Monday, September 7

8:30 — **Reception and registration**
Concert Hall 2

9:30 — **Conference Opening**
Concert Hall 2

10:30 — **Plenary Session**
Keynote Presentation
Richard Cohn
Concert Hall 2

11:30 — **Coffee Break**
Canteen / Patio (ESMUC)

12:00

Session 1	Session 2	Session 3	Session 4	Session 5	Session 6
Analytical Concepts and Methodologies -1	Musical Systems and Relationships -1	Performance, Perception, and Embodiment -1	Historical and Stylistic Perspectives -1	Meaning, Context, and Interpretation -1	Creative Practice and Analytical Reflection -1
Concert Hall 4	*Hall 5*	*Orchestra room*	*Choir room*	*346-347 room*	*Library*
From Partimento to Piano Pedagogy: The Persistence of Galant Schemata in Early 19th-Century Methods *Casali Alessandro*	Scales within scales: Revealing diatonic properties in symmetric non-octave-repeating scales *Crowley Emmet / Gómez Martín Francisco*	Mistaking "Mistakes": Embracing Errors As They Are *Barolsky Daniel*	Musical Modernism, Nationalism, and the Sound of State Power in Japan and China (1930s–1980s) *Cheong wai-Ling / Tomoko Yasukawa*	Mediating Aesthetics and Composition: Vincent d'Indy's Concept of the Creative Process *Rovenko Elena*	Handel's Reflection in Hindemith's Concerto for Orchestra Op.38: Reassessing Legacy *Rakochi Vadym*
Stylistic Composition and Analysis: Applying Gjerdingen's Schema Theory in Pedagogy and Historically Informed Practice. Composing a Minuet with Schema-Lego Bricks *Zamorano Martin*	Non-Geometric Properties of Harmonic Progression *Khannanov Ildar*	Danseuses de Delphes: exploring a choreographic and ritual performance style *Bordin Anna Maria / Tarallo Antonio / Manzi Giancarlo*	Tonnetz, the Seventh Harmonic, and Speculative Music Theory in Early Twentieth-Century Iberia *Cortez Tiago*	Transvalued Time: Mythic Temporality as Hermeneutic Paradigm in Ljubica Marić's Archaia I–II *Stanojević Milena*	An Integral Analysis of Wayne Shorter's "Lester Left Town" *Bleij Barbara*
Rethinking the teaching of music analysis from a competency-based approach *Ramos Chincho Marina*	Some Considerations on Harmonic Aspects of Riezler's Urmotiv in Beethoven's Missa Solemnis *Prats Perez Àlex*	Relating extramusical elements to performance style: A comprehensive study using sound analysis and participant self-reports *Héroux Isabelle / Bisesi Erica*	Recasting the Return: Editorial Interventions and the Beethovenization on Haydn and Mozart's Sonata Forms *Friedel Ronnie / Greenberg Yoel*	"Glory on the Ground": Cyclic Variation and the Dirge in Cardiacs' "Pet Fezant" *Clement Brett*	Imperfect and Palliative Piano Minimalism of Hania Rani *Drozzina Sasha*

13:30 — **Lunch time**

15:30

Session 7	Session 8	Session 9	Session 10	Session 11	Session 12
Analytical Concepts and Methodologies -2	Musical Systems and Relationships -2	Performance, Perception, and Embodiment -2	Historical and Stylistic Perspectives -2	Meaning, Context, and Interpretation -2	Creative Practice and Analytical Reflection -2
Hall 5	*Choir room*	*346-347 room*	*Orchestra room*	*Library*	*Concert Hall 4*
Computer-Aided Orchestration Strategies for using Timbre as a Vector of Form in Triptyque du cri and Unplugged *Garcia Vitoria Marc*	Group Theory from Anatol Vieru's Book of Modes to Vuza Rhythmic Canons *Szucs-Blanaru Amalia*	Depth and Polymetric Perception *Wilkinson Jacob*	Integrating Grounded Theory into the Music-Analytical Workflow *Stark Jonathan*	Divertimento as Modernist Critique: Genre Subversion in Dušan Radić's Work *Ilisevic Tijana*	Anthony Braxton's Ghost Trance Music as Meta-tradition *Bauer Amy*
Timbre, Perception, and Musical Form in Tan Dun's Water Concerto (1998) *Wang Anqi*	Opening strategies and galant schematas in Mozart's string quartets *Boulan Muriel*	Disentangling Polyphonic Temporalities: Stream Formation, Interaction, and Evolution in Arvo Pärt's Swansong *Casti Laura*	Late generic harmony: a snapshot of Liszt's harmonic style in 1872 *Loya Shay*	Music and visual imagery in Stanley Kubrick's film "2001: Space Odyssey": structural counterpoint and philosophical perspectives *Djishkariani Christina*	Performative Perception of Form in an Imaginary Choreography: Motions // Der doppelte Blick by Isabel Mundry *Pinkas Michael*
Conceptualizing Timbre: An Epistemological Inquiry into the Mid-1970s North American Theory and Analysis *Hérold Nathalie*	The Use of Schemata in Nineteenth-Century Musical Composition: Dubbio, a Case Study in Chromatic Harmony *Santacecilia David*	The Paratextuality of Relational Music and its Mode of Reception *Kondraciuk Daria*	The piano works of J.D. Bomtempo: chromatic procedures that anticipate the Romantic style *Sauerbronn De Barros Guilherme*	Semantic spaces as the source of progressive moral character in Mozart's concertos for piano and orchestra *Heimonen Panu*	Polystylism and the Poetics of Journey in the Orchestral Works of Isidora Žebeljan *Miladinovic Prica Ivana*

17:00 — **Poster Session**
Lobby (ESMUC)

Cambiata (Counterpoint And MusicXML By Instructing AI Through APIs): Generating Species Counterpoint with Large Language Models *Basso Pierre / Pond Liam*	Bossa No(vas) sin Samba: A Comparative Paradigm of Rhythmic Syntax and Harmonic Rhythm *Buffardi Leonardo*	Towards structurally interpretable deep neural networks in music: evidence of self-supervised emergence of basic harmonic structure *Cecchetti Gabriele / Dean Roger*	Functional Cycles in the Teaching of Harmonic Analysis *Gantchoula Philippe*	The formal dilemma in Galina Ustvolskaya's Sonata for violin and piano *Gidali Nathália / Lopes Da Cunha Moreira Adriana*	HARMA HUB: European Landscape and Tools for Music Theory Faculties *Gioveni Salvatore*
From Score to Sound: Critical Listening as a Higher-Order Cognitive Skill in Music Performance Education *Gorbe Laura*	Rhythmic and Metric Innovation in Stravinsky: Expressive and Representational Perspectives *Grajales Tamayo Sara Isabel*	Changes in recent history of German music theory *Groß Christian*	Sonata Theory, rotational principle, and Schubert's mature sonata form: the case study from the 'Great' Symphony, D. 944/i. *Kato Koichi*	Crossing Boundaries between Musical Dictation and Music Transcription *Krog Leon*	Macroform in the musical Album: Articulations and sonic-musical processes in three albums by Los Yetis *Manco Juan David*
Musico Pratico: translation, digital evaluation and critical reception of Pietro Pontio's dialogues *Menke Johannes / Moss Fabian / Capecchi Giulia / Rotem Elam / Collarile Luigi / Nagel Adrian / Roeder Torsten*	A Harmonic Dualism Model for Diatonic Sets and temperaments from Lewin's Formal Theory *Gianluca Dai Prà*	The Structuring Perception and Listening Processes in Electroacoustic Composition: the Barrett case *Sargenti Simonetta / Maschio Francesco / Farnè Matteo / Piccoli Dario*	François Couperin's La Voluptueuse: Different Registral Top Lines and their Analytic Effects *Slottow Stephen*	Greek Philosophy and Arabic Transmission in Occidental Musica *Spangenberg Friederike*	Tracing Lyrical Change in Mandopop (2000–2020): Gender and Meaning *Yin Zi Hang*

18:00 — **Coffee Break**
Canteen / Patio (ESMUC)

18:30

Session 13	Session 14	Session 15	Session 16	Session 17	Session 18
Analytical Concepts and Methodologies -3	Musical Systems and Relationships -3	Performance, Perception, and Embodiment -3	Historical and Stylistic Perspectives -3	Meaning, Context, and Interpretation -3	Creative Practice and Analytical Reflection -3
Orchestra room	*346-347 room*	*Choir room*	*Library*	*Concert Hall 4*	*Hall 5*
Moving Beyond Visual–Textual Centrality: An Epistemological Inquiry into the Redistribution of Analytical Authority *Zou Yan*	Liszt's Tasso and the Horizons of Expectation of the Symphonic Poem: A Genetic Analysis *Oliveira Isis Biazioli De*	Musical structure : an interdisciplinary notion and its significance for music analysis *Levé Florence / Chouvel Jean-Marc / Hérold Nathalie / Bimbot Frédéric / Giraud Mathieu / Marchand Sylvain / Calandra Joséphine / Daraignes Thibault / Guillot Gérald / Leguy Emmanuel / Teytaut Yann*	Affinity and species inversion in Guido d'Arezzo's Micrologus *Filaber Adam Francis*	From Chaos to Form: Deleuzian Ontologies of Musical Individuation *Zatkalik Milos*	Transformational Pathways in Jazz-Flamenco Improvisation: Andrés Barrios *García Rosa María*
Music as Experienced Structure: Felt Temporality and Musical Coherence *Kallis Vasilis*	Rhythm and the Balance of Motions in Kurth and Bach *Reef John*	Retrospective Musical Syntax: A Revision-Based Framework for Classical Form *Catalano Matteo*	Music in the thought of Tomás Vicente Tosca (1651 - 1723) *Martínez Hernández Miguel*	Genealogy of Sibelius's Musical Topics: Approaching Historical Meaning through Music Analysis *Kivistö Janne*	Small Towns & Big Sounds: Italian Styles in Global Jazz *Gucwa Sam*
Visualizing Interval Transformations in the Music of J.S. Bach *Belcher Owen*	Stitching the Seams: Internal-Ternary Form as Compensatory Transition Strategy in Tchaikovsky's Symphonies *Feng Tian-Yan*	The Contribution of Music Analysis to Cognitive Research: A Case Study of Vocal Uncanniness *Silva Lígia / Martins José / Phillips Michelle*	Exploring the relationship between research in music analysis and UK-based funding organisations: 2005-2025 *Donn Rebekah / Pace Ian*	Hermeneutics of Harmony in Wagner's Götterdämmerung: Decoding the "Tarnhelm" and the "Ring" in Act I *Aleksić Marko*	A Model of Pitch-retention in Extended Harmony, or Drunk on Thundercat's Common Tones *Worth Richard / Smith Kenneth*

20:30 — **Concert**
Concert Hall 2

Tuesday, September 8

9:00 — **Reception**
(Esmuc)

9:30

Session 19	Session 20	Session 21	Session 22	Session 23	Session 24
Analytical Concepts and Methodologies -4	Musical Systems and Relationships -4	Performance, Perception, and Embodiment -4	Historical and Stylistic Perspectives -4	Meaning, Context, and Interpretation -4	Creative Practice and Analytical Reflection -4
Choir room	*346-347 room*	*Library*	*Concert Hall 4*	*Hall 5*	*Orchestra room*
The Tonnetz Pole Transformation *Wedler Sebastian*	Audio-Based Analysis of Form and Texture in Bedrossian's Epigram II *De Paiva Santana Charles*	Aural awareness and the paradigms of musical listening *Costa Jorge*	Analyzing musical examples: The case of Beethoven's op. 2, No. 1 in the history of Formenlehre *Mathes Oliver*	Listening to the Haunted City: Tango and the Spectral Geographies of Buenos Aires *Saenz Juan Patricio*	From Fractals to Postludes: Analyzing Compositional Practices in the Recent Orchestral Works of Marko Nikodijević *Medić Ivana*
Toward a Lachenmannian Timbral Phenomenology in the Music of Lachenmann, Saunders, and Iannotta *Bernstein Zachary*	Franz Joseph Haydn – Made in England ! When organological characteristics influence the formal design of the work *Lambert Michel*	Negotiated Musical Agency and Individual Identity in Carlos Paredes's Recorded Guitar–Voice Collaborations *Moura Nádia*	From Naples to Paris, the reception of Neapolitan Partimento in music theory teaching at the Paris Conservatoire between 1795 and 1840 *Carlisi Lydia*	Punctuation of oriental(ising) meanings in music: 'Hymne à Bouddha' by Stanislas Pilíński *Skupin Renata*	From Spectra to Ornament: The Use of Microtones in Portuguese Contemporary Music *Da Ponte Ângela / Neto Da Costa Luís*
From Lexicographic Semantic Fields to Historically Informed Analysis: Lament and Pastoral in Spanish Opera *Ferreiro David*	Gregarious Gregory. A Perennial Schema's Homecoming *Stuhlmacher Walther*	Performer's analysis – A psycho-cognitive approach of Debussy's prelude La Puerta del Vino *Pineda Ester*	Entropy, Predictability, and Structural Complexity in Beethoven's Late Piano Sonatas *Sun Xiran*	Semiotics and popular music: Sandi Thom's 'Punk Rocker' and the Britpop inheritance *Inglis Brian*	Mensural Canon and Block Canon in Ligeti's Sketches and Compositions of the 1980s *Yust Jason*
Shaping a Cycle: Paths of Coherence in Berg's Vier Lieder, op. 2 *Trivigno Antonella*	Repetition, Process, and Trance: Analytical Perspectives on Gnawa Cyclic Structures and Western Minimalism *Ruocco Andrea*	Performance-informed analysis in mixed electroacoustic music: the case of "Profils écartelés" *Gallo Helen*	Status of sources in French music theory, 1618-1768: empiricism and pragmatism, perception and historicity *Psychoyou Théodora*	Piano Concertos by Philip Glass – between Minimalism and Narrative *Marciniak Malwina*	New Challenges for Musical Genetic Criticism of AI-Assisted Compositions *Iochem Florian / Barthel-Calvet Anne-Sylvie*

11:30 — **Coffee Break**
Canteen / Patio (ESMUC)

12:00 — **Welcome session for Bulgarian Society for Music Theory (BSMT)**
Concert Hall 2

12:30 — **Plenary Session**

Keynote Presentation

Mihailo Antović
Concert Hall 2

13:30 — **Lunch time**

15:30 — **Workshops**

The workshops are simultaneous; you will have to choose one of them.

Exploring rhythmic and harmonic structures via the Rhythm Circle and the Tonnetz web environments *Andreatta Moreno / Lascabettes Paul*	"Reverse engineering" as a practical analytical method: Understanding contrapuntal art of the post-Bach tradition *Bauer Robert Christoph*	An efficient and effective approach to harmonic ear training: armoniaaplicada.com *Martínez Villar Sofía / Lasuén Sergio*	Hands-On with the Dezrann Platform: Research, Pedagogy, and Dissemination of Music Analysis *Giraud Mathieu / Leguy Emmanuel / Levé Florence / Teytaut Yann*	Talk to Your Scores: Hands-on with Natural Language Machine Tools for Music Analysis *Freedman Richard / Cuenca Rodriguez Maria Elena*	
The Concept of "Symmetric Transformation" and its Application in Musical Analysis *Purroy Pedro / Margarit Josep*	Analysis through Recomposition *Kraemer Laura*	Janggu Workshop (Museum) *Fernández Ana*	Gamelan Workshop (Museum) *Casadevall Jordi*	Reactable Workshop (Museum) *Ródenas Joaquín*	Baschet Brothers' Educational Musical Instruments Workshop (Museum) *Ruiz Martí*

16:30

Session 25	Session 26	Session 27	Session 28	Session 29
Analytical Concepts and Methodologies -5	Musical Systems and Relationships -5	Historical and Stylistic Perspectives -5	Meaning, Context, and Interpretation -5	Creative Practice and Analytical Reflection -5
346-347 room	*Concert Hall 4*	*Hall 5*	*Orchestra room*	*Choir room*
Towards a Harmonic Series-Based Method for Musical Analysis *Neto Da Costa Luís*	Analysing Metric Dissonance in Elisabeth Lutyens' Six Tempi for Ten Instruments (1957) *McGartland Aidan*	A Way into Tariel Iberi's Sonata Fantasy *Arndt Matthew*	Looking through the windows in a hermeneutic room: Paul Hindemith's Sonata for Flute and Piano *Włoszczuk Zofia*	Simultaneous Models in the Si bona suscepimus Complex *Nagel Adrian*
Register, Root, and Voicing in Post-Tonal Harmony *Hasegawa Robert*	Prelude Middleground as Intimation of Fugue Foreground *Rammos Yannis*	Harmonic modelling in modern popular music: the example of Barbara's songs *Kippelen Etienne*	The Musical Gaze and the Uncanny: A Hauntological Reading of Brahms's Violin Sonata in D minor, Op. 108 *Okina Risa*	Energy-oriented music analysis: from analysis to rewriting *Ferraz Silvio*
Environmental sound as a tool for creating meanings in soundscape\ecoacoustic\ecological compositions *Heinrich Małgorzata*	Form and Structure in the Ciaccona from J. S. Bach's Partita in D minor. *Stassi Marco*		What Hans Sachs Hears: Musical Analysis and Its Consequences in Wagner's Meistersinger *Pisters Ralf*	Challenges in analysis of compositional practices: consciousness and creative process in music *Bertissolo Guilherme*

16:30 — **Invited parallel session from *Museu de la Música***
Museum

Beyond Preservation: Rethinking the Relationship between Music Theory, Musical Heritage(s) and the Museum

Can "New Museology" Free Us From "Orthodox Organology"? *Edward Ayres de Abreu – Museu Nacional da Musica, Portugal*
The Museu de la Música de Barcelona as a Contact Zone: Institutional Experience and Critical Reflection beyond the Illustrative Paradigm *Jordi Alomar Payeras – Museu de la Música de Barcelona, Spain*
Home of the Muses: The Museum as a Site of Musical Interaction and Time-Travel *David R. M. Irving, ICREA & Institució Milà i Fontanals de Recerca en Humanitats, CSIC, Spain*

18:00 — **Coffee Break**
Canteen / Patio (ESMUC)

18:30

Flash Session I	Session 30	Session 31	Session 32	Session 33	Session 34
Form, Harmony, and Folk Inflection in Bulgarian Music of the Twentieth and Twenty-First Century	Musical Systems and Relationships -6	Performance, Perception, and Embodiment -5	Historical and Stylistic Perspectives -6	Meaning, Context, and Interpretation -6	Creative Practice and Analytical Reflection -6
Orchestra room	*Library*	*Concert Hall 4*	*346-347 room*	*Choir room*	*Hall 5*
Extended Diatonic Functionality and Impressionistic Chromaticism in Vladigerov's Humoresque, Op. 15, no. 3 *Chapkanov Bozhidar*	Stravinsky's Neoclassicism Through a Tonal Lens: a Case Study of Three Works for Strings *Liu Lucy*	Anticipation and Narrative Elision in the Performance of Chopin's Music. Local Temporal Effects in Selected Interpretations by Georgijs Osokins *Soszyński Piotr*	From Jean-Philippe Rameau's Perspective: A Ramist Analysis of an Excerpt from Castor and Pollux (1737) *Legrand Raphaelle*	The Overtonal Architecture of Silent Music: Theory and Analysis of Frederico Mompou's Spiritual Oeuvre *Wilson Ming*	Hexatonic Forces and Polytonal Aggregates in Prokofiev's Symphony No. 2 (1924): A Drive-Centered Analysis *Smith Kenneth / Guillaumier Christina*
"Chromatics and Modality, Polyphony and Metrical Structures in the Piece "Orpheus' Comet" by D. Tabakova" *Kolarova Emilia*	Incorporations of Greek Folk Elements in Nikos Skalkottas' Atonal Music: Modes and Harmonic Species. *Papagiannopoulou Penelope*	Assessing the movement–sound–gesture paradigm through Mario Bertoncini's 'Eine Musik der Geste' (Berlin, 1990) *Scigliuzzo Francesca*	Spectral Attitudes in Cartas Celestes for Piano by Almeida Prado *Lopes da Cunha Moreira Adriana*	The relationship between the Phrygian mode and the Orient – icon, index, or symbol? *Baecker Rolf*	The Fourier Qualia Space: Interaction, Ambiguity, and Hierarchy in Music Harmony *Pereira Samuel / Bernardes Gilberto / Martins José*
Intrinsic Combination of Modality and Chromaticism in the Piano Piece "Berceuse" by Pancho Vladigerov *Ninov Dimitar*	Debussy's "Des pas sur la neige" - An (Aural) Analysis Incorporating Scale Theory and Tonfelder *Schiltknecht Dres*	"Free inspiration and outpouring": The form of improvised piano preludes in the first half of the nineteenth century *Pias Myriam*	'Ombre de mon amant' by Michel Lambert: a contrapuntal reading *Depersin Françoise*	"It is all about Storytelling" Neo-narrative Strategies in Philip Venables' Chamber Opera Denis & Katya *Jaakkola Inkeri*	
Processual Thinking in the Formal and Harmonic Transformations of Pancho Vladigerov's Prelude and Autumn Elegy *Penev Ivan*					
Unconventional results through conventional means. The music of Vesselin Stoyanov (1902–1969) *Popov Vladimir*					

Wednesday, September 9

9:00 — **Reception**
(Esmuc)

9:30

Session 35	Session 36	Session 37	Session 38	Session 39	Session 40
Analytical Concepts and Methodologies -6	Musical Systems and Relationships -7	Performance, Perception, and Embodiment -6	Historical and Stylistic Perspectives -7	Meaning, Context, and Interpretation -7	Creative Practice and Analytical Reflection -7
Concert Hall 4	*Hall 5*	*Orchestra room*	*Choir room*	*346-347 room*	*Library*
A Formenlehre for Boulez? The Case of Pli selon pli *Spitzer Michael*	Taxonomy of musical gestures: The technique of the electric guitar. *Carrasco Filisola Luis Edgar*	Advances in Cognitive Science and Their Implications for Music Theory and Analysis *Kostka Violetta*	Beyond the Mozartian Model: Lyricism and Display in the Secondary Area of French-School Violin Concertos *Smith Peter*	Using Peirce's Semiotics for Music Analysis *Zampronha Edson*	Combination Tones and Harmonic Space in French Spectral Music *De Paiva Santana Charles / Gimeno Javier*
Memory and Structure in Takemitsu's Works for Guitar *Zbikowski Lawrence*	Structure as a Vector of Ambition in Daft Punk's Late Music *Lebray Sébastien*	Bridging structural analysis and musical perception: an integrated framework for performance modeling and composition *Bisesi Erica / Pavia Marcela / Baroni Nicola*	The Functioning of Musical Models in the Performance of the Cusco Pampapiano 21st Century *Prudencio Mendoza Luis Fernando*	The Transnational Polonaise and the Boundaries of the Dance Topos *Bella Brover Lubovsky*	The Beginning of Rebel's Final Work - A Musical "Chaos" as a Musical Primary Matter *Adamopoulos Antonios*
The legacy of Ligeti's unsung innovation: Textural Incline of Pitch (TIP) *Mailman Joshua*	The Formal Design of a Hard Techno DJ Set *Hentschel Johannes*	Listening and analyzing the emotional characteristics in Fauré (Clair de lune) and Debussy (Hommage à Rameau) *Sgalambro Alfio*	Björk's Vocal Icelandicity: Language, Accent and Glossolalia in Global Reception *Lassauzet Benjamin*	"The Work Will Set You Free": Tempo, Melos, and Self-Identification in Early Twentieth Century Musical Discourse *Vassilev Christian / Koslovsky John / Reybrouck Mark*	Graphic Thinking in the Compositional Process: Reconstructing Sciarrino's Ti vedo, ti sento, mi perdo from Diagrammi di flusso *Serrano Daniel*
Nikos Skalkottas's Variation Forms: Innovation and Tradition in Balance *Tsougras Costas*	Dreams: Form without Process *Chiaretti Massimiliano*	Music analysis as "mystic science" and a micro-(musical)-laboratory for an "oxymoronic" music-analytical poetics *Kielian-Gilbert Marianne*	The influence of text on the compositional style of Arnold Schönberg's Gurre-Lieder *Prajdić Ivor / Habazin Ivan*	Harmonic Function Beyond Teleology: The Neapolitan Chord in Contemporary Game Music *Lecomte Ema*	

11:30 — **Coffee Break**
Canteen / Patio (ESMUC)

12:00 — **Round table 1**
With representatives of the EuroT&AM associations
Concert Hall 2

13:30 — **Lunch time**

15:30 — **Workshops**
The workshops are simultaneous; you will have to choose one of them.

Exploring rhythmic and harmonic structures via the Rhythm Circle and the Tonnetz web environments *Andreatta Moreno / Lascabettes Paul*	Annotation tools and standards for encoding music analyses *Hentschel Johannes / Köster Maik / Felipe Martins / Markus Neuwirth*	Radically Attending to the Present: Embodying Rhythm-Meter in the 'Eroica' *Ni Xiaoyang*	Embodied Music Theory: Multiperspectival Teaching for Durable Learning *Albrecht Rebekka / Hardt Susanne*	The Guembri and Gnawa Music: Ritual Practice, Performance, and Contemporary Perspectives *Ruocco Andrea / Khtira Mohamed*	Bridging Music Theory and Performance: Innovative Pedagogical Practices in the Theory Classroom from Hungary *Stachó László*
Listening in Layers: A Web-Based Tool for Timbral and Multimedia Analysis *Lavengood Megan / Jarvis Brian*	Sustainable AI web based tools for music analysis *Bareggi Andrea / Sargenti Simonetta*	Janggu Workshop (Museum) *Fernández Ana*	Gamelan Workshop (Museum) *Casadevall Jordi*	Reactable Workshop (Museum) *Ródenas Joaquín*	Baschet Brothers' Educational Musical Instruments Workshop (Museum) *Ruiz Martí*

16:30

Session 41	Session 42	Session 43	Flash Session II	Session 44	Session 45
Analytical Concepts and Methodologies -7	Musical Systems and Relationships -8	Performance, Perception, and Embodiment -7	CENTERING BOCCHERINI FROM THE PERIPHERY: Reassessing Form, Style, and Method in Eighteenth-Century Music	Meaning, Context, and Interpretation -8	Creative Practice and Analytical Reflection -8
Library	*Concert Hall 4*	*Hall 5*	*Orchestra room*	*Choir room*	*346-347 room*
Primary-Dominant Continuous Form: Toward a Distinct Formal Type in Romantic Piano Miniatures *Brown Assaf*	What Rhythm Remembers: Mediterranean Song and the Longue Durée of Embodied Transmission *Torrente Alvaro*	The 'Misteri d'Elx' and its transformation through the centuries. *David Mesquita*	Formal Experiment at the Margins: Boccherini as a Formal Innovator *Greenberg Yoel*	The affective trajectory of climaxing: Analyzing silent-film music catalogued in Allgemeines Handbuch der Film-Musik (1927) *Vouvaris Petros*	Transformational Prolongation in Carl Nielsen's Slow String Quartet Movements *Kirkegaard Thomas Husted*
Sonata Syntax and Formal Expansion in Nineteenth-Century Dance Movements *Soldaat Emma*	Polyrhythm in Popular Music: A Taxonomy of Rhythmic Texture *Flynn Sam*	The Inflected String: Re-mapping Cello Technique through Chinese Vocal and Instrumental Traditions *Wong Yan Ming Alvin*	Galeazzi's Boccherini: Contemporary Views on 18th Century Form *Long Rebecca*	Gesture of Hesitation in Prokofiev's Piano Sonatas *Crnjanski Nataša*	Modal chromaticism and its implications *Trümpy Balz*
Mozart's Cambiata-like Melodies *Baker Michael*	Rhythmic Transformations and the Perception of Irony in Janitzio of Silvestre Revueltas *Chapa Fuentes Lizette*	Re-enacting the Sarabandes: Embodied Listening and Casals' Interpretive Practice *Llorens Ana*	Spanish Dance and Song in Boccherini's Instrumental Music *Pessarrodona Aurèlia*	Dreams as Forms in Tōru Takemitsu's Film and Concert Compositions *Yang Chien-Chang*	Polystylism and Cultural Memory in Aleksandra Vrebalov's Music for the Kronos Quartet *Emmery Laura*
			Style as Telos: The Dynamic Behavior of Topics in Boccherini's String Quintet G298 *Sánchez Kisielewska Olga*		
			Shimmering Fields Forever: The Naturalization of Boccherini's Style *Schossberger Barak*		
			"Desultory and Unaccountable"?: Continuity in Boccherini's Instrumental Music *Sutcliffe W. Dean*		

16:30 — **Invited flash session from *Museu de la Música***
Museum
A Music Theory Guided Tour through the Museum Collections

The Silent Gesture: Conducting and Musical Analysis around 1900 *Marc Heilbron (ESMUC)*
Greenotation and the Search for a Holistic Notation System of Movement, Sound, and Rhythm in Sub-Saharan African Dances *Sara Revilla Gútiez (ESMUC)*
The ʿŪd: Between Pythagorean Theory and the Quarter-Tone System *Rolf Bäcker (ESMUC)*
Timbre as an Emergent Field of Topic Theory: The Case of the Xylophone *Edward Ayres de Abreu (Museu Nacional da Música; INET-md / UA)*
How Organological and Symbolic Analysis Opens New Possibilities for Musical Analysis: The Case of the Hurdy-Gurdy *Joana Peliz (CESEM / NOVA FCSH, IN2PAST; FCT Fellow at Museu Nacional da Música)*
The Lyre-Guitar and the Consolidation of the Modern Guitar *Felipe Barão (INET-md / UA; FCT Fellow at Museu Nacional da Música)*

18:00 — **Coffee Break**
Canteen / Patio (ESMUC)

18:30

Session 46	Flash Session III	Session 47	Session 48	Session 49	Session 50
Analytical Concepts and Methodologies -8	Pentatonicism and Modality Across Systems and Cultures: Functional, Historical, and Analytical Perspectives	Performance, Perception, and Embodiment -8	Historical and Stylistic Perspectives -8	Meaning, Context, and Interpretation -9	Creative Practice and Analytical Reflection -9
Hall 5	*Orchestra room*	*Choir room*	*346-347 room*	*Library*	*Concert Hall 4*
AI as a Pedagogical Provocation: Generating "Good" and "Bad" Analytical Examples Through Rule-Based Composition *Broman Per*	Competitive Third Chains as a Basis for Modal and Pentatonic Pitch Generation *Abou Mrad Nidaa*	An empirical approach to "hearing as" in the music theory classroom *Jimenez Ivan*	Free Improvisation Beyond Organicism: Emergence, Assemblage and Cross-Stylistic Entanglements *Trocado Nuno*	Recomposing Bach: Audiovisual Dramaturgy of Tonal and Metric Structure in Nikoladze's How Things Fall *Reuven Ram*	Pierre Boulez's Compositional Practice and the Influence of the Visual Arts *Losada C. Catherine*
The dramaturgical significance of "failed expositions" in Anton Rubinstein's string quartets. A corpus study *Köster Maik / Hentschel Johannes / Markus Neuwirth*	Invisible Scales: Pentatonicism and the Limits of Early Modern European Music Theory (1470–1750) *Guillotel-Nothmann Christophe*	Connecting paths: A model for analysing musical literacy skill development *Konings Suzanne / Grijpink Jasper*	From Hymn to Partitura: Reconstructing Albrechtsberger's Figured-Bass Pedagogy for the Organ from an Overlooked Manuscript *Cuypers Luis*	Reconfiguring Mythic Narrative within Matthew Aucoin's Eurydice (2019) *Fox Katrina*	Dots, Ovals, and Planes: Harmonic Strategies in Caroline Shaw's Music for Strings and Vocal Ensembles *Bitzan Wendelin*
Designing Versatile Analytical Workflows with an AI-Assisted Music Analysis (AIAMA) Approach *Strzelecki Marcin*	Medieval Modes and Psalm Tones: An Analysis Based on Annie Labussière's Theory *Meeùs Nicolas*	The possibilities of the impossible: Analysing aleatory from performer's point of view *Karen Helga*	The Aesthetics of Musical Creation in Leo Brouwer's Guitar Repertoire *López Erik*	Topical networks: a timbral-semiotic model for analyzing dramaturgical tension in Saariaho's music *Toh Wendy*	"Wenn ich ein andres Wort für 'Venedig' suche, ...": Musical settings of Nietzsche's "Venedig" as paraphrases *Kiš Žuvela Sanja*
	Analysis of pentatonic music: the case of Chinese music *Picard François*				

	Pentatonicism and Traditional Music in Japan: Crossed Perspectives (1897–1958) *Sekimoto Nahoko*				
	Expanding Tonality: Modality and Pentatonicism in the Works of Manuel de Falla *Hakim Katia-Sofia*				

Thursday, September 10

9:00 — **Reception**
(Esmuc)

9:30

Session 51	Session 52	Session 53	Session 54	Session 55	Session 56
Analytical Concepts and Methodologies -9	Musical Systems and Relationships -9	Performance, Perception, and Embodiment -9	Historical and Stylistic Perspectives -9	Meaning, Context, and Interpretation -10	Creative Practice and Analytical Reflection -10
Orchestra room	*Choir room*	*346-347 room*	*Library*	*Concert Hall 4*	*Hall 5*
Performative Aspects in Brahms's Piano Writing. The Exposition of Brahms's Piano Concerto op. 15/I *Grande Antonio*	Expanded Presentation and Continuation Functions within Secondary Themes *Cubero Diego*	Together in polystylism: Schnittke's String Quartet No. 3 and its performative affordances *Oinas Cecilia*	Analytical observations on structure and style of 19th century realizations of Neapolitan partimenti *Schinz Anne*	Deformations, deviations and reconstructions: reviewing the New Formenlehre from the margins *González Batanero Juan*	Transcomposition as a creative approach to essential disciplines of Music Theory *Lang Benjamin*
What Do Brahms's Kenner Know (and How Do They Know It)? *Lawrence John*	Patterns in 18th-century keyboard music: An approach to revealing Portuguese music identity *Nejmeddine Mafalda / Gao Chenyu / Collins Tom*	Concept Into Realization in Schumann's Davidsbündlertänze *Kopp David*	Music theory in literary portraits by Sor Juana Inés de la Cruz: meanings and functions. *Quicler Lara*	Music analysis between cultures: The Reception of Arab musical concepts in contemporary compositions *Zidaric Györek Petra*	On and Under the Surface of "Written on Skin" (or: "Until the cold side's hot") *Dubiel Joseph*
Punctuation and Continuity: The First Movement of Mozart's String Quartet K. 499 *Suurpää Lauri*	¿Nueva Salsa? Formal Hybridization of Salsa in the Digital Age *Vilches Tori*	Performing Memory: Gesture and Embodiment in Berio's Wasserklavier *Parisi Liliana*	„Mahler Sixth"? Phrygian Inflections in Gustav Mahler's Works *Motavasseli Majid*	Rethinking fundamental knowledge of music theory through practices in contemporary Oman *Bozhikova Milena*	Dreamlike Spaces: Musical Timbre and Atmosphere in the Cinema of David Lynch *Moreira Daniel*
Theories of form and heterogeneous temporalities: an approach based on examples from Brahms and Debussy *Ferreira De Castro Paulo*	A Tale of Two Concerti: Formal Innovation in Clara Wieck-Schumann's Concerto Writing *Pedneault-Deslauriers Julie*			Pedagogy and Analytical Mediation for Dyslexic Learners in Undergraduate Music Theory *Caroline Heggie*	Where's the Melody, John? Reimagining the Familiar in John Hollenbeck's Arrangements *Perfeito Paulo*

11:30 — **Coffee Break**
Canteen / Patio (ESMUC)

12:00 — **Round table 2**
With representatives of the EuroT&AM associations
Concert Hall 2

13:30 — **Lunch time**

15:30

Session 57	Session 58	Session 59	Session 60	Session 61	Session 62
Analytical Concepts and Methodologies -10	Musical Systems and Relationships -10	Performance, Perception, and Embodiment -10	Historical and Stylistic Perspectives -10	Meaning, Context, and Interpretation -11	Creative Practice and Analytical Reflection -11
Choir room	*Orchestra room*	*346-347 room*	*Concert Hall 4*	*Hall 5*	*Library*
'Theoretical Harmony' (1972) and theory of structures – Polish contribution to theory of harmony and musical analysis compared to Allen Forte's Pitch-Class Set Theory. *Tomasz Kienik*	Locks and Openings: A Rhetorical Perspective on Sonata Form Exposition as a Teleological Process *Kotta Kerri*	An Aural and Computer-aided Analytical Workflow for Contemporary Instrumental Music *Sudo Marina*	The Neo-Phrygian Quartet: Beethoven's Op. 131 *Crompton Jonathon*	Life as an invitation to listen: Hildegard Westerkamp's Whisper Study (1975-1979) for two track tape *Schaub Stéphan / Zanchetta Guilherme*	Tone-Clock Theory's Expansion: An Analysis of Jenny McLeod's Tone Clock Piece VIII *Lindhorst Jonathan*
Chord–Voice Leading Duality *Sherrill Paul*	Negotiating Formal Conventions: Hybridity and Cyclic Unity in Nikos Skalkottas's Sonata Concertante (1943) *Panagiotidou Despoina*	Classifying String Instrument Preparation Techniques: Analysis, Taxonomies, and Applications in Computer-Aided Composition *Guidarini Luca / Azzan Maurizio*	The development of the Beatles' creative output through the prism of Eugen Fink's Fundamental Phenomena of Human Existence *Komatović Nikola*	Timbral Space, Syntax, and Form in Complex Sounds-Based Music *Pustijanac Ingrid*	Complex Musics: Analysis of Sahara (1991) for orchestra by Francisco Guerrero Marin *Cobo Garcia Guillermo*
Conventional and charactersitic cadential harmonic patterns across Brazilian choro, Anglophone pop and Jazz: a data driven comparison *Orsini Windholz Mauro / Moss Fabian*	Are Type-2 Structures Real?: A Conceptual Resurrection in 20th-century Sonata Forms *Rodriguez Heyner*	ChamberForm: A Computer-Aided Analysis Environment for Chamber Music Rehearsals *González Fernández Pedro*	Track/Topline Analysis: A New Approach to Compositional Techniques in Post-Millennial Popular Music *Vokkolainen Ville*	Fusion and Articulation as Timbral Tools: Insights from Boulez's Notations *Mullican Reed*	From Image Album to Film Score in Miyazaki–Hisaishi Collaborations *Tomić-Obrdalj Ivana*
Recent analytical approches to microtonality: Hasegawa, Millares and Haas' "Hochwald" *Lanzilotta Pierluca*	When Form Critiques Form: Rethinking Coherence and Totality in the Analysis of Fin-de-Siècle Form *Mitchell Michael*		Between Narrative and Structure: Approaching Post-Tonal Analysis in György Selmeczi's Artaban *Balázs Gergely*	Rhizomatic analysis to identify Ronchetti's dramaturgical works as creative music emerging from instrumental gesture *Guerrasio Francesca*	Synthetic Scales in the Compositions of Ruben Radica *Balić Vito*

17:30 — **Coffee Break**
Canteen / Patio (ESMUC)

18:00 — **Plenary Session**
Keynote Presentation
Carmen Julia Gutiérrez
Concert Hall 2

19:00 — **Conference closing**
Concert Hall 2

19:30 — **End EuroMAC11**