only by Bent (1981), who aptly demonstrated its integral role in the compositional process, the phenomenon remains underexplored with regard to its early history and broader geographical dissemination.

This paper, for the first time, considers the *solus tenor* through the lens of its Insular transmission, analysing two fourteenth-century compositions in sources of English provenance that have—or appear to have had—a *solus tenor*. First, I examine the earliest known notated *solus tenor*, found in an English motet from around 1320, pointing to early experimentation with voice substitution in England. Second, I discuss a fragmentary and hitherto unedited late fourteenth-century Insular Gloria setting, considered alongside Continental counterparts.

In sum, by representing different genres and chronological contexts, these case studies expand the analytical and historical map of the *solus tenor* to clarify its role in musical practice.

9C: Popular Music & Vocal Expression

Jack Etchegary (University of British Columbia) “Form on the Run: Recontextualising Song Forms in the Music of Paul McCartney”

As a member of The Beatles, Paul McCartney found a mentor in producer George Martin, developing skills in accompaniment, arranging and orchestration which he began to take advantage of in his songwriting (McIntyre 2021, 199). His songcraft developed, and with this development emerged an increased complexity in his song structures. In this paper, I argue that this formal complexity is found in the 1973 track ‘Band On The Run’ and can be understood as complementary to the song’s lyric narrative when analysed within a specific context. I outline common theorised forms found within popular music to provide a basis by which to subject McCartney’s music to formal recontextualisation. I recontextualise formal functions in McCartney’s song ‘Jet’ by providing an analysis informed by Drew Nobile’s (2011, 2022) and John Covach’s (2005) writings on formal tendencies in music by The Beatles. I offer this analysis of ‘Jet’ to provide an example whereby more conventional popular music forms favoured by the Beatles may be applied before shifting the focus onto ‘Band On The Run’, where these forms become more difficult to identify. I introduce the theoretical framework of breakthrough (Buhler 1996) as a viable tool to make sense of the formal unconventionality found in ‘Band On The Run’. My objective in exploring McCartney’s song structures is not only to illustrate how his music may resist popular music formal conventions, but also to promote modes of formal analysis that favour unconventionality and may be applied to popular music analysis on a broader level.

Bláithín Duggan (Dublin City University), “Sounding Supreme: Paralanguage and Vocal Expression in ‘Where did our love go’”

Sounding Supreme: Paralanguage and Vocal Expression in ‘Where did our love go’ (1964) examines vocalisms through the topic of paralanguage – nonverbal characteristics of speech that alter meaning and convey emotion. By combining qualitative and quantitative approaches in music theory, digital analysis, linguistics, and sound studies, this paper analyses vocalisms using spectral charts and sheet music. The interdisciplinary methodology, which connects sound to motion and examines music as a process (‘musicking’, Small 1998), will convey crucial nuances of voice that are often omitted by sheet music transcriptions alone.

Taking The Supremes’ 1964 hit song ‘Where did our love go’ as a case study, this paper not only examines vocalisms, it addresses critically understudied and marginalized performers in 1960s Detroit (The Supremes) and looks at performance practices that have been traditionally gendered in Western society (Watson 2025). While the lyrics of ‘Where did our love go’ are relatively simplistic, this paper will argue that it is not what, but *how* a lyric is said or sung that contributes to identity construction in performance (Auslander 2023, Eckert 2018, Moore 2012, Gumperz 2001). I argue that crucial voice qualities, which give rise to expressive tropes, are temporarily embodied by performers to convey states of mind and nuances of character (Goffman 1981). The analytical data, informed by third-wave variationist linguistics (Eckert 2018) and expectation theory (Meyer 1956), give rise to an understanding of paralinguistic personae in popular song.

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”

At EdMAC 2024, I proposed a new method for understanding melodic range as a compositional parameter in popular music. Drawing on ancient and early modern music theory, I argued that the concept of modal ‘ambitus’ offers striking insight into tonal organisation in recent musical repertoires, with most melodies using either their tonic or dominant note as the highest or lowest of their range (often as both). I demonstrated the prevalence of such ‘well-formed ambitus’ through statistical analysis of a large corpus that took samples from many different genres, suggesting how this analytical method could shed new light on the structural and expressive qualities of recent popular repertoire.

Few norms are absolutes, however, and a minority of songs in that corpus exhibited ill-formed ambitus (ranging to and from some note that was neither their tonic nor dominant). This paper explores that subset, supplemented by other songs that I have more recently discovered evince ill-formed ambitus, and seeks to identify other features that the songs share, and which may explain their ranges’ abnormality. I elucidate a tendency for songs to range to and/or from the tonic or dominant of their relative, with particularly high incidence of this phenomenon in songs that use the Aeolian mode (A-natural-minor songs that range from C to C, for example). And I argue that ambitus can clarify tonal ambiguity in popular styles (especially those that use chord loops), coordinating with features like metric accent to add great nuance and subtlety to the repertoire’s communication of tonal centre.

9D: ROUNDTABLE DISCUSSION: Symphonic Form in “Young Poland”

The first decade of the twentieth century was a relatively prolific period for symphonic composition in Poland. Composers associated with the ‘Young Poland’ (*Młoda Polska*) artistic movement, under the tutelage of Zygmunt Noskowski – most notably Mieczysław Karłowicz, Grzegorz Fitelberg, and Karol Szymanowski – produced a diverse corpus of symphonic works that reflect their position at the intersection of late Romanticism and early Modernism, and between Austro-Germanic and Russian spheres of aesthetic influence.

This roundtable discussion considers approaches to the formal analysis of these ‘Young Poland’ symphonies, situating Polish symphonic writing during this period within a broader European aesthetic context. Rather than analysing early-modernist symphonic form solely according to Austro-German models, the session foregrounds Polish symphonies as analytically productive case studies, attending in particular to the cultural, political, and stylistic conditions of their composition and reception. This discussion will interrogate the ways in which Polish symphonic form was shaped by international exchange, nationalism, and pedagogy.

Each participant will present a short case-study paper followed by collective discussion. The first contribution outlines the aesthetic and institutional landscape for composition in late nineteenth-century Poland. The second examines Karłowicz’s ‘Rebirth’ Symphony, focusing on the emergence of national approaches to large-scale formal strategy. The third offers a formal analysis of Fitelberg’s Symphony in E minor, exploring the work’s construction through the lens of lyric teleology. The final contribution analyses Szymanowski’s Second Symphony, considering the extent to which its formal procedures align with Germanic symphonic traditions or articulate alternative national or transnational approaches.

Daniel Elphick (Royal Holloway), “The landscape for music composition in late nineteenth-century Poland”

Poland in the late nineteenth century was in large part dominated by the Russian Empire. Musical institutions in major centres such as Warsaw and Kraków were, however, thriving, and in particular the movement grouped together as the ‘Młoda Polska’. In Music, this label was affixed especially to the pupils of Zygmunt Noskowski in Warsaw. Noskowski had his own concepts about Polish-ness in music, but his own music betrays a wider set of influences, not least from his own time studying in Berlin. This introduction sets out the broader trends for composition in this period and examines the cultural influences of the Młoda Polska movement, including Germanic, Russian, and French, and concludes with a short case study from Noskowski’s Third Symphony (1903).

Oliver Ryczki (Durham University), “Functional (Dis)illusion and Rebirth? Rethinking Symphonic Breakthrough in Mieczysław Karłowicz’s ‘Rebirth’ Symphony”

Mieczysław Karłowicz's musical output is typically associated with aesthetics of Dionysian pessimism, nihilism, and decadence (Downes 2010). This appraisal of Karłowicz's identity, however, omits the more pressing affect of his music: emotional catharsis (Polony 2017). For instance, his *Rebirth* Symphony in E minor (1902) emblematically interlaces musical ideas of cynicism and optimism through the use of formal functions as allegorical devices. This paper proposes that Karłowicz's *Rebirth* Symphony immerses 'pessimistic' frameworks within the work's 'disillusioned' articulation of theme, harmony, and cadence, only for these to be cathartically 'reborn' via major-mode breakthrough in the fourth movement. By coalescing such fatalist expression with idealist abstraction, Karłowicz's artistic sentiment may be connected with Poland's well-nigh forlorn hope for independence and freedom in the *fin de siècle* (Keym 2009). After more than a century of colonial occupation and failed insurrections, Poland's experiences of nationalism, and musical expressions therein, underwent significant transformation or 'rebirth'.

Emma Soldaat (Hebrew University of Jerusalem), Fitelberg's Symphony no. 1 and late-Romantic Lyric Teleology

Grzegorz Fitelberg's Symphony in E minor (1904) engages with many formal processes which characterize late-Romantic Slavic symphonies, including block composition, modal harmony, and folk-like lyrical themes which are subjected to continuous repetition, variation, and expansion (Taylor 2015). These techniques run counter to the predominant Austro-German models of sonata form as a dynamic, goal-directed process, and have traditionally been regarded with a high degree of skepticism (Mak 2006, Auerbach 2013). I argue that these techniques can be understood as part of a tradition which, paralleling Schubert, engages with lyric teleology (Hyland 2023) as a primary formal principle. The first movement presents each of its themes as a series of variations, which return to the original idea in their closing sections, creating large-scale lyric forms built on paratactic repetition. Yet these variations also contribute to a long-range teleology when the inner variants return to play key roles in transitions and the development.

Michael Mitchell (Durham University), Sonata Form in Szymanowski's 'Germanic' Second Symphony

Karol Szymanowski's Second Symphony (1909) is often assigned to his so-called 'German period' (Cadrin & Downes 2015). This label is based largely on gestural and orchestrational affinities with Richard Strauss and contrapuntal technique akin to Max Reger, yet it is rarely tested in terms of formal practice. Focusing on the symphony's sonata form first movement, this paper argues that its formal strategy shows a radical deviation from contemporaneous Austro-German models and therefore complicates the national designation that it receives. I examine how thematic underdetermination, rotational ambiguity, and verbatim reprise of developmental material destabilise even the most fundamental assumptions about how a sonata form operates. This work performs a *sui generis* critique of sonata form itself, and in so doing, participates in a broader European early-modernist critique of traditional form (Hepokoski 1995), rather than adhering to any single national tradition.

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Thursday 16 July 2026
SMA Formal Theory Study Group, Trinity Long Room Hub

The FTSG's study day will feature an analytical roundtable on Balakirev's First Symphony alongside workshops by the keynote speakers, Dr Anne Hyland and Professor William Caplin. The schedule is as follows:

- 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.
- 1.30: Close

Full details, particularly registration for the workshops, can be found [here](#).

Please direct any questions to ftsg@sma.ac.uk

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