

University of Arts in Belgrade
Faculty of Music
Department of Music Theory

16th Biennial International Conference
on Music Theory and Analysis

Polyphony of Music Theory

Methodological Pluralism in Scholarship

Belgrade, 2–4 October 2026

Book of Abstracts

Belgrade
2026

**POLYPHONY OF MUSIC THEORY:
METHODOLOGICAL PLURALISM
IN SCHOLARSHIP**

16th Biennial International Conference
on Music Theory and Analysis

Belgrade, 2–4 October 2026

BOOK OF ABSTRACTS



Faculty of Music
Belgrade
2026

University of Arts in Belgrade
Faculty of Music
Department of Music Theory

**POLYPHONY OF MUSIC THEORY:
METHODOLOGICAL PLURALISM IN SCHOLARSHIP**

16th Biennial International Conference on Music Theory and Analysis
Department of Music Theory, Faculty of Music, University of Arts in Belgrade
Belgrade, 2–4 October 2026

BOOK OF ABSTRACTS

Editors

Assist. Prof. Dr. Senka Belić
Faculty of Music, University of Arts in Belgrade
ORCID: 0009-0006-0702-4533

Assist. Prof. Dr. Ivana Ilić
Faculty of Music, University of Arts in Belgrade
ORCID: 0000-0003-3481-3483

Publisher

Faculty of Music, Belgrade

For the Publisher

Prof. Slobodan Gerić, DMA
Dean of the Faculty of Music

Editor-in-Chief

Nikola Dedić, PhD

Executive Editor

Marija Hočevan, MA

Technical Editor and Pre-Press

Dušan Časić

Cover Design

Muzika Klasika

ISBN 978-86-81340-98-1

This edition has been funded by the Ministry of Science, Technological Development, and Innovation and is published under the CC-BY license—*Creative Commons Attribution 4.0 International License*.

CONTENTS

Conference Theme	5
Preconference Programme	9
Conference Programme	12
Keynote Speakers	19
Participants	27

**POLYPHONY OF MUSIC THEORY:
METHODOLOGICAL PLURALISM
IN SCHOLARSHIP**

16th Biennial International Conference
on Music Theory and Analysis
Belgrade, 2–4 October 2026

Conference Theme



POLYPHONY OF MUSIC THEORY: METHODOLOGICAL PLURALISM IN SCHOLARSHIP

As the Department of Music Theory at the Faculty of Music celebrates 20 years of its existence, the 16th International Conference on Music Theory and Analysis raises questions about the polyphonic nature of music theory and its methodologies. The proposed theme is grounded in the idea that contemporary music theory rests upon methodological diversity, in which analytical, interpretive, and research-oriented approaches coexist in a dynamic dialogue. The metaphorical use of the term “polyphony” draws on its musical meaning: just as multiple voices in a polyphonic texture intertwine into a unified yet richly layered whole, various methodologies within contemporary music-theoretical discourse can be viewed as complementary “voices” of a single, complex discipline. Such methodological pluralism enables multiple interpretative approaches to a musical work: from its conception as a *res facta*, through the processes of composition and performance, to the phenomena of reception and meaning. The conference aims to create a space for considering how different methodological models complement, expand upon, or potentially challenge one another, and how contemporary music theory contributes to interdisciplinary research and the interpretation of the creative process.

Proposed Subtopics

- Polyphonic relations within and around the musical work (polyphony as a framework for understanding the dynamic network of meanings surrounding the musical text).
- Polyphonic reflections of an interdisciplinary scholarly approach (polyphony as a principle uniting diverse scholarly paradigms).
- Polyphonic models of the creative process (polyphony as a theoretical framework for understanding the creation and interpretation of musical works).
- Polyphony of discourse on music theory throughout history (polyphony as a concept that enables an overview of diverse traditions and analytical paradigms).

- Polyphony of methodological approaches in music-theoretical pedagogy (polyphony as a principle for shaping didactic models and teaching strategies).
- Polyphonic resonances of the polyphonic tradition (linking musical polyphony with contemporary theoretical interpretations).

The objective of research undertaken within this theme is to demonstrate how such an approach allows contemporary music theory to remain deeply rooted in its own tradition while simultaneously remaining open to new analytical horizons and research perspectives, thereby further strengthening its epistemological and aesthetic significance within the modern scholarly context.

Keynote Speakers

Thomas Christensen, Department of Music, University of Chicago, USA

Sarah Marlowe, Eastman School of Music, University of Rochester, USA

Peter Schubert, Schulich School of Music, McGill University, Canada

Programme Committee

Michael Allis, School of Music, University of Leeds, UK

Georges Bériachvili, Stanislas High School, Paris, France & Tbilisi State Conservatoire, Georgia

Joan Grimalt, Escola Superior de Música de Catalunya, Barcelona, Spain

Monika Karwaszewska, Stanisław Moniuszko Academy of Music in Gdańsk, Poland

Ildar Khannanov, Peabody Institute, Johns Hopkins University, USA

John Koslovsky, Faculty of Music, KU Leuven, Belgium

Nico Schüler, School of Music, Texas State University, USA

Michael Spitzer, School of Arts, University of Liverpool, UK

Konstantin Zenkin, Tchaikovsky Moscow State Conservatory, Russia

Marko Aleksić, Faculty of Music, University of Arts in Belgrade, Serbia

Senka Belić, Faculty of Music, University of Arts in Belgrade, Serbia

Nikola Fehir, Faculty of Music, University of Arts in Belgrade, Serbia

Zoran Božanić, Faculty of Music, University of Arts in Belgrade, Serbia

Ivana Ilić, Faculty of Music, University of Arts in Belgrade, Serbia

Tijana Ilišević, Faculty of Music, University of Arts in Belgrade, Serbia

Milena Medić, Faculty of Music, University of Arts in Belgrade, Serbia

Srđan Teparić, Faculty of Music, University of Arts in Belgrade, Serbia

Ivana Vuksanović, Faculty of Music, University of Arts in Belgrade, Serbia

Organising Committee

Senka Belić, Faculty of Music, University of Arts in Belgrade, Serbia

Nikola Fehir, Faculty of Music, University of Arts in Belgrade, Serbia

Ivana Ilić, Faculty of Music, University of Arts in Belgrade, Serbia

Aleksandra Ivković, Faculty of Music, University of Arts in Belgrade, Serbia

Milena Jovanović, Faculty of Music, University of Arts in Belgrade, Serbia

Maja Radivojević Slavković, Faculty of Music, University of Arts in Belgrade, Serbia

Tijana Vukosavljević, Faculty of Music, University of Arts in Belgrade, Serbia

**POLYPHONY OF MUSIC THEORY:
METHODOLOGICAL PLURALISM
IN SCHOLARSHIP**

16th Biennial International Conference
on Music Theory and Analysis
Belgrade, 2–4 October 2026

Preconference Programme



Thomas Christensen

Avalon Foundation Professor of Music and the Humanities
Department of Music, University of Chicago, USA

Hall of the Composers' Association of Serbia
12–14 Mišarska Street

Tuesday, September 29
12:00 PM

LECTURE

***Scales, Skulls, and Sanskrit:
The Search for the Origins of Musical Tonality
in France c. 1860***

Wednesday, September 30
12:00 PM

MEETING WITH PROFESSOR THOMAS CHRISTENSEN

Music Theory in America and Europe Today

Moderator: Ivana Ilić

**POLYPHONY OF MUSIC THEORY:
METHODOLOGICAL PLURALISM IN
SCHOLARSHIP**

16th Biennial International Conference
on Music Theory and Analysis
Belgrade, 2–4 October 2026

Conference Programme



Conference Programme

Rectorate of the University of Arts in Belgrade
29 Kosančićev Venac
Belgrade, Serbia

FRIDAY, OCTOBER 2		
9:00–11:30	Registration Main Hall, 1 st floor	
9:45–10:00	Opening Address Ceremonial Hall Mirjana Nikolić , Rector of the University of Arts in Belgrade Slobodan Gerić , Dean of the Faculty of Music in Belgrade Milena Medić , Head of the Department of Music Theory	
10:00–11:00	KEYNOTE LECTURE Ceremonial Hall Chair: Senka Belić Thomas Christensen Department of Music, University of Chicago, USA <i>How Global is Music Theory?</i>	
11:00–11:30	Break	
11:30–13:00	SESSION 1	
	SESSION 1A Ceremonial Hall Chair: Sarah Marlowe <i>Music Theory as Polyphonic Discourse</i>	SESSION 1B Senate Room Chair: Konstantin Zenkin <i>Polyphonic Models of Music Theory Pedagogy</i>
11:30–12:00	Richard Parncutt University of Graz, Austria <i>Reviving Riemann's Interdisciplinarity: Psychoacoustics and Neo-Riemannian Theory</i>	Sanja Drakulić The Academy of Arts and Culture in Osijek, Josip Juraj Strossmayer University of Osijek, Croatia <i>Institutional Pedagogies as Polyphonic Methodological Systems in Music Theory Education</i>

12:00–12:30	Caleb Mutch Faculty of Philology, University of Freiburg, Germany <i>Music Theory as Polyphony: Interrogating the Long Tradition of Dialogical Theorising</i>	Michael Pinkas Department of Composition Studies and Music Production, University of Music and Performing Arts Vienna, Austria <i>Translating Invisible Textbooks: Towards Terminological Polyphonies between German-Speaking and Czech Music Theory after 1918</i>
12:30–13:00	Dickie Lee Hugh Hodgson School of Music, University of Georgia, USA <i>Music Theory's Polyphonic Conceptual Personae</i>	Nico Schüller School of Music, Texas State University, USA <i>Teaching Polyphony as Method: Integrating Archival, Analytical, Digital, and Compositional Approaches in Music Theory Education</i>
13:00–15:00	Lunch Break	
15:00–16:30	SESSION 2	
	SESSION 2A Ceremonial Hall Chair: Caleb Mutch <i>Polyphonic Methodologies and Musical Meaning</i>	SESSION 2B Senate Room Chair: Richard Parncutt <i>Methodological Pluralism in Practice</i>
15:00–15:30	McKenna Sheeley-Jennings Department of Music Research & Composition, Don Wright Faculty of Music, University of Western Ontario, Canada <i>Representing, Translating, and Becoming: The Many Natures of Nature Music</i>	Serena Allegra Department of Philosophy “Piero Martinetti”, University of Milan, Italy Department of Cognitive Sciences, Psychology, Education, and Cultural Studies, University of Messina, Italy <i>Polyphonic Spaces: Archaeoacoustics, Affective Atmospheres, and 4E Music Cognition</i>

15:30–16:00	Nikola Fehir Faculty of Music, University of Arts in Belgrade, Serbia <i>Contrapuntal Film Scoring: A Music- Theoretical Approach to Cinematic Meaning</i>	John Paul Ito School of Music, Carnegie Mellon University, USA <i>Dictionaries, Encyclopedias, and Pitch-Class Sets: A Cognitive and Style-Historical Case for Methodological Pluralism</i>
16:00–16:30	Daria Murasheva A. N. Scriabin Memorial Museum, Russia <i>The Organisation of Semantic Spaces in Edward Elgar's Oratorios as an Analogy to the Polyphonic Model</i>	Marina G. Khodyreva Mikhail Sharonov Udmurt State University, Department of Music and Performing Arts, Russia <i>Methodological Pluralism in Action: Reconstructing the Sacred Sound of the Udmurt Chordophone Bydzym Krez'</i>
16:30–17:00	Break	
17:00–18:00	KEYNOTE LECTURE Ceremonial Hall Chair: Senka Belić Peter Schubert Schulich School of Music, McGill University, Canada <i>A Polyphony of Affects</i>	
18:00–18:30	Break	
18:30–19:30	Concert	
19:30–20:30	Cocktail	

SATURDAY, OCTOBER 3		
9:00–12:00	Registration Main Hall, 1 st floor	
9:30–10:30	KEYNOTE LECTURE Ceremonial Hall Chair: Ivana Ilić Sarah Marlowe Eastman School of Music, University of Rochester, USA <i>Modal-Tonal Exploration of Lowered Scale-Degrees Eight and Four in Select Works by Shostakovich</i>	
10:30–11:00	Break	
11:00–13:00	SESSION 3	
	SESSION 3A Ceremonial Hall Chair: Roberta Vidić <i>Polyphonic Relations in Twentieth- and Twenty-First-Century Music (I)</i>	SESSION 3B Senate Room Chair: Tijana Ilišević <i>Polyphonic Resonances: Tradition, Interpretation, and Meaning</i>
11:00–11:30	Konstantin Zenkin Tchaikovsky Moscow State Conservatory, Russia <i>“Multipolyphony” Within and Around Karlheinz Stockhausen’s Licht</i>	Dajana Vugdelija Faculty of Music, University of Arts in Belgrade, Serbia <i>Polyphonic Faust: Narrative Multiplicity in Nineteenth-Century Musical Interpretations</i>
11:30–12:00	Manuel Domínguez Salas Department of Theory of Music and Composition, The Feliks Nowowiejski Academy of Music in Bydgoszcz, Poland <i>Polyphony Beyond Texture: Nancarrow’s Studies for Player Piano as an Epistemic Object for Music-Theoretical Methodologies</i>	Tijana Vukosavljević Faculty of Music, University of Arts in Belgrade, Serbia <i>Polyphonisation of Analytical Approaches to Tonality in Claude Debussy’s String Quartet</i>

12:00–12:30	Shoshana Zeevi Tel Aviv University, Hebrew Literature Department, Israel The Buchmann-Mehta School of Music, Israel <i>On the Experience of Uncertainty: The Polyphonic Connections between György Ligeti's Le Grand Macabre and Franz Kafka's The Castle</i>	Maja Radivojević Slavković Faculty of Music, University of Arts in Belgrade, Serbia <i>Second Viennese School's Polyphony in Relation to the Baroque Tradition: Continuities, Breaks, and Reinterpretations</i>
12:30–13:00	Aleksandar Popović Faculty of Music, University of Arts in Belgrade, Serbia <i>Methodological Polyphony in Contemporary Music Analysis: The Relationship Between the Performer and the Audio Track in Tatjana Milošević Mijanović's I Am That</i>	
13:00–15:00	Lunch Break	
15:00–17:00	SESSION 4	
	SESSION 4A Ceremonial Hall Chair: Manuel Domínguez Salas <i>Polyphonies of Theory, Analysis and Performance</i>	SESSION 4B Senate Room Chair: Dickie Lee <i>Polyphonic Relations in Twentieth- and Twenty-First-Century Music (II)</i>
15:00–15:30	Wenhao Huang Department of Performing Arts, City St George's, University of London, UK <i>Beyond the Score: Toward a Polyphonic Model of Analytically and Historically Informed Performance (AHIP)</i>	Tijana Ilišević Faculty of Music, University of Arts in Belgrade, Serbia <i>Multiple Voices, Mobile Forms: Rethinking Polyphony as a Model of Musical Relationality</i>
15:30–16:00	Gordon E. Marsh Roanoke College, USA <i>Corpus Listening, Performance Research, and the Instability of Analytical Representations</i>	Olha Myronenko-Mikheishyna Royal Northern College of Music, UK <i>Accent as Key to Time's Polyphony: Rethinking Lutosławski's Polyphonic Processes</i>

16:00–16:30	Galatea Daskalaki School of Music Studies, School of Fine Arts, Aristotle University of Thessaloniki, Greece <i>Methodological Polyphony and the Emergence of Musical Meaning: A Hermeneutic Approach to Brahms's Late Piano Works</i>	Laura Casti University of Missouri at Kansas City, USA <i>Disentangling Polyphonic Temporalities: Stream Formation, Interaction, and Evolution in Arvo Pärt's Swansong</i>
16:30–17:00	Patrick Fitzgibbon Independent researcher, USA <i>On Post-Diluvian Lewin: Transformation and Lapsarianism</i>	Felipe José Abreu São João del Rei Federal University, Brazil Gabriel Henrique Bianco Navia University for Latin-American Integration, Brazil <i>Event Multidimensionality in Hermeto Pascoal's Mestre Radamés</i>
19:00	Conference Dinner	

SUNDAY, OCTOBER 4		
9:00–10:00	Registration Main Hall, 1st floor	
9:30–11:00	SESSION 5	
	SESSION 5A Ceremonial Hall Chair: Thomas Christensen <i>Theory and Practice in the Polyphonic Tradition</i>	SESSION 5B Senate Room Chair: Ivana Ilić <i>Polyphonic Interactions</i>
9:30–10:00	Senka Belić Zoran Božanić Faculty of Music, University of Arts in Belgrade, Serbia <i>The Influence of Polyphonic Vocal Practice on the Development of Renaissance Modal Theory</i>	Martin Kohlmann Department of Music Theory, Hochschule für Musik, Theater und Medien Hannover, Germany <i>The Polyphony of Musical Texts: Approaching Musical Intertextuality</i>

10:00–10:30	Giovanni Cantone Department of History, Cultural Heritage, and Society, University of Rome Tor Vergata, Italy <i>Madrigalisms and Text–Music Relations in Paolo Cavalieri’s Madrigals (1585): Structural and Expressive Dimensions in Italian Late Renaissance Polyphony</i>	Hee Seng Kye Department of Composition, College of Music; Music Research Center, Hanyang University, Korea <i>Parallel Monophony: What Methodological Pluralism Can Learn from Counterpoint</i>
10:30–11:00	Roberta Vidić Hamburg University of Music and Drama, Germany <i>The “Silence” of Italian Music Theory: Teaching Composition with Cantatas around 1700</i>	Elena Rovenko Serge Rachmaninoff Conservatory, France Department of Music, Strasbourg University, France <i>The Polyphony of the Creative Process in the Aesthetics of Vincent d’Indy: Fin-de-Siècle “Philosophical Psychology”</i>
11:00–11:30	Break	

11:30–13:00	SESSION 6 Ceremonial Hall Chair: Senka Belić <i>Music Theories in Global Sources</i>
11:30–12:00	Rasmus Levin Centre for Educational Research in Music Norwegian Academy of Music, Norway Ram Reuven Department of Composition, Music Theory and Music Technology, Norwegian Academy of Music, Norway <i>Harmony Textbooks Between Style and Experience: Memory-Based Perspectives on Musical Expectation</i>
12:00–12:30	Ivana Ilić Faculty of Music, University of Arts in Belgrade, Serbia <i>Polyphonic Imaginations: Contemporary Formal Theory In Serbia Within the Global Landscape</i>
12:30–13:00	Concluding Remarks

POLYPHONY OF MUSIC THEORY: METHODOLOGICAL PLURALISM IN SCHOLARSHIP

16th Biennial International Conference
on Music Theory and Analysis
Belgrade, 2–4 October 2026

Keynote Speakers



Thomas Christensen

Department of Music, University of Chicago, USA
tchrste@uchicago.edu

How Global is Music Theory?

In my keynote address, I want to explore some of the provocative questions raised by a forthcoming publication that I am co-editing: *Thinking Music: Global Sources for the History of Music Theory* (Corpus: The University of Chicago Online Press, 2027). Perhaps the first question we might ask is how “global” is music theory? Is it a discipline recognizable worldwide? As I hope to persuade with selected examples from our anthology, a truly global music theory is indeed possible, but it needs to be flexible so it can accommodate cultures with widely differing notions of what it means to “theorise” music.

The challenge is exacerbated when we try to reconstruct the historical musical thought of cultures long past without any literate documentation, and whose only evidence today might be found in archaeological artefacts (perhaps organological, or perhaps iconographic). Is it possible to imagine, let alone reconstruct from these fragments, the “music theory” of a people who existed many centuries ago? In short, can there be music theory without texts?

Clues to how this might be done have actually emerged in more recent research into pedagogies of Western music that rely on oral instruction, ones in which musicians learn skills mimetically as embodied knowledge. Such knowledge, I would argue, is nonetheless theoretical, even if it is more implicit than explicit. Recent studies from ethnomusicology, for instance, have shown how jazz musicians are able to make choices and sophisticated judgments about a given performance without having to articulate them verbally. A “non-discursive” kind of music theorising is evident, too, in the embodied ways Neapolitan orphans in the eighteenth century learned to play, improvise, and ultimately compose on the keyboard idiomatic tonal progressions using partimento exercises and models. All of this has opened up to us a more expansive notion of what music theory and theorising might be by seeing what they have been. The historical study of global music theory might thus have more meaning and relevance to us today than we might have ever thought.

Thomas Christensen's scholarly research centres on the history of music theory. Fundamental to his work has been a desire to situate the many intellectual frames, arguments, and linguistic models used by writers in the early modern period deeply within cultural discourses. Hence, as one example, Christensen's 1993 monograph on Jean-Philippe Rameau attempts to analyse his music theory as a complex response to both the empirical as well as synthetic values of Enlightenment science. Other key articles over the years have concerned the writings of the seventeenth-century savants, Marin Mersenne and Seth Calvisius, thorough-bass theory and practice in the eighteenth century, problems in the historiography of music theory, and the history and social aesthetics of playing piano transcriptions in the nineteenth century. Many of these articles have recently been reprinted in a volume published in 2014 entitled *The Work of Music Theory*. He has also attempted more synthetic surveys of historical music theory, particularly as editor of the *Cambridge History of Western Music Theory* (published in 2003; translations into Korean, Macedonian and Chinese).

Christensen's research has received support and recognition over the years from a variety of academic associations and funding agencies. In 2011–12, he spent a year as Fellow at the Wissenschaftskolleg in Berlin. More recently, Christensen received fellowships from the American Council of Learned Societies (2015) and the Guggenheim Foundation (2019) to support his most recent book concerning the concept of tonality as first elaborated by the Belgian music scholar, Joseph Fétis, and its reception in the nineteenth century (*Stories of Tonality in the Age of François-Joseph Fétis*, University of Chicago Press, 2019). A current project he is co-editing is the production of an anthology of sources in global music theory and its histories. With contributions from over 150 international scholars, the online open-access publication will offer a panoramic conspectus of music theory and theorising spanning over 8000 years and six continents.

An active citizen in the broader intellectual community of music scholars, Christensen has served as President of the Society for Music Theory (1999–2001) and as a member of the Executive Board of the American Musicological Society. Over his scholarly career, he has worked energetically to further collaborative ties with European and Asian scholars in music.

Sarah Marlowe

Eastman School of Music, University of Rochester, USA

smarlowe@esm.rochester.edu

**Modal-Tonal Exploration of Lowered Scale-Degrees
Eight and Four in Select Works by Shostakovich**

Studies centring on modal-tonal features in the music of Dmitri Shostakovich are largely of two types. The first type, comprising the earliest studies, observes and explains modal characteristics at the musical surface, usually through analyses of short excerpts. While these studies provide compelling theoretical support for chromatic elements in isolation, they do not inform a long-range view of his compositions. The second and more recent type of study demonstrates the utility of analysing Shostakovich's music through linear voice leading; when viewed through a tonal lens, one finds that much of the chromaticism in this music can be accommodated by the concepts of modal mixture and tonicisation, and interesting deep-level structures can be uncovered as a result. But this second approach falls short where the rules of common-practice tonality end. In particular, lowered scale degrees eight and four are both melodically and harmonically prominent in Shostakovich's music, yet they fall outside the bounds of common-practice tonality.

This talk considers an approach to Shostakovich's music that combines the aforementioned methodologies, thereby overcoming their respective limitations. My starting point is a study by Eleonora Petrovna Fedosova (1980). Building upon folk-music principles, along with earlier Russian-language studies of mode, Fedosova suggests that Shostakovich's melodies are constructed from fourths and fifths, rather than an octave-based system, and that chromatic inflections are explained within these parameters. These smaller segments can then be combined together as part of a more expansive, flexible system. She admits that her study focuses solely on melody, and that harmony has yet to be considered, but these chromatic inflections do also occur as harmonic sonorities. I will consider how these chromatic inflections (lowered scale degrees eight and four) function from a voice-leading perspective, and will explore the analytic potential for integrating her ideas with existing rules of tonal counterpoint. I propose that an expanded range of admissible voice-leading functions will enable closer examination of the linear properties in Shostakovich's music, and ultimately offer potential for deeper insights into his work.

Sarah Marlowe is Assistant Professor of Music Theory at the Eastman School of Music, University of Rochester. Her research interests include counterpoint, fugue, Schenkerian analysis, Russian music theory, the music of Johann Sebastian Bach and Dmitri Shostakovich, and music theory pedagogy. Recent projects focus on the analysis and promotion of music by women composers. She holds degrees from the University of Massachusetts Amherst (B.Mus., piano performance; M.M., music theory and accompanying) and the Eastman School of Music (PhD, music theory).

Marlowe has presented her research at regional, national, and international conferences. In 2013, she received the Patricia Carpenter Emerging Scholar Award for her work developing Schenkerian voice-leading paradigms in fugue expositions. This work was later published in *Theory and Practice*. Her research also appears in *Music Theory Online*, the *Journal of Music Theory Pedagogy*, *Norton Guide to Teaching Music Theory*, *BACH: Journal of the Riemenschneider Bach Institute*, and the *Oxford Handbook of Musical Variation*.

Marlowe is a recipient of numerous teaching awards, including the University of Rochester's G. Graydon ('58) and Jane W. Curtis Award for Nontenured Faculty Teaching (2025), the NYU Steinhardt Teaching Excellence Award (2018), the University of Rochester's Edward Peck Curtis Award for Excellence in Teaching by a Graduate Student (2010), and the Eastman School of Music's Teaching Assistant Prize (2008). Beyond her success in the classroom, she is also dedicated to training new music theory instructors. She leads the graduate seminar in music theory pedagogy at Eastman and served as a clinician for the inaugural Graduate Student Pedagogy Workshop sponsored by the Gail Boyd de Stwolinski Center for Theory Pedagogy in May 2025.

She has served as a board member (2013–2017) and Secretary (2021–2025) for the Music Theory Society of New York State, was co-editor of *Theory and Practice* (2016–2019), and recently completed her term as editor of the Society for Music Theory *Newsletter*. Prior to joining the Eastman faculty, Marlowe was Assistant Professor and Associate Director of Music Theory at New York University, Steinhardt School of Culture, Education, and Human Development.

Peter Schubert

Schulich School of Music, McGill University, Canada

peter.schubert@mcgill.ca

A Polyphony of Affects

One purpose of counterpoint, we all agree, is to combine different melodies into a pleasant-sounding whole. But how different can these melodies be and still be blended together? Can they have contrasting emotional colours? Contrasting meanings? If they do, how are we meant to experience them? To perform them?

The final chorus from Bach's Cantata 131 is a permutation fugue whose four subjects express different affects: one is serious, syllabic and chiselled ("Und er wird Israel..."); two are joyful, one with melismas and the other with repeated notes and skips ("...erlösen..."); and one is pathetic, with a chromatic scale ("...aus allen seinen Sünden."). In each voice, they appear consecutively, and they are joined in a pleasing harmonic fabric. Should the singers change articulation and dynamics as they rotate through the successive phrases?

Sometimes one of the contrasting melodies clearly lies in the background, as for instance in sections of Monteverdi's *Vespers* of 1610 when the liturgical cantus firmus is sounded simultaneously with a full-textured fugue or jolly dance ritornello. When one of these latter elements is momentarily stopped and the cantus firmus shines through, it is a breathtaking moment, as if a window has opened. A similar example is the ball scene from Berlioz's *Symphonie Fantastique*, where the beloved's theme suddenly appears alone, and then is gradually overshadowed by the waltz theme, the two sounding together in counterpoint.

Identifying the contrapuntal structures that make it possible to present the opposing topoi, I will show that these structures are completely independent of the aesthetic use to which they are put. But even with structure and expression considered separately, we still must ask: as listeners, can we feel the different emotions simultaneously? Does one of them "win"? Are the different melodies merely symbols in a unified whole? Or do we experience confusion, even anxiety, from their diversity, and might *that* be the clear poetic intention?

Peter Schubert studied with Nadia Boulanger and received his degrees from Columbia University. He taught at Barnard College for twenty years before moving to McGill's Schulich School of Music in 1990. He has published two textbooks on counterpoint—*Modal Counterpoint, Renaissance Style* and *Baroque Counterpoint* (the latter with colleague Christoph Neidhöfer)—and many articles on Renaissance and twentieth-century music. He has also published on music pedagogy (most recently a chapter called “Teaching Historical Counterpoint” in the *Norton Guide to Teaching Music Theory*), and he received the Gail Boyd de Stwolinski Prize for Lifetime Achievement in Music Theory Teaching and Scholarship. He conducts the Orpheus Singers of Montreal and has recorded six CDs with VivaVoce, a professional vocal ensemble that he founded in 1998. He has recently posted several videos to YouTube: three on “contrapuntal thinking” and nine on Renaissance improvisation. In 2015, the 4. Leipziger ImprovisationsFestival said “Peter Schubert gilt als großer Improvisations-Guru Nordamerikas.”

POLYPHONY OF MUSIC THEORY: METHODOLOGICAL PLURALISM IN SCHOLARSHIP

16th Biennial International Conference
on Music Theory and Analysis
Belgrade, 2–4 October 2026

Participants



Felipe José Abreu

São João del Rei Federal University, Brazil

felipe.abreu@ufsj.edu.br

ORCID: 0009-0008-1579-3003

Gabriel Henrique Bianco Navia

University for Latin-American Integration, Brazil

gabriel.navia@unila.edu.br

ORCID: 0000-0003-2512-2621

Event Multidimensionality in Hermeto Pascoal's *Mestre Radamés*

Hermeto Pascoal was a self-taught composer and multi-instrumentalist from Brazil whose music and musical praxis have been receiving increasing attention in academia in recent decades. His broad oeuvre is simultaneously deeply rooted in certain traditions of Brazilian popular music and highly idiosyncratic, transcending the boundaries between genres and compositional styles. His musical conception, especially in the realm of harmony, has been labelled as multiple and multidimensional, non-hierarchical, and non-linear. Although there is a significant body of research surrounding his music in the academic sphere (Borém & Araújo 2010; Costa-Lima Neto 1999; Rosado 2019; Tiné 2018), theoretical and analytical approaches to his music are still in an embryonic stage. This should not be understood as a lack of interest in his music, but mainly as a result of the limitations of traditional analytical tools in revealing relevant relationships. Attempts to analyse his music with a selective set of concepts and theories inevitably leave interpretative gaps, foregrounding the need for a multiple, polyphonic approach. Thus, in this paper, we draw on an array of theoretical concepts and analytical perspectives to approach Hermeto's handling of "event multidimensionality" in *Mestre Radamés*. The proposed analytical tool set combines Daniel Harrison's *à la carte* understanding of twentieth-century tonal practices (Harrison 2016) (with special emphasis on techniques such as overtoneality, traditional rhetoric, harmonic fluctuation, linearity, and meter) with computational tools developed specifically to analyse and graphically represent Hermeto's colourful harmonic and melodic practices (Abreu et al. 2024, 2026; Cuthbert 2010). Additionally, recent conceptions of harmonic function inform our theoretical foundation (Navia & Venegas-Carro 2024; Tymoczko 2023). The conclusion shows that the polyphonic application of such a tool set to *Mestre Rada-*

més reveals how a fluid dialogue between tradition and innovation leads to his highly idiosyncratic style.

Keywords: Hermeto Pascoal, overtoneality, chord-tree, multidimensionality, Brazilian instrumental music

Felipe José Abreu is a composer, multi-instrumentalist, and researcher from Minas Gerais, Brazil. He earned degrees from the Federal University of Minas Gerais—a bachelor's in composition and a master's in creative and analytical processes, with research focused on collective improvisation. He is currently pursuing his doctoral degree, with a dissertation on the music of Hermeto Pascoal. As a musician and educator, he has performed and given lectures and workshops throughout Brazil and also in Latin America, North America, Europe, and Asia. Has played and recorded with notable Brazilian musicians, including Hermeto Pascoal, Itiberê Zwarg, Uakti and Egberto Gismonti, and others. Since 2010, he has undertaken artistic residencies as a composer in Canudos/Bahia, Bhutan, France, the United States, Indonesia, and Colombia. His research interests include creative methodologies, alternative notations, and the development of Latin American networks for the creation, reflection, and teaching of music and other arts.

Gabriel Navia holds a PhD in music theory from the University of Arizona. Since 2014, he has served on the faculty of the University for Latin American Integration as a tenured professor of Music Theory and Guitar, and since 2020 as Editor-in-Chief of *Musica Theorica* (Journal of the Brazilian Society for Music Theory and Analysis). His current research focuses on a broad set of tonal practices ranging from the nineteenth to the twenty-first century, in both classical and popular music, as well as on the theoretical revision of concepts and tools developed for these repertoires. His most recent publications have appeared in *Musica Theorica*, *The SAGE International Encyclopedia of Music and Culture*, *The Routledge Companion to Music Theory Pedagogy*, *Sonatinas Latino-Americanas para Piano*, and *Teorias estrangeiras no Brasil*. In 2024, he received the Young Researcher Award from the Brazilian Society for Music Theory and Analysis (TeMA) for his latest contributions to the field.

Serena Allegra

Department of Philosophy “Piero Martinetti”, University of Milan, Italy
 Department of Cognitive Sciences, Psychology, Education, and Cultural Studies,
 University of Messina, Italy
 serena.allegra@unimi.it
 ORCID: 0009-0001-7074-1854

Polyphonic Spaces: Archaeoacoustics, Affective Atmospheres, and 4E Music Cognition

This study examines the role of spatial, acoustic, and environmental factors in shaping musical thought and considers how their integration can inform a methodological reconceptualisation of music theory. It proposes an interdisciplinary framework that unites musical analysis, archaeoacoustics, and 4E cognition (embodied, embedded, enacted, extended) to investigate the interplay between sound, space, and cognition.

A diachronic analysis of medieval sacred spaces demonstrates that specific acoustic conditions directly influenced compositional strategies. The transition from *domus ecclesiae* to early Christian basilicas and subsequently to Gothic cathedrals was accompanied by a significant increase in reverberation time and a reduction in speech intelligibility, facilitating the shift from spoken liturgy to chant and ultimately to polyphonic composition (Baumann 2024; Cirillo & Martellotta 2011). In this context, the organa of the Notre-Dame school can be reinterpreted through an archaeoacoustic lens: the temporal elongation of the *vox principalis* and the melismatic design of the *vox organalis* in high registers appear as compositional strategies adapted to the frequency distribution of reverberation and the propagation characteristics of architectural space.

Comparative analysis with secular settings reveals acoustically distinct environments, characterised by enhanced clarity and controlled reflections, which supported monodic, accompanied forms and a heightened rhythmic-textual articulation. These findings suggest a structural correlation between spatial configuration and musical organisation.

The theoretical framework is further elaborated through the concepts of affective niches and atmospheres, alongside Sloterdijk’s (2009) notion of “spheres” as dynamic environmental constructs. In dialogue with soundscape ecology and the concept of biophony (Krause 2012), music is construed as a distributed and situated cognitive phenomenon.

Consequently, this study advances a model of musical theory conceived as a methodologically polyphonic field, wherein analysis, perception, and environmental context collaboratively contribute to the construction of musical meaning.

Keywords: affective niches, archaeoacoustics, polyphony, soundscapes, 4E music cognition

Serena Allegra is a PhD candidate in the National Interest Doctoral Programme *Image, Language, Figure: Forms and Modes of Mediation* at the University of Milan and the University of Messina. She currently collaborates on study and research projects with E.A.R. Teatro di Messina and the Collège des Bernardins in Paris. She holds master's degrees in musicology (Bologna), in philology, in cognitive sciences, and in performing arts (Messina), as well as a diploma in operatic singing from the "Francesco Cilea" Conservatory in Reggio Calabria. Her research interests focus on musical aesthetics and the neuroscientific aspects of artistic experience. She is a member of the Scientific Committee of the Permanent Seminar on Analysis and Interpretation at the "Arcangelo Corelli" Conservatory in Messina and is part of the Early Career Researchers Group of the European Society for the Cognitive Sciences of Music. She has presented her work at international conferences at the University of Oxford, Université Paris 1 Panthéon-Sorbonne, and the University of Sheffield.

Senka Belić

Faculty of Music, University of Arts in Belgrade, Serbia
sence.belic@gmail.com
ORCID: 0009-0006-0702-4533

Zoran Božanić

Faculty of Music, University of Arts in Belgrade, Serbia
zbozanic@gmail.com
ORCID: 0000-0002-0405-8555

The Influence of Polyphonic Vocal Practice on the Development of Renaissance Modal Theory

This paper examines the process of redefining the theoretical foundations of the modal system in the context of Renaissance polyphonic musical thought. The need to establish a more flexible organisation of multi-voiced sonic space opened new avenues in music-theoretical discourse, gradually shifting the focus from the characteristics of individual voices to structures of the verti-

cal configuration. Consequently, in contrast to the earlier view of mode as a regulator of pitch–register relations within ecclesiastical monophony, existing theoretical concepts were already undergoing broader elaboration by the end of the fourteenth century. These developments, driven by the harmonic dimension of musical expression, reached full affirmation during the fifteenth and sixteenth centuries. In this context, the articulation of key modal parameters, alongside the emergence of the first analyses based on examples of contemporary polyphonic vocal practice, reshaped the criteria for mode identification, redefined modal ambitus, and constituted specific typologies based on structural characteristics.

The relevance of this topic comes from the fact that this area has not been sufficiently systematically addressed in the scholarly literature. Therefore, this research is grounded in the analysis and critical interpretation of primary sources, while encompassing relevant contemporary interpretations. The aim of the paper is to establish a connection between polyphonic musical thinking and the changing perception of mode, while examining the cause-and-effect relationships among various theoretical models. Based on the results obtained, a clearer understanding of historical interactions within Renaissance modal doctrine can be achieved, as well as of the factors that conditioned the formation of its particular aspects.

Keywords: modal system, polyphony, Renaissance, treatises, history of music theory

Senka Belić, PhD, music theorist, Assistant Professor, and Head of the Department Council at the Faculty of Music in Belgrade. She completed her graduate, postgraduate, and doctoral studies at the same institution. Her research focuses on methodological, rhetorical, symbolic, and hermeneutic approaches to Renaissance and Baroque music. Additionally, her academic interests include the study of fifteenth- and sixteenth-century music theory as well as the pedagogy of counterpoint. She has presented her research at numerous national and international conferences. Her publications appear in academic journals and edited volumes. Senka Belić participated in the founding of the Serbian Society for Music Theory (2019) and the *Journal of the Serbian Society for Music Theory* (2021). She is a member of the Editorial Board of the international portal *Glossary of Music Theory* (<https://pojmovnik.sdmr.rs/>).

Zoran Božanić, PhD (1971), is Associate Professor in the Department of Music Theory at the Faculty of Music in Belgrade. He earned degrees in composition and accordion from the Conservatory “P. I. Tchaikovsky” in Kyiv (Ukraine, 1995) and completed his postgraduate studies in composition at the Faculty of Music in Belgrade (2002). He received his PhD from the University of Arts in Belgrade (2015).

As a performer, he has won numerous national and international awards. His compositions have been published by eminent publishing houses. In addition, he published a monograph *Muzička fraza* [The Musical Phrase] (Belgrade: Clio, 2007), textbooks *Istorija muzike za klavijaturne instrumente* [History of Keyboard Music] (Belgrade: Institute of Textbooks, 2017), *Suvremeni teorijski pristupi renesansnoj tehnici pokretnog kontrapunkta* [Contemporary Theoretical Approaches to the Renaissance Technique of Movable Counterpoint] (Zagreb: Croatian Association of Music Theorists, 2019), and *Metodika nastave kontrapunkta* [Teaching Methodology of Counterpoint] (Belgrade: Faculty of Music, 2022), as well as numerous other articles in the field of music theory. Božanić's research focuses on theoretical issues in counterpoint, the history and theory of performance, and teaching methodology.

Giovanni Cantone

Department of History, Cultural Heritage, and Society, University of Rome Tor Vergata, Italy

giocantone1970@libero.it

ORCID: 0009-0006-5075-3520

Madrigalisms and Text–Music Relations in Paolo Cavalieri's *Madrigals* (1585): Structural and Expressive Dimensions in Italian Late Renaissance Polyphony

This paper examines madrigalisms in the *Primo libro de madrigali a cinque voci* (1585) by Paolo Cavalieri, a Bolognese composer and priest active in the second half of the sixteenth century. The collection, comprising twenty-one madrigals, sets texts attributed to Luigi Tansillo, Francesco Panigarola, Bernardo Tasso, and Torquato Tasso, alongside a substantial number of anonymous poems likely authored by the composer himself. In this context, the polarity *amor/guerriero* (love/warrior), derived from the opening word of the first madrigal (*amor*) and the closing word of the last (*guerriero*), suggests a hypothesis of macrostructural coherence across the cycle and frames its representation of the “battle of love.”

On this basis, the analysis shows how Cavalieri employs compositional strategies to translate recurring metaphors of wound, combat, and death in love into musical structures, as reflected in textual expressions such as *pia-ghe*, *l'alma uccisa*, and *nell'inferno*, evoke images of suffering, the slain soul, and infernal space. More specifically, three principal types of madrigalisms are identified—spatial/diastematic, temporal/agogic, and compositional—

through which textual meaning is conveyed musically, ranging from ascending and descending melodic contours to effects of acceleration and the suspension of musical time, and to the alternation between polyphonic textures and homorhythmic blocks.

Furthermore, the paper proposes an interpretative perspective linking these expressive choices to a biographical datum documented in a Bolognese baptismal register of 1584, which records the birth of a child out of wedlock. From this viewpoint, the convergence between this biographical evidence and the selection of texts centred on a painful conception of love suggests a possible resonance between personal experience and madrigalian creation, albeit within conventional poetic frameworks. Overall, the study demonstrates how the analysis of madrigalisms clarifies the relationship between musical structure and poetic text in the Italian late Renaissance repertoire.

Keywords: Paolo Cavalieri, Renaissance music, five-voice madrigal, madrigalism, text–music relationship

Giovanni Cantone holds a diploma in transverse flute from the Conservatorio di Musica “Santa Cecilia” in Rome, and a master’s degree in primary education sciences (University of Roma Tre) and in music disciplines (University of Bologna). He also obtained master’s degrees in twentieth-century musical cultures (University of Rome Tor Vergata) and in music analysis and theory (University of Calabria). He completed advanced training in research methodology for music education at the Accademia Filarmonica di Bologna. Currently, he teaches music at an elementary secondary school in Bologna. He has participated in conferences, including ISME 2012 and the Musicological Colloquium of *Il Saggiatore Musicale* (2024). His publications include a study on Paolo Cavalieri (2019) and the critical edition of *Primo libro de madrigali a cinque voci* (LoGisma, 2023). He is currently a PhD candidate in Cultural Heritage, Education and Territory (Music and Performing Arts track) at the University of Rome Tor Vergata.

Laura Casti

University of Missouri at Kansas City, USA

laura.casti@umkc.edu

ORCID: 0009-0006-4975-7516

Disentangling Polyphonic Temporalities: Stream Formation, Interaction, and Evolution in Arvo Pärt's *Swansong*

The perception of “auditory streams” (Bregman 1990) is inherently temporal. Time is needed to process auditory scenes, form expectations about their future evolution, and revise those expectations when appropriate. However, with a few exceptions (Huron 2016; McAdams 2022), previous research has adopted a relatively static view of auditory environments. My paper addresses this gap by analysing the real-time formation of streams, their interaction, and their effect on the listener’s evolving sense of time. Arvo Pärt’s orchestral piece *Swansong* (2013) will serve as an ideal case study for exploring how streams with varying timbres and textural density affect our perception of meter.

Building on Fred Lerdahl and Ray Jackendoff’s influential methodology (1983), I propose preference rules for the formation of streams (Stream Formation Preference Rules, SFPRs), and I apply them to determine the number and composition of streams in Pärt’s work. Additional preference rules (Stream Interaction Preference Rules, SIPRs) are introduced to analyse stream interactions and determine their respective salience. Since determining the formation and interaction of streams requires the preliminary identification of a piece’s auditory scenes, I also propose preference rules for delimiting them (Scene Transition Preference Rules, STPRs). Finally, I suggest that the most salient stream will emerge in the listener’s mind, shaping their metric perception, which I illustrate using Danuta Mirka’s (2009) dynamic model of meter and Mari Riess Jones’s (2019) Dynamic Attending Theory (DAT). By identifying the sequence of the most salient streams, I will then trace the thread that guides the listener’s disentangling of polyphonic temporalities.

Keywords: auditory streams, preference rules, meter, temporality, Arvo Pärt

Laura Casti is Assistant Teaching Professor of Music Theory at the University of Missouri at Kansas City, USA. She completed her PhD in Music Theory and Cognition at Northwestern University, where she also earned certificates in Cognitive Science and Music Pedagogy as well as a Leadership Fellowship. She holds additional degrees in composition, choral and orchestral conducting, and harp from Italian

conservatories. Laura has presented portions of her dissertation, “Of Silences and Streams: An Analytical Model for Metric Perception in Arvo Pärt,” at numerous regional, national, and international conferences, including the SMA and TAGS annual meetings in Edinburgh (2024) and Cambridge (2026), and at the SMPC Conference (2026) in Evanston.

Galatea Daskalaki

School of Music Studies, Faculty of Fine Arts, Aristotle University of Thessaloniki, Greece

daskalaki.galatea@gmail.com

ORCID: 0009-0007-4463-8726

Methodological Polyphony and the Emergence of Musical Meaning: A Hermeneutic Approach to Brahms’s Late Piano Works

Recent developments in music theory have increasingly challenged the adequacy of single-method approaches to musical analysis, particularly in relation to expressive meaning. Rather than privileging a single analytical system, this paper conceptualises music-theoretical inquiry as a polyphonic interaction of methodologies through which musical meaning emerges as a dynamic and situated process.

Building on this methodological orientation, the paper brings into dialogue semiotics, hermeneutics, topical analysis, and rhetorical analysis, understood not as competing paradigms but as complementary modes of inquiry, while also incorporating an autoethnographic perspective grounded in the performer’s experience. Drawing on recent work in musical signification, particularly Joan Grimalt (2020, 2026), musical meaning is approached as arising from the interplay between historically sedimented musical signs and context-sensitive interpretative processes. In this view, *topoi* and stylistic references are not treated as fixed codes, but as dynamic configurations of expressive potential that emerge through their contextualisation within the musical work.

The paper draws on selected examples from *Klavierstücke*, Op. 118 by Johannes Brahms as a case study. Through close analytical readings, it examines how structural features, topical references, and rhetorical gestures interact to produce layers of meaning that cannot be fully accounted for within a single methodological framework.

Rather than aiming for definitive interpretations, the proposed approach emphasises intersubjective plausibility and interpretative openness, foregrounding the performer as a situated agent in the construction of musical meaning and aligning with hermeneutic perspectives that conceive musical meaning as emerging in the encounter between work, performer, and listener. In doing so, the paper argues for a “polyphonic” model of music theory, in which diverse analytical and interpretative methodologies coexist and contribute to a richer understanding of musical experience.

Keywords: musical signification, methodological pluralism, hermeneutics, autoethnography, interpretation

Galatea Daskalaki is a pianist and a PhD candidate in Music Theory and Performance at the Aristotle University of Thessaloniki. Her research explores the relationship between musical analysis, interpretation, and meaning, with a particular focus on nineteenth-century repertoire. Her doctoral project examines Johannes Brahms’s late piano works (Opp. 116–119) through a combination of analytical, hermeneutic, and practice-informed approaches. She has presented her work at international conferences, including the Jornades ab Sentits in Barcelona and Analysing Rhetoric Beyond Figures, organised by the Centro Studi Opera Omnia Luigi Boccherini. She will also present at the International Congress on Musical Signification (ICMS 16, Helsinki) and the Philosophical Hermeneutics and Musical Interpretation (Centro Studi Opera Omnia Luigi Boccherini).

Sanja Drakulić

The Academy of Arts and Culture in Osijek, Josip Juraj Strossmayer University of Osijek, Croatia

sanja.drakulic@uaos.hr

ORCID: 0009-0003-8792-669X

Institutional Pedagogies as Polyphonic Methodological Systems in Music Theory Education

This paper investigates how institutional pedagogies in music theory education function as distinct methodological systems that shape epistemological approaches to musical knowledge. A comparative analysis has been conducted between pedagogical frameworks at the Academy of Music in Zagreb and the Tchaikovsky Moscow State Conservatory, focusing on the teaching of core theoretical disciplines (harmony, counterpoint, formal analysis, and

instrumentation) and the role of music history within broader musicological education.

The study is based on the premise that differences between institutional traditions cannot be reduced to variations in curricular content but rather represent distinct epistemological systems that shape modes of musical thinking. Pedagogical practice is therefore understood not merely as the transmission of established knowledge, but as a site in which methodological frameworks are constructed and transformed.

The comparative analysis demonstrates that the two traditions develop specific analytical and conceptual approaches to music theory education, resulting in diverse yet internally coherent systems of musical thought. These differences are interpreted through the concept of methodological polyphony, understood as a model describing the coexistence and interaction of multiple pedagogical and analytical “voices” within music theory education.

The paper contributes to a broader understanding of the role of institutions in shaping theoretical discourse and highlights music theory education as a dynamic field of epistemological plurality.

Keywords: music theory pedagogy, methodological pluralism, institutional epistemology, comparative pedagogy, analytical methodology

Sanja Drakulić is Full Professor at the Academy of Arts and Culture in Osijek. She began her studies in piano and composition at the Academy of Music in Zagreb and completed her compositional education at the Tchaikovsky Moscow State Conservatory, including Advanced Postgraduate Studies in Composition. She began her academic career as a teaching assistant at the same institution. Her professional formation includes further artistic development in Paris and Vienna, alongside extensive experience in higher music education and curriculum development. She has taught at the Ino Mirković Music Academy in Lovran and at the Academy of Arts and Culture in Osijek, where she has contributed significantly to the development of study programmes. She is also a composer with more than 100 works across a variety of genres and regularly performs her own piano compositions in concert. She is the initiator of two internationally recognised projects, *Music With Address* and *Music From its Source*. Her distinctions include the Grand Prix at the All-Russian Competition for Young Composers in Moscow (1993). She has been invited as a guest lecturer at numerous institutions across Europe, the United States, and Asia. Her research focuses on music theory, analysis, and pedagogy, with particular emphasis on methodological and epistemological approaches in contemporary music-theory education.

Manuel Domínguez Salas

Department of Theory of Music and Composition, The Feliks Nowowiejski
Academy of Music in Bydgoszcz, Poland
manuel.domsalas@gmail.com
ORCID: 0000-0002-1705-8415

Polyphony Beyond Texture: Nancarrow's *Studies for Player Piano* as an Epistemic Object for Music-Theoretical Methodologies

This paper argues that Conlon Nancarrow's *Studies for Player Piano* constitute an epistemic object through which contemporary music theory can render methodological pluralism explicit, testable, and conceptually consequential. Adopting the conference metaphor of “polyphony,” it treats the *Studies* as a privileged site where heterogeneous analytical paradigms are not merely combined but placed in a productive, and sometimes irreducible, tension. Across three interlocking “voices,” musical time is approached as a constructed object that is (i) designed, (ii) stabilised by inscription and mediation, and (iii) renegotiated in listening.

First, a time-analytic voice reconstructs core mechanisms of Nancarrow's polytemporality—tempo ratios, stratified pulse layers, and canon-like temporal procedures—to specify what is being composed when temporal relations become controllable parameters rather than emergent by-products of performance. Second, a semiotic-perceptual voice (Peircean in orientation) examines how listeners form, revise, or abandon perceptual hypotheses (pulse attribution, grouping, and stream segregation) under conditions of stable yet non-humanly performable temporal organisation. Threshold phenomena are operationalised as moments when these hypotheses become unstable or are reconfigured—e.g., when layered rhythm collapses into emergent texture, or when recognizable patterns shift from iconic to indexical traces. Third, an ontological-media voice interrogates the work's status as *res facta*—a stabilised “work-fact” distributed across material instantiations (punched roll, score, recording, digital reconstruction)—and asks how the player-piano apparatus functions as an interpretive interface that reshapes performance, interpretation, and repeatability.

By staging these methodologies as a controlled polyphony, the paper demonstrates both their complementarity and their genuine conflicts, thereby clarifying what “interdisciplinarity” can mean as a rigorous music-theoretical practice rather than an eclectic gesture.

Keywords: Nancarrow, player piano, polytemporality, musical semiotics, work ontology

Manuel Domínguez Salas is a Doctor of Musical Arts in Music Theory and a Lecturer in the Department of Theory of Music and Composition at the Feliks Nowowiejski Academy of Music in Bydgoszcz, Poland. His research lies at the intersection of contemporary music theory and analysis, with an explicit epistemological focus on musical time, methodological pluralism, and continuum-based compositional thought, particularly in the works of Conlon Nancarrow and Julio Estrada. He integrates time-analytic reconstruction, semiotic perspectives on listening, and reflections on the creative process and work ontology. Domínguez Salas has presented at international conferences across Europe, including Poland, Lithuania, Latvia, Georgia, and Austria. He is also active as a composer and percussionist, with performances and premieres in Mexico and Europe.

Nikola Fehir

Faculty of Music, University of Arts in Belgrade, Serbia

nikola.fehir99@gmail.com

ORCID: 0009-0005-3893-1606

Contrapuntal Film Scoring: A Music-Theoretical Approach to Cinematic Meaning

Regarding the relationship between music and the visual elements of film, film music can be categorised into two types: synchronous and contrapuntal. While synchronous film scores assume a close relationship between the visual and audio elements of film, contrapuntal scores maintain a degree of autonomy from what is seen. This autonomy grants music the capacity to signify or convey an idea that is not necessarily in direct opposition to the image but may instead function as a complementary or interpretative commentary on the visual or verbal action.

The aim of this paper is to examine the musical means used to create these effects. In particular, it asks how harmony, style, and cultural associations, among other factors, contribute to the construction of meaning in film. Drawing on analytical approaches from music theory and film studies—specifically those proposed by Theodor Adorno, Hanns Eisler, Michel Chion, and Claudia Gorbman—the paper provides an overview of a framework for understanding contrapuntal scoring as a layered semiotic process in which musical structures interact with narrative and visual codes.

Through selected case studies, the analysis will demonstrate how specific musical elements can recontextualise or reinterpret cinematic events, thereby shaping the spectator's perception. By situating contrapuntal film scoring at the intersection of musical structure and cinematic interpretation, the paper aims to contribute to a broader understanding of how music participates in the production of meaning in film beyond mere synchronisation.

Keywords: film music, contrapuntal film scoring, musical semiotics, interpretative analysis, music theory

Nikola Fehir is a PhD student in music theory at the Faculty of Music, University of Arts in Belgrade, where he also earned his bachelor's (2022) and master's (2024) degrees in music theory. His research focuses on incidental music, particularly film music, with an emphasis on interpretative analytical methods and their integration with traditional analytical approaches. This was demonstrated in his master's thesis, in which he examined harmony as a tool of interpretative analysis in Michael Giacchino's music for the animated film *Up* (2009). His other interests include music psychology and music theory pedagogy.

Patrick Fitzgibbon

Independent researcher, USA

patrick.s.fitzgibbon@gmail.com

ORCID: 0009-0008-9027-0667

On Post-Diluvian Lewin: Transformation and Lapsarianism

In a 1996 essay, David Lewin invited readers to further explore “Cohn flips” through analysis of Johann Sebastian Bach's chorale prelude “Durch Adams Fall ist ganz verderbt,” BWV 637. This talk takes up that invitation and, in so doing, explores how its self-conscious point of contact between analysis and theory offers a historiographical frame for disciplinary modernity, with memory and desire structured at the borders of old and new, or innocent and corrupt.

I begin with a visualisation of Lewin's return to Bach. The prelude's tumbling opening phrase falls subject itself to an almost perverse imposition of set-theoretic segmentation, spatially rendered on a graph in which the group of (013) trichords under the flip operation moves through a series of descents. While Lewin claims abstraction from surface detail, rhetorical analysis points to ongoing attachments to a hermeneutic program, including

a thematic 3-2 trichord (after Genesis 3:2), descriptions of transformations “casting out” elements, and more general hints of post-Edenic lament.

I respond to this event by questioning anew how music analysis got expelled from historicism and whether a way back exists. With Lori Burns’s 1994 study of the modally ambiguous chorale prelude as a guide, I explore the cultural reach of the Fall as a topic. Positing its desacralisation from the doctrine of grace in Protestant hymnals to the pastoral trope in Renaissance madrigals, I diagnose some transmigrations of lapsarian thought in the utopian projects of musical polemicists from Rousseau to Schenker.

Ultimately, I distinguish structuralist methods of abstraction—illustrating how agency is subsumed under forms of capital, psyche, and technology—from approaches that prioritise expression and phenomenological aboutness. In retracing such disciplinary “voice-crossings,” perhaps we can also imagine otherwise normative thresholds of music studies.

Keywords: transformation, lapsarianism, corruption, *locus amoenus*, history of theory

Patrick Fitzgibbon is a music researcher whose work situates analysis and poetics among early modern European cultural studies. After studying composition and theory at Roanoke College and The University of Iowa, he earned a PhD in Music Theory and History from the University of Chicago. His dissertation, “Rule Violation in Early Modern European Music Theory,” tracks the moral and intellectual coordinates of certain normative music-discursive formations, among them the ethnoreligious taboo of forbidden fifths and the libertine subtones of fundamental bass. He currently has a brief entry on early Lutheran public music education forthcoming in *Thinking Music: Global Sources for the History of Music Theory* (edited by Thomas Christensen, Lester Hu, Caleb Mutch, and Carmel Raz). As a quasi-troubadour, he also enjoys singing and playing Renaissance polyphony, Tin Pan Alley tunes, and angsty ‘90s power ballads.

Wenhao Huang

Department of Performing Arts, City St George's, University of London, UK

wenhao.huang@city.ac.uk

ORCID: 0009-0009-4918-262X

Beyond the Score: Toward a Polyphonic Model of Analytically and Historically Informed Performance (AHIP)

This paper examines the debate surrounding authority in performance between two contrasting positions: Analytically Informed Performance (AIP), as represented by Wallace Berry, and intuition-based performance, as represented by Nicholas Cook. The debate has intensified following Nicholas Cook's *Beyond the Score* (2013). Ian Pace (2019) has further criticised the move towards intuition-led or practice-based approaches that lack analytical grounding. This tension raises a broader question: how should authority be understood in the relationship between analysis and performance, and how should intuition be assessed?

The paper focuses on the piano and proposes the concept of 'Analytically and Historically Informed Performance (AHIP)'. It draws in part on John Rink's notion of 'performer's analysis' (2014) but develops this approach further by connecting the composer, the musical work, and the evolution of the instrument, aiming to establish a form of methodological plurality in performance studies. While Rink emphasises interpretative flexibility, AHIP extends this approach by incorporating a more explicit and structured integration of multiple analytical perspectives. At the same time, it provides a space for dialogue between analytical insight and performer intuition.

One example of innovation in AHIP is its enhancement of Rink's analytical process at the stage of structural identification, drawing on James Hepokoski and Warren Darcy's *Elements of Sonata Theory* (2006) to provide a more systematic foundation for subsequent discussion. A case study drawn from William Sterndale Bennett's piano works will demonstrate how this framework operates in practice.

Within this framework, interpretation is understood as the interaction of multiple aspects, including analytical structure, performer intuition, and the material qualities of the instrument. By treating these elements as interdependent rather than hierarchical, AHIP distributes authority across a network of relationships. This approach offers a means of addressing criticisms of authority in AIP while preserving interpretative freedom.

Keywords: AHIP, performance practice, analysis, polyphony, piano

Wenhao Huang is a pianist based in London with a particular interest in eighteenth- and nineteenth-century repertoire. He began studying the piano at the age of seven and has pursued advanced musical training at both undergraduate and postgraduate levels. He holds a master's degree in piano performance from the University of Southampton. Since 2022, he has been undertaking a PhD in music at City St George's, University of London.

Ivana Ilić

Faculty of Music, University of Arts in Belgrade, Serbia

ivanailic@fmu.bg.ac.rs

ivana.ilic.stamatovic@gmail.com

ORCID: 0000-0003-3481-3483

Polyphonic Imaginations: Contemporary Formal Theory in Serbia within the Global Landscape

As scholarly interest in the global history of music theory grows, attention has turned to expanding the field's sources and repertoire beyond the (Western) European canon to include materials from across the world. This trend is evident in both music-theoretical research and pedagogy (Christensen, Hu, and Raz 2023–2026, 2025; Li, Stover, and Wang 2024, 2022–; Wang 2022; Hijleh 2012). However, the broadening of the field has not fully addressed non-canonical, yet still European, music-theoretical histories. In this paper, I examine these underrepresented lines of thought, taking sources on formal theory in Serbia at the turn of the twenty-first century as a case study.

Building on the idea that new music-theoretical materials and the voices accompanying them might be given the opportunity to deeply question how the field operates in terms of its methods, interests, and concerns (Martin 2022), I take a different stance. I adopt a “what if” perspective and pose the following question: What if the sources for the history of formal theory in Serbia were uncovered, and their voices heard, within music theory's global landscape of the same period?

Connecting Serbian formal theory to its Anglophone contemporary, I draw imaginary lines between the two traditions from the publication of *Classical Form* (Caplin 1998) to *Formal Functions in Perspective* (Vande Moortele, Pedneault-Deslauriers, and Martin 2015). Conversely, I consider *Music Form or Meaning in Music* (Popović 1998) and *Muzička analiza I* [Music Analysis

I] (Zatkalik, Medić, and Vlajnić 2001). My imagined theoretical weaving reveals unlikely methodological affinities in approaches to functional theories of musical form, while also suggesting an idealised view of a global polyphony of music-theoretical discourses.

Keywords: global history of music theory, formal theory, William Caplin, Berislav Popović

Ivana Ilić is Assistant Professor of Music Theory in the Department of Music Theory at the Faculty of Music, University of Arts in Belgrade, where she also earned her PhD. She served as a Visiting Assistant Professor of Music Theory at Emory University from 2023 to 2026. In the 2026/27 academic year, she will co-teach a joint online course developed through the IN.TUNE University Alliance. Her research interests include the history and epistemology of music theory, the role of technology in the creative practices of women composers and performers, and contemporary Serbian music. Her work has appeared in *Contemporary Music Review*, *New Sound: International Journal of Music*, and *Anklaenge: Wiener Jahrbuch für Musikwissenschaft*, among others. Ivana was a founding member of the Serbian Society for Music Theory in 2019 and has served on the Editorial Board of the *Journal of the Serbian Society for Music Theory* since its inception in 2021.

Tijana Ilišević

Faculty of Music, University of Arts in Belgrade, Serbia

tijana.ilisevic@gmail.com

ORCID: 0000-0002-7652-7242

Multiple Voices, Mobile Forms: Rethinking Polyphony as a Model of Musical Relationality

This paper approaches polyphony as a condition of plurality—an interaction of multiple voices in the musical work. Methodologically, it draws on the concept of open form, as theorised by Umberto Eco and developed by Earle Brown and John Cage. The musical work is understood as a field of possibilities where composition and performance coexist in a dynamic, often indeterminate relationship.

The paper examines polyphony as emerging between two principal agencies: the composer’s “voice,” embodied in the score, and the performer’s “voice,” articulated through interpretative decisions. In works involving indeterminacy, this interaction generates a form of polyphony that unfolds

across time, form, and realisation. Within this framework, the analyst is an interpretative voice confronted with structural openness: analysis becomes an inquiry into how form and meaning are negotiated between compositional intention and performance, without privileging either.

The argument is developed through three case studies. In *Piece for Four Pianos* by Morton Feldman (1957), four pianists perform the same material at individually determined tempi, producing a shifting temporal interplay and temporal counterpoint generated through performance. *Concerto a Tre* (1972/73) by Roman Haubenstock-Ramati employs graphic notation in which visual forms function as cues for performance. By translating these into sound, performers shape a variable form through real-time coordination, exemplifying composition as an open process. Finally, *Q and A Piece* (2021) by Maja Bosnić is a site-specific urban intervention in which musicians, passersby, and city sounds form a unified sonic field, foregrounding multiple interacting “voices” including the city as sonic agent. As such, it offers a compelling case for examining polyphony beyond the musical text, as a dynamic interplay of human and environmental agencies shaping the work in real time.

By placing these works in dialogue, the paper identifies temporal, formal, and interpretative dimensions of polyphony in open-form practices. It argues that such works foreground a relational model of musical meaning, positioning polyphony as a framework for understanding multiplicity in contemporary musical thought and practice.

Keywords: open form, relational model of musical meaning, Morton Feldman, Roman Haubenstock-Ramati, Maja Bosnić

Tijana Ilišević is Assistant Professor in the Department of Music Theory at the Faculty of Music, University of Arts in Belgrade. She earned her PhD from the same institution with the thesis “Post-tonal Music in the Light of Cognitive Transmedial Narratology” (2023). She presented papers at international conferences organised by the Department of Music Theory of the Faculty of Music in Belgrade (2017, 2019, 2024), as well as at conferences in Southampton (2019, Society for Music Analysis), Salerno (2022, Gruppo Analisi e Teoria Musicale), at the Third International Conference *Psychology and Music—Interdisciplinary Encounters* (2024), and EuroMAC in Barcelona (2026). She served as a visiting lecturer through the Erasmus+ staff exchange programme at the Music Academy in Zagreb (2024). Her research interests include narratological, semiotic, semantic, psychological, and hermeneutic approaches to post-tonal music. She is the Chair of Work Package 8 of the IN.TUNE Alliance (Innovative Universities in Music & Arts in Europe).

John Paul Ito

School of Music, Carnegie Mellon University, USA

itojp@cmu.edu

ORCID: 0000-0003-0909-8596

Dictionaries, Encyclopaedias, and Pitch-Class Sets: A Cognitive and Style-Historical Case for Methodological Pluralism

Academic fashions come and go. Scientistic, late twentieth-century Anglo-American music theory could argue for totalizing methods that should be complete, consistent, and testable (Forte 1985), or try to falsify a theory through a single disconfirming instance (Brown, Dempster, and Headlam 1997). The academy has moved on, and such projects now look dated.

But it is one thing to be out of fashion, another to be fundamentally mistaken. This paper argues that totalizing methods require a false view of human cognition.

To argue for the adequacy of a single methodology is to claim that we employ compartmentalised musical grammars. Such claims undergirded both traditional and generative linguistics. Cognitive linguistics, however, rejects the rigid separations needed for information-processing models. Examples from texts, including Langacker (1987) and Bybee and McClelland (2005), sketch the standard cognitive-linguistic argument that syntax, semantics, and pragmatics cannot be strictly separated; semantics requires not just a dictionary but an encyclopaedia. In (1), the word ‘will’ can be deleted, but in (2), it cannot. The grammaticity of the second utterances depends on whether the speaker can be reasonably certain that the statement is true.

- (1) The astronauts will return to Earth tomorrow.

The astronauts return to Earth tomorrow.

- (2) The astronauts will return safely tomorrow.

The astronauts return safely tomorrow.

The paper then presents examples of methodologies that have escaped their native habitats. Pitch-class sets function like *Grundgestalten* (Epstein 1979) for motives, harmonic progressions, and major tonal centres in the first movements of Liszt’s Piano Concerto No. 1 and Mahler’s Symphony No. 8. And standard tonal non-harmonic tones are shown to consistently reveal an underlying chordal texture in Schoenberg’s Op. 11, No. 1.

The linguistic and musical examples both point to the conclusion that methodological pluralism is the inevitable result of the complexity of human mental processing.

Keywords: methodology, music analysis, cognitive linguistics, information-processing model, pitch-class set analysis

John Paul Ito is Associate Professor of Music Theory and Director of Academic Studies in the School of Music at Carnegie Mellon University. He received an SB in music from MIT, an MM in viola performance from Boston University, and a PhD in music theory from Columbia University. His main areas of research are meter and hypermeter and their connections with cognition, performance, and the history of musical style. He has published in leading journals of music theory, musicology, and music cognition, and his book *Focal Impulse Theory: Musical Expression, Meter, and the Body* was published in 2021 by Indiana University Press in the series Musical Meaning and Interpretation.

Marina G. Khodyreva

Udmurt State University, Department of Music and Performing Arts, Russia

khodyreva.63@mail.ru

ORCID: 0009-0005-6852-0082

Mikhail Sharonov

Udmurt State University, Department of Music and Performing Arts, Russia

liketapper@gmail.com

ORCID: 0009-0001-3601-4530

Methodological Pluralism in Action: Reconstructing the Sacred Sound of the Udmurt Chordophone *Bydzym Krez'*

Contemporary music theory increasingly recognises methodological pluralism, yet integrated models that combine historical sources, acoustic measurements, and perceptual data remain rare. This paper presents an exploratory pilot study on reconstructing the extinct timbre of *Bydzym Krez'*, a sacred Udmurt chordophone whose sound was lost due to cultural standardisation. The study operates at the intersection of ethnomusicology, acoustics, materials science, and psychophysiology, offering a transferable framework for investigating traditional instruments.

Methodologically, we draw on two complementary frameworks: (1) the quantitative rhythm theory of Gippius & Eval'd (1941/1989)—the initial rhythmic norm of proportional durations (1:2, 1:4) that characterises archaic Udmurt melodies, and (2) Terhardt's two-component theory of musical consonance (1984), which distinguishes sensory consonance (physiological smoothness and lack of roughness) from harmonic consonance (culturally mediated tonal affinity).

Three hypotheses were formulated: (1) archaic rhythm may induce altered states of consciousness; (2) the sacral timbre might exhibit measurable acoustic parameters; (3) ritual function could be realised through specific musical structures rather than through magical properties. A masterclass was designed as a controlled laboratory setting. Two traditional melodies were performed in three variations: authentic (reconstructed, preserving quantitative rhythm), polyphonic (strict style, also preserving quantitative rhythm), and pop-style (stylised, with smoothed accentual meter). Audience reactions were recorded (video, free elicitation, post-session interviews) and qualitatively categorised by two independent coders.

Forty-two perceptive responses from six participants were grouped into eight thematic clusters (physiological, temporal, emotional, memory-driven, cognitive, contrastive, sensory, socio-cultural). The highest frequencies were observed in the physiological (19%) and cognitive (17%) categories. Consistent with the two-component model, reactions reflecting sensory consonance (physiological, temporal, sensory responses) accounted for approximately 36% of the total, while those reflecting harmonic consonance (emotional, associative, socio-cultural) accounted for approximately 38%. Ethnographic descriptions of the instrument's ritual impact—collective unity, altered time perception, emotional catharsis—coincided with the observed patterns. A comparative analysis suggested that the effects are not merely due to “ethnicity” but may relate to specific acoustic-rhythmic parameters (preservation of quantitative rhythm). However, the small sample size ($n = 6$) precludes any statistical generalisation.

The paper explicitly reframes the study as a pilot research report. All findings are presented as exploratory and warrant further investigation using larger samples and controlled psychophysical measurements. The proposed model demonstrates that methodological pluralism—combining qualitative and quantitative data, historical sources, live experimentation, and psychoacoustic theory—is both feasible and necessary for reconstructing lost soundscapes. While the study does not claim causal certainty, it offers a re-

producible heuristic for studying other traditional instruments within the polyphonic paradigm of contemporary music theory.

Keywords: methodological pluralism, sacred sound, Udmurt chordophone, quantitative rhythm, sensory vs harmonic consonance, pilot study, exploratory research, acoustic profile

Marina G. Khodyreva is a composer, ethnomusicologist, and Chairperson of the Union of Composers of the Udmurt Republic since 2014. She graduated from the Kazan State Conservatory with degrees in composition (Prof. A. B. Luppov) and music theory (Prof. Z. N. Saydasheva). She served as a researcher in the Department of Folklore at the Udmurt Institute of History, Language and Literature, and studied at the State Institute of Art Studies in Moscow. Her research focuses on traditional Udmurt song folklore, with particular attention to the northern Udmurt tradition, polyphony in ritual chants, and contemporary interpretations of authentic folk music. She is the author of the monograph *Songs of the Northern Udmurts* (1996) and numerous articles. She has released a series of audio recordings of authentic Udmurt, Besermyan, and other local traditions entitled *New Song of the Ancient Land* (2000). She has presented her work at international conferences and festivals in Norway, Estonia, Finland, Hungary, and France. She is a Senior Lecturer at Udmurt State University, where she supervises student projects on the reconstruction of traditional musical practices.

Mikhail Sharonov is a third-year bachelor's student in the Department of Music and Performing Arts at Udmurt State University in Russia. He holds a prior engineering degree in computer science from Kalashnikov Izhevsk State Technical University, specialising in digital signal processing. His current research focuses on the acoustic reconstruction of the Udmurt sacred chordophone *Bydzym Krez'* using finite element modelling and psychoacoustic experiments. He has co-authored a peer-reviewed paper on computational modelling (*Vibroengineering Procedia*, 2016) and a paper on the reconstruction of *Bydzym Krez'* (Perm, 2025). In 2019, he participated as a musician in the event "Architectonics of Udmurt Song." He presented his research at the International Conference "The Multifaceted World of Traditional Culture and Folk Art" (Kazan, 2025), the international conference "Current Issues of Contemporary Music Art: At the Intersection of Genres and Styles" (Minsk, 2025), and the All-Russian Conference "Traditional Culture in a Multiethnic Space" (Izhevsk, 2026). He also co-runs a popular science page on VKontakte, *Bydzym Krez'* (https://vk.com/bydzym_krez), dedicated to the search for the lost acoustic profile of the ancient Udmurt chordophone.

Martin Kohlmann

Hochschule für Musik, Theater und Medien Hannover, Germany

info@martin-kohlmann.de

ORCID: 0009-0007-4247-8132

The Polyphony of Musical Texts: Approaching Musical Intertextuality

Attributing meaning to music has become a central question in musicological research. It is a widely accepted belief that the basis of musical understanding is an intersubjectively agreed-upon system of categories. However, suitable categories have been proposed only sparingly for phenomena such as musical intertextuality. This talk presents some deeper, systematic insights into the concept of musical intertextuality, thus providing an epistemologically well-founded approach to understanding music.

“Music theory begins with ontology” (Janz 2010, 217); it begins with the question of how a musical object is understood or from what point of view it is regarded. My talk examines musical objects under three ontological assumptions: the similarities between music and language, music’s intertextual nature, and its gestalt-like quality. Following a poststructuralist paradigm, every text (correspondingly, every musical text) is “the absorption and transformation of another text” (Kristeva 1967, 337). If one considers music an intertextual collage, it must also be assumed that a perceiving subject recognises the various textual relationships. One way to recognize one text within another is through the perception of gestalts.

This talk categorises intertextual phenomena in music from the Renaissance to the modern era based on a hierarchically structured model of textual units. First, I will discuss types of textual references, particularly linguistic categories (Genette 1993), and their suitability for music. Next, I discuss the strength of textual references (intertextual intensities), drawing on a concept introduced by Broich and Pfister (1985) for literary texts. Central to my approach is the concept of marking of textual references, which reveals the analytical potential of Ehrenfels’ Gestalt principles. My considerations lead to an operationalised procedure for intertextual phenomena, which will be explained and evaluated using selected examples.

Keywords: musical intertextuality, categorisation, music understanding, gestalts, musical methodology

Martin Kohlmann studied church music, choral conducting, and music theory at Hanover University of Music, Drama and Media, Germany. He works as a freelance organist and choir conductor, and teaches music theory and aural skills at the Hanover University of Music, Drama and Media, the Berlin University of the Arts, and the University of Hildesheim. In the field of systematic musicological research, he is especially interested in the intersections of music and mathematics, physics, linguistics, and philosophy, including musical intertextuality, temporal phenomena in music, geometry, and harmony. He participated in conferences held in Basel, Salzburg, Freiburg, Cologne, Lübeck, Cottbus, and Detmold, among others. His compositions and editions have been published by Dohr and Strube, among others, and his music-pedagogical and scholarly articles have appeared in the *Journal of Mathematics and Music*, *Zeitschrift der Gesellschaft für Musiktheorie*, *Organ*, *Forum Kirchenmusik*, and *Musica Sacra*.

Hee Seng Kye

Department of Composition, College of Music
 Music Research Center, Hanyang University, Korea
 hskye@hanyang.ac.kr
 ORCID: 0000-0002-1449-9434

Parallel Monophony: What Methodological Pluralism Can Learn from Counterpoint

Contemporary music theory regularly celebrates methodological pluralism. Conference programs juxtapose Schenkerian analysis with topic theory, corpus studies with hermeneutics. Yet to what extent does such juxtaposition constitute genuine polyphony? This paper takes the conference's governing metaphor seriously as a music-theoretical concept and argues that much of what passes for methodological pluralism in the discipline is better understood as parallel monophony: independent voices sounding simultaneously without the mutual responsiveness, shared structural space, or contrapuntal obligation that distinguishes polyphony from mere co-occurrence.

The distinction is consequential. In musical polyphony, voices constrain and enable one another; they produce meanings unavailable to any single line. In parallel monophony, voices coexist without friction, which also means without genuine dialogue. This condition is most visible across linguistic and cultural boundaries, where music-theoretical traditions developed in one scholarly context rarely engage in real contrapuntal interaction with those of another.

The closest existing model for genuine methodological polyphony, this paper argues, is David Lewin's (1986) phenomenological model of musical perception. In his analysis of Schubert's "Morgengruß," incompatible analytical readings are not competing descriptions of one object but distinct perceptual objects brought forth by different acts of hearing, interacting through formally specified relations of denial, confirmation, modification, and virtual annihilation. This is a contrapuntal engagement between constitutive acts, not the mere coexistence of descriptions.

Lewin's mechanism, however, achieves this only within a single theoretical language. His perceptions interact because they share a tonal-harmonic vocabulary in which "denial" and "confirmation" have determinate meanings. When competing perceptions are brought forth by genuinely different methodological traditions, these relations become formally unspecified. The discipline's parallel monophony is therefore not a failure of will but a structural problem: we lack the means to specify how perceptions brought forth by incommensurable analytical languages interact. Lewin showed what the solution must look like. Extending it across traditions is the work that remains.

Keywords: methodological pluralism, counterpoint, David Lewin, phenomenology of perception, music-theoretical historiography

Hee Seng Kye is Associate Professor of Musicology and Director of the Music Research Center at Hanyang University in Seoul, Korea. He studied composition with Milton Babbitt at The Juilliard School (B.M.) and completed an M.A. at Queens College, City University of New York before earning a PhD in musicology from The University of Hong Kong. His research addresses music theory, analytical methodology, and the ethics of musical listening. His work is forthcoming in *BACH: Journal of the Riemenschneider Bach Institute*, *The Routledge Handbook of Posthuman Perspectives on Music and Spirituality*, and other venues. He is completing a monograph on music in relation to disease, disability, and death.

Dickie Lee

Hugh Hodgson School of Music, University of Georgia, USA

dickie.lee@uga.edu

ORCID: 0000-0002-8593-8705

Music Theory's Polyphonic Conceptual Personae

Given the significance of polyphony within music studies, it is surprising that there are not more attempts to explore the idea outside the boundaries of the “music itself.” The hermeneutic window for this project was first opened by Agawu’s (2009, 42) claim that counterpoint is a musical *topos*, an idea that unpacks counterpoint’s capacity to be abstracted into a type capable of being transposed and applied in other contexts.

This paper rethinks music theory as a polyphonic discourse akin to Bakhtin’s “polyphonic novel.” I interpret music analysis, including its written and annotative supplements, through the structural rhythm of species counterpoint. Music-theoretical writing is taken as a discursive multiplicity in which a diversity of simultaneously unfolding perspectives and voices dialogue, harmonise, and imitate one another, acting as variants of what Monahan (2013) calls avatars of a music analyst-as-agential class. These avatars influence analytical style (*i.e.*, how analysts write, annotate, and represent information), ultimately becoming what I call *music-theoretical conceptual personae*, following Deleuze and Guattari (1994). While some music-theoretical conceptual personae are invoked directly in scholarly discourse through referencing and citationality, many come “already read,” following Bloom’s (1988) idea of “facticity,” which Allen (2022, 135) describes as the “unavoidability of certain writers.”

This plurality of styles and personae group into *theoretical-analytical attitudes*—an expansion of Lewin’s (1987, 175–192) “transformational attitude”—that blend in meaningful ways throughout our discipline (*e.g.*, sections of an article that focus on different aspects of theory/analysis; topical sessions at a conference that group like-minded papers; and edited collections of essays that are subject-contained, yet multi-voiced). According to Dubiel (1996, [13]), categorizing sound is “fundamental theoretical work,” and “creativity at this is something we ought to value more highly.” To me, categorizing the people that categorise sounds is equally essential work, and a polyphonic attitude toward theoretical discourse elucidates their relationships.

Keywords: philosophy, music theory, discourse, polyphony, persona

Dickie Lee is Associate Professor of Music Theory, teaching at the University of Georgia's Hugh Hodgson School of Music. He earned his PhD from Florida State University and his MM from Temple University. His research areas focus on popular music, musical philosophy, ludomusicology, image schema theory, music and meaning, and subjectivity. His article "A Speedrun within a Rockshow: Interpreting Play in Bit Brigade's Video Game Performance and Analyzing their Speedrun of *Zelda*" is published in the *Journal of Sound and Music in Video Games*, and his article "Mapping Intertextuality with the Music of Ween" is forthcoming in *Music Theory Spectrum*. He also has a book chapter, "Image Schemata and Popular Music Analysis," forthcoming in *Schema Theory in Music: New Perspectives*, published with Boydell & Brewer.

Rasmus Levin

Centre for Educational Research in Music, Norwegian Academy of Music, Norway
levin93@gmail.com
ORCID: 0009-0006-1668-4218

Ram Reuven

Department of Composition, Music Theory, and Music Technology, Norwegian Academy of Music, Norway
ram.reuven@nmh.no
ORCID: 0009-0002-5987-053X

Harmony Textbooks between Style and Experience: Memory-Based Perspectives on Musical Expectation

This paper situates musical expectation within a critical polyphony of pedagogical, analytical, and cognitive frameworks. It argues that expectation in harmony textbooks used in Scandinavian higher education, including Anglo-American textbooks, is underspecified, since they frame expectation in terms of stylistic implications rather than as the subjective experience identified by contemporary music-cognitive research. This framing obscures the distinction between descriptions of style and listeners' experience, yielding ambiguity that undermines clarity, empirical validity, and engagement with contemporary music-cognitive research. This ambiguity encourages teachers and students to treat stylistically conditioned listening as "natural," downplaying its basis in long-term stylistic exposure. The argument unfolds in four stages, supported by a new database of 810 concepts across 37 music-theoretical

and music-cognitive sources. First, a survey of 30 harmony textbooks from 1911–2025 shows that they conflate stylistic implications with listeners' experiences, inadvertently treat expectation as a single type, and rarely reflect empirical research on expectation. Second, examination of advanced analytical literature and studies linking music cognition and music theory shows that even empirically informed work has related limitations: continued reliance on outdated findings, confinement of expectation to stylistic implications, limited coverage of expectation types, and frequent conflation of style structures, schemas, and expectation. Third, a review of music-cognitive research on predictive coding and expectation demonstrates conceptual overlap, due in part to imprecise terminology, weak engagement with contemporary memory models, and underdeveloped treatment of working-memory-based expectation. Fourth, the paper develops a memory-based taxonomy of principal expectation types empirically grounded in cognitive and neuroscientific models. This memory-based framework, rather than schema-based models, better explains distinct expectation types and their mediation across learning, knowledge, listening experience, and harmonic syntax. The paper concludes by outlining how this framework clarifies the central ambiguity exposed by this critical polyphony—the conflation of stylistic implications with subjective listening experiences—and suggests applications to curriculum design, analytical writing, and listening pedagogy.

Keywords: expectation types, harmony pedagogy, memory systems, stylistic implication, listener experience

Rasmus Levin is a Swedish composer, music theorist, and doctoral student in music theory and music pedagogy. He earned his bachelor's degree in composition at the Academy of Music and Drama in Gothenburg and his master's degree in music theory at the Norwegian Academy of Music in Oslo, where he is currently pursuing his PhD. His research interests include the integration of cognitive science into music theory, music-analytical methodology and systems design, and music theory pedagogy.

Ram Reuven is Associate Professor of Music Theory at the Norwegian Academy of Music in Oslo, where he heads the master's program in music theory. His research interests include analysis of Western tonal art music, Schenkerian theory and analysis, historical counterpoint pedagogy, the integration of cognitive science into music theory, the relationship between music theory and performance, and music theory education.

Gordon E. Marsh, PhD

Roanoke College, USA

marsh@roanoke.edu

ORCID: 0009-0008-1819-4655

Corpus Listening, Performance Research, and the Instability of Analytical Representations

This paper reflects on methodological questions emerging from a study of Chopin performance using a corpus of 104 recordings of the Prelude in C Major, Op. 28 No. 1, and a parallel corpus of the Polonaise-Fantaisie, Op. 61. The project engaged three interrelated analytical perspectives: the transformational approach proposed in Rings 2011; revisions of *Formenlehre* introduced in Caplin 1998, developed in Schmalfeldt 2011, and expanded in Hepokoski and Darcy 2011; and the application of narrative discourse to Romantic sonata form explored in Davis 2017. This paper also considers the instability of analytical representation itself: in transformational discourse, the problem of mapping phenomenological thinking onto space-time; in formal analysis, the diagramming of local and global connections amid the shifting relation between *Grundgestalt* and *Formenlehre*; and in narrative discourse, its limits in framing musical process. This admixture becomes particularly unstable when musical analysis is mapped onto empirical work using R to wrangle data generated by Sonic Visualizer. As the shape and spread of data distributions came into view, the performance-analytical work raised questions that could not be addressed statistically.

The Prelude, despite its brevity and relative consensus of interpretation, generated a set of divergences that became increasingly significant across repeated listening, eventually shaping the analysis itself into alternate readings embodied in the recordings; the Polonaise-Fantaisie presented the opposite condition, where the extreme divergence in total duration across the corpus filtered gradually into a set of specific structural points embodying questions of aesthetic conformity versus originality. Interestingly, repeated traversal of the two corpora featured some perceptual re-organisation: distinctions initially heard as categorical dissolved (or were reorganised) through this recursive listening, suggesting that an analyst's hearing becomes part of the process rather than a mode of observation.

The representations developed from the project suggested that the two works mirror one another in revealing ways. Romantic form does not simply foreground interpretive freedom as a general aesthetic value but also encodes the shapes and gestures of this freedom in its sonic design.

Keywords: Frédéric Chopin, performance analysis, musical form, expressive timing, transformation theory

Gordon E. Marsh is Professor Emeritus of Music Studies at Roanoke College, where he previously served as Naomi Brandon and George Emery Wade Professor of Music. As a pianist and composer, he bridges performance, analysis, and creative practice. He has published on Schnittke, Shapey, and the aesthetics of recent music, and has presented at the Society for Music Theory and at conferences, festivals, and colloquia on both sides of the Atlantic. Current research explores recorded performance as a venue for analysing temporality and form in Romantic piano music, drawing on transformational theory, hermeneutic phenomenology, and performance studies. As a pianist, he has performed Chopin's complete preludes and the four ballades in interactive lecture-recitals alongside a broad chamber and solo repertoire. As a composer and sound artist, he has held two residencies at the Cité Internationale des Arts in Paris and created numerous immersive multimedia installations in Europe and the United States.

Daria Murasheva

A.N. Scriabin Memorial Museum, Russia

evtyshenko0499@gmail.com

ORCID: 0009-0002-3018-4050

The Organisation of Semantic Spaces in Edward Elgar's Oratorios as an Analogy to the Polyphonic Model

Polyphonic models are present in Edward Elgar's oratorios at various levels of their dramatic structure. First and foremost, this concerns the organisation of the leitmotif system in *The Apostles*, *The Kingdom*, and, to a lesser extent, in *The Light of Life* and *The Dream of Gerontius*. In the first three oratorios, the earthly, divine, and liminal themes of Christ—together with the adjacent motif of Mary's grief—are connected to one another both melodically and harmonically, thereby creating a semantic interweaving of the Saviour's earthly sufferings, his human feelings and emotions, with the divine role of the Messiah. The direct application of polyphonic principles includes the contrapuntal combination of several leitmotifs, which generates a deeper and more precise meaning of the musical-textual thought. For example, *The Kingdom* opens with a prelude in which the leitmotifs of the Gospel and the

Preachers (apostles)—previously presented separately in *The Apostles*—are now combined in counterpoint.

One of the primary formal-constructive principles of the dramaturgy—which is closer to theatrical than to cantata-oratorio tradition—is polyphony in the relationship among three layers: hell (or the Jews hostile to Christ), earth (the environment of Christ), and heaven (the divine sphere). Each of these layers is, on the one hand, independent, and on the other, closely interconnected. A vivid example is the opening scene “In the Mountains—Night” from *The Apostles*, in which the orchestra depicts Christ’s prayer while, at the same moment, the Angel Gabriel calls upon “the waste places of Jerusalem” to rejoice at the Lord’s return to their land, and announces on behalf of God who Jesus is (“Behold My Servant, Whom I have chosen”).

The principle of counterpointing and polyphonic models becomes in Elgar’s oratorios one of the primary elements of formal and semantic construction. In this way, a multi-layered composition emerges, bringing the deeper strata of the religious narrative are brought to the fore.

Keywords: Edward Elgar, Edward Elgar’s oratorios, polyphonic model, counterpoint elements, polyphony principles in dramaturgy in oratorios

Daria Murasheva, born in 1996 in Moscow, studied at the Tchaikovsky Moscow State Conservatory (2020–2025). A researcher at the A.N. Scriabin Memorial Museum and a teacher of harmony and fundamentals of composition at the S. S. Prokofiev Moscow Regional Music College. Research interests: art, music, and literature from the second half of the nineteenth century to the early twentieth century, European and English religious music from the same period, semantic spaces in cantata-oratorio genres and works of art, Scriabin’s philosophy and the system of his thought, and the mystery genre in music. Regularly participates in international conferences (Moscow, Ekaterinburg, Athens, Salerno).

Caleb Mutch

Faculty of Philology, University of Freiburg, Germany

caleb.mutch@germanistik.uni-freiburg.de

ORCID: 0000-0003-4908-4930

Music Theory as Polyphony: Interrogating the Long Tradition of Dialogical Theorising

While the concept of polyphony arose to describe musical texture, the attention it draws to the interaction of distinct voices has proved to be fruitful more broadly. Building upon Bakhtin's characterisation of Dostoevsky's novelistic discourse as "polyphonic," this presentation analyses how interlocutors interact to convey knowledge in music-theoretical texts presented in dialogue form. It begins by investigating different approaches to voice and character in dialogues from antiquity to the early modern era. I propose a continuum anchored on one end by the abstract, "erotomatic" style of many early-modern textbooks (in which unnamed voices alternate questions and answers) and on the other by a baroque-era hybrid of the novelistic theory treatise. This continuum provides a basis for characterizing other significant music-theoretical dialogues, ranging from catechistic works to Platonic dialogues and their Renaissance imitators. I then examine the problematic position of the musical example within dialogues: since they resemble transcriptions of oral conversation, acknowledging the need for visual aids would threaten to undermine the genre's integrity. Some authors respond to this issue by adhering doggedly to dialogic conventions, eschewing all non-verbal examples, while others portray notated music simply as further transcription of orally delivered content. Intriguingly, authors occasionally thematise the examples within the fictional frame, with interlocutors yearning for a visual example, or with a character calling attention to the notations on his writing tablet. The presentation concludes by examining an award-winning book on music theory from the 1990s, Harald Krebs's *Fantasy Pieces*, large sections of which are composed as novelistic dialogues. I show that these exemplify my presentation's two main themes, analysing how Krebs's use of voices and characters resembles the literary output of Robert Schumann (whose compositions are Krebs's primary focus), and situating his creative use of musical diagrams within the long tradition of dialogue-based theorising.

Keywords: history of music theory, literary analysis, dialogue, exemplarity, voice

Caleb Mutch (PhD in music theory, Columbia University) is a Postdoctoral Researcher at the University of Freiburg, Germany; he has previously held the posts of Research Scientist at the Max Planck Institute for Empirical Aesthetics in Frankfurt and of Postdoctoral Research Fellow and Visiting Assistant Professor at Indiana University. His research draws on cultural studies, philology, musical analysis, and the digital humanities to study topics including the history of music theory from Antiquity to the Romantic era, formal analysis of Baroque and Classical music, and South African popular music. His work has appeared in such publications as *Music Theory Spectrum*, *Journal of Mathematics and Music*, *Popular Music*, and *Journal of Music Theory*.

Olha Myronenko-Mikheishyna

Research Department, Royal Northern College of Music, United Kingdom
Olha.Myronenko-Mikheishyna@rncm.ac.uk; olha.mikheishyna@gmail.com
ORCID: 0000-0002-7271-848X

Accent as Key to Time's Polyphony: Rethinking Lutosławski's Polyphonic Processes

This presentation highlights aspects of Witold Lutosławski's polyphonic thinking through the lens of musical time and its innovative properties. In particular, the author focuses on the phenomenon of the accent—an element of musical time that becomes a key to understanding polyphonic processes such as rhythm statics, rhythm dynamics, and polychronicity.

Drawing on the results of her previous doctoral research and her current postdoctoral studies, the author proposes a new understanding of the accent as a key element of musical rhythm and a new methodology for studying it. This methodology combines several analytical approaches to Lutosławski's works from the 1960s to the 1990s, a listener-response survey on the perception of his music, and source studies of his sketches and drafts preserved at the Paul Sacher Foundation.

The new concepts of the “blurred” and “pointy” accent, introduced in the doctoral dissertation, are presented within the broader context of methodological pluralism in the theory of rhythm. They are also considered from the perspective of the composer's internal perception and from the listener's perception—both amateur and professional—of polyphony and its constituent elements in Lutosławski's works from the 1960s to the 1990s.

Keywords: Witold Lutosławski's musical time, polychronicity, accent, rhythm theory

Olha Myronenko-Mikheishyna, PhD, is a displaced musicologist, music theorist, and a Visiting Research Fellow at the Royal Northern College of Music. She was an Honorary Research Associate at the University of Bristol (2023–2025) and a recipient of numerous research awards, including the Paul Sacher Foundation Scholarship (2024) and the *Music & Letters* Award (2025) for her projects on Witold Lutosławski's drafts and manuscripts. During her studies at the Ukrainian National Academy of Music, she was a multiple recipient of academic scholarships and awards recognising promising young musicologists, including scholarships from the President of Ukraine (2016, 2019) and the Cabinet of Ministers (2017, 2018). Her primary field of research is Lutosławski's creative output from the 1960s to the 1990s, with a particular focus on temporal organisation and the development of new analytical approaches to nonmetric musical time. The core ideas of her research are reflected in her doctoral dissertation, "Temporal Organization of Witold Lutosławski's Works in the Sixties–Nineties of the 20th Century: Innovative Solutions and Their Theoretical Comprehension." On 1 May 2026, Olha joined the research team at the Royal Northern College of Music to pursue her new project on Lutosławski's music.

Richard Parncutt

University of Graz, Austria

parncutt@uni-graz.at

ORCID: 0000-0002-1332-7841

Reviving Riemann's Interdisciplinarity: Psychoacoustics and Neo-Riemannian Theory

A music theory is more robust if reducible to general non-music principles (Huron, 2006, 2016). Similarly, many of Hugo Riemann's music-theoretical intuitions were founded on physics or psychophysics. Today's neo-Riemannian theory can be similarly enriched. Tonal perception depends on musical tones as perceived, not notated or measured. Tones perceived in chords vary in perceptual salience: a C-major triad implies pitch classes F and A as virtual pitches (missing fundamentals) and D and B as spectral pitches (audible partials). A psychoacoustical model can predict the perceptual salience of notated and non-notated pitches (probability of noticing). The perceptual reality of implied tones casts doubt on mathematical models that input no-

tated pitches. Riemann's L, P, and R transformations can be reduced to more general principles: psychoacoustic pitch commonality (pitches in common) and pitch distance (voice-leading distance). The theory explains why the R transformation (e.g., C major to A minor) is the most common and strongest despite the whole-tone step (G to A). The pitch commonality of two successive chords is asymmetrical—stronger if missing fundamentals in the first chord (e.g., A or F in a C major triad) are chord tones in the second. Hence, falling thirds between successive roots (R from major to minor) are more common in tonal repertoires than rising thirds; similarly, rising fourths and major seconds between roots are more common than falling. The theory of harmonic dualism can be replaced by the psychoacoustic theory of harmonic consonance combined with pitch-class set theory to explain why major and minor triads are the most consonant trichords, while also estimating the relative consonance and prevalence of all chords. A psychoacoustical approach can shed new light on the fundamental nature of musical intervals and the psychological reality or otherwise of *Tonnetz*-like structures.

Keywords: neo-Riemannian theory, transformation, psychoacoustics, virtual pitch, interdisciplinarity

Richard Parncutt is a systematic musicologist, music psychologist, and psychoacoustician. From 1998 to 2023, he was Professor of Systematic Musicology, University of Graz, Austria, where he directed the Centre for Systematic Musicology (2009–2023). He was president of the European Society for the Cognitive Sciences of Music (ESCOM) (2015–2018) and chair of the 15th International Conference on Music Perception and Cognition (ICMPC) combined with the 10th triennial conference of ESCOM (Graz, Montreal, La Plata, Sydney, 2018). His qualifications include Bachelor of Science (physics) and Bachelor of Music (performance) from the University of Melbourne (1981); Bachelor of Science with Honours (physics) and Doctor of Philosophy from the University of New England, Australia (1987); Habilitation in Systematic Musicology from the University of Graz (1998); and Habilitation in Music Psychology from the University of Klagenfurt (2021).

Michael Pinkas

Department of Composition Studies and Music Production, University of Music and Performing Arts Vienna, Austria

pinkas@mdw.ac.at

ORCID: 0000-0003-3519-4936

Translating Invisible Textbooks: Towards Terminological Polyphonies between German-Speaking and Czech Music Theory after 1918

After the dissolution of Austria-Hungary in 1918, musical education in Central Europe was reshaped by new political borders and institutional reforms, including revised curricula at existing conservatories and the foundation of new ones. The growing use of national languages in textbooks did not interrupt transregional connections; student mobility often remained an important part of musical careers. (Gruber 2020, p. 643) Rather, it changed the conditions under which music-theoretical concepts could circulate and become visible.

This paper focuses on Otakar Šín's harmony textbooks *Nauka o harmonii na základě melodie a rytmu* [A Harmony Course Based on Melody and Rhythm] (1922) and *Úplná nauka o harmonii na základě melodie a rytmu* [A Complete Harmony Course Based on Melody and Rhythm] (1933), which became central works of Czechoslovak music-theoretical pedagogy. Šín's textbooks combine (directly or indirectly) concepts from German-speaking music theory (Riemann 1887, Louis/Thuille 1907, Kurth 1920, Erpf 1927) with an analytical ambition to describe Czech modernism through the combination of harmonic functions and the metaphorical language of musical energetics. Since these textbooks were never translated, they have remained largely absent from international music-theoretical historiography, despite their lasting influence on music education in Czechia and Slovakia and their relevance for understanding the transfer of knowledge and polyphonies of translation between German-speaking and Czech music theory.

This discussion can be situated in a broader context. How and why should music theorists today present overlooked textbooks, while remaining attentive to the risks of national narratives and the possible rigidity of some historical statements? What changes when such texts are translated into English or German and thereby become part of a broader music-theoretical discourse? Translations of less familiar pedagogical texts, combined with a discourse analysis of codes related to music-theoretical terminology, could

therefore contribute to a more complex understanding of music theory as a cultural system (Csáky 2011) within translocal and transnational spaces of communication.

Keywords: translation, Otakar Šín, theory of harmony, music theory of the 1920s and 1930s, discourse analysis

Michael Pinkas, born in Prague, is a composer, music theorist, lecturer, and choir-master. In 2023, he graduated from the mdw – University of Music and Performing Arts Vienna in Composition and Music Theory, Major in Music Theory (Mag. art.), studying composition under the guidance of Prof. Martin Lichtfuss, and music theory under the mentorship of Prof. Gesine Schröder and Prof. Annegret Huber. For outstanding achievements during his master's studies, he received the Prize of Honour 2023. He is a lecturer at mdw in the Department of Composition Studies and Music Production and is currently working on his doctoral dissertation in music theory at mdw, focusing on material construction and performativity in contemporary music. Since 2025, he has served as project leader within the IN.TUNE University Alliance, working on the development of new educational formats. His compositions are published by Universal Edition.

Aleksandar Popović

Faculty of Music, University of Arts in Belgrade, Serbia

salepopovic@gmail.com

ORCID: 0009-0007-7449-0515

Methodological Polyphony in Contemporary Music Analysis: The Relationship Between the Performer and the Audio Track in Tatjana Milošević Mijanović's *I Am That*

Digital technologies have enabled the digital audio workstation (DAW) to transcend its role as a recording tool and become a space where music is created and brought to life. Adam Patrick Bell's (2018) concept of the DAW as an instrument provides a framework for understanding how composition increasingly takes place within the digital environment, where digitally produced audio material becomes the work's primary mode of existence. This aligns with Gérard Genette's (2002) observation of a shift from performance to listening via audio formats, which enacts the relationship between a musical work and its sonic realisation.

Addressing this, I analyse the piece *I Am That* (2021) by Tatjana Milošević Mijanović, for mezzo-soprano and audio track. Since the score contains only the vocal part, while the other sound layers exist solely in the audio track and DAW project, their relations remain only partially accessible through traditional score-based analysis. To resolve this challenge, I propose a pluralistic approach that combines analysis of the score, the audio track, and the DAW project. This “methodological polyphony” reveals temporal, tonal, timbral, dynamic, and spatial relations not fully visible in the score. I give special attention to the polyphonic relationships between the performer and the sound layers of the audio track, which jointly shape the musical flow.

I interpret the distinct sound layers as actantial functions (Ubersfeld 1976) and draw on Atila Sabo's (2018) theoretical framework for harmonic analysis. Ultimately, I show that analysing such works requires expanding traditional methods, establishing the DAW as a relevant analytical source for understanding how composition, interpretation, and production intertwine.

Keywords: relationship between performance and audio track, electronic music, Digital Audio Workstation (DAW), Tatjana Milošević Mijanović, analysis of contemporary music

Aleksandar Popović, born in 1994 in Kosovska Mitrovica, completed his undergraduate and master's studies in music theory at the Faculty of Music in Belgrade. He is currently a doctoral student in music theory and is also pursuing undergraduate studies in composition at the same faculty. He is a Teaching Assistant in Music Theory at the Faculty of Arts, University of Priština, temporarily based in Kosovska Mitrovica, and also teaches at the Miodrag Vasiljević Secondary Music School in the same city. In addition to his work on electronic music, his research includes post-tonal counterpoint and the choral works of Serbian composers. Alongside his theoretical work, Popović is actively involved in music production and interdisciplinary composition in both art music and popular music. He has also achieved notable success in international competitions, including TaktoNS in Novi Sad and the Audio Engineering Society competition in Milan.

Maja Radivojević Slavković

Faculty of Music, University of Arts in Belgrade, Serbia

majarslav@gmail.com

ORCID: 0009-0005-8068-8320

Polyphony of the Second Viennese School in Relation to the Baroque Tradition: Continuities, Breaks, and Reinterpretations

In this paper, I examine the relationship between twentieth-century polyphony and the Baroque contrapuntal tradition of Johann Sebastian Bach, particularly as embodied in the works of the Second Viennese School—Arnold Schoenberg, Anton Webern, and Alban Berg. Although these composers radically reshaped musical language in the early twentieth century through atonality and the twelve-tone technique, their relationship to the musical tradition was far from a rejection of the past; rather, it represented its radicalisation. Bach's principles of contrapuntal thinking, motivic economy, developing variation, and formal cohesion became fundamental elements of their compositional practice. As the most obvious one, the foundational procedures of serial music (row inversion, retrograde, retrograde inversion, augmentation, and canonic layering of voices) are identical to the contrapuntal procedures that Bach perfected in *The Art of Fugue* and *The Musical Offering*.

Drawing on Gérard Genette's (1982) theory of transtextuality, I explore the transstylistic processes through which the composers of the Second Viennese School transformed Bach's compositional principles within the context of musical modernism and argue that their innovations did not constitute a break with tradition but rather a creative reinterpretation of it. Viewing the interweaving of these two distinct historical practices through the lens of transstylistic theory reveals that in the compositional thought of Schoenberg, Berg, and Webern, Bach's polyphony operates at a level far more substantial than the superficiality of row forms. I will demonstrate this through an analyses of Arnold Schoenberg's *Variations for Orchestra*, op. 31 (1926–28), Anton Webern's *Passacaglia*, Op. 1 (1922), and Alban Berg's *Passacaglia – Fragment* for orchestra (1913).

Keywords: baroque polyphony, Second Viennese School, dodecaphony, tradition, intertextuality

Maja Radivojević Slavković is a music theorist from Kragujevac and a Teaching Assistant in the Department of Music Theory at the Faculty of Music, University of

Arts in Belgrade. Her previous academic appointments include positions as an assistant and lecturer at the Faculty of Philology and Arts, University of Kragujevac. She earned a bachelor's degree in music pedagogy from the University of Kragujevac, along with master's and specialist degrees in music theory from the University of Arts in Belgrade. She is currently a PhD candidate in music theory at the University of Arts in Belgrade, working on a dissertation entitled "Neo-Baroque Tendencies and Transstylistic Processes in the Music of the First Half of the Twentieth Century." In addition to her work on musical stylistics, her research interests include popular music studies. She has authored several scholarly papers in the fields of music theory and popular culture.

Elena Rovenko

Serge Rachmaninoff Conservatory, France

Department of Music, Strasbourg University, France

rovenko@unistra.fr

mfk.sbornik@gmail.com

ORCID: 0000-0002-4318-7106

The Polyphony of the Creative Process in the Aesthetics of Vincent d'Indy: *Fin-de-Siècle* "Philosophical Psychology"

In contemporary musicology, Vincent d'Indy is studied within the *fin-de-siècle* context: social-political (Jane Fulcher), pedagogical (Jean and Francine Maillard), compositional (Stefan Keym, Steven Huebner), music-theoretical (Violaine Anger), religious (Arthur Skoric), and aesthetic (Katharine Ellis, Gilles Saint-Arroman). Read against this background, d'Indy's own aesthetic thought reveals an original conception of the creative process that, given the specificity of its sources—from Thomas Aquinas to Abbé de Lamennais, Ruskin, and symbolists—may be situated within the sphere of "philosophical psychology" (Stanislas Rzewuski, *Études littéraires*, 1888: 150). In relation to the creative process, d'Indy's contemporaries describe the essence of this sphere through the metaphor of polyphony (Théodule Ribot, *Essai sur l'imagination créatrice*, 1900: 179), whose interpretive potential can also be applied to the composer's own ideas.

+ On the cognitive (pre-compositional) level, the emergence of an artistic idea is conditioned by the "counterpoint" of primary chaotic impressions in perception.

+ On the inventive level:

a) Their ordering through “creative imagination” produces images as mobile, interpenetrating components of consciousness, recalling Henri Bergson, Gabriel Séailles, and Théodore de Wyzewa.

b) Their intensification through “the heart” generates feelings (a quotation from Léon Tolstoï, *Qu'est-ce que l'Art?*, 1918: 6), whose transformation in duration under the effect of “expression” gives rise to a “polyphonic” conglomerate, the passions, constituting the extra-musical layer of artistic sense.

+ On the phenomenological level, the gradual synthesis in consciousness of structural totalities—from cells to themes—presupposes their “linear counterpoint,” in ways that resonate with Bergson’s conception of duration (*Essai sur les données immédiates de la conscience*, 1889; *Matière et mémoire*, 1896; *La conscience et la vie*, 1911; *La pensée et le mouvant*, 1934) and with Alfred Schütz’s notion of retention, understood as the primary holding of the just-past phase of experience within the living present (*Der sinnhafte Aufbau der sozialen Welt*, 1932; *Fragments on the Phenomenology of Music*, 1944, published 1976).

+ On the technical level, the “cyclical principle,” central to Franck’s school, is interpreted as deriving from the fugue principle, which realises the maxim “variety in unity” (borrowed from Charles Lévêque, *La science du beau*, 1872: 35–36). This, in turn, correlates with William Mathews’s interpretation of polyphony (*A Popular History of the Art of Music*, 1891: 152).

Keywords: Vincent d’Indy, creative process, philosophical psychology, *fin-de-siècle* aesthetics, polyphony of images

Elena Rovenko, PhD in Art Studies (2013), archivist-researcher at the Conservatoire Serge Rachmaninoff de Paris, *chargée de cours* in the Department of Music at the Université de Strasbourg. Until 2022, a Senior Researcher and Associate Professor at Tchaikovsky Moscow State Conservatory. Author of 56 articles on cinema, French music, philosophy, painting as well as the monograph *Время в философском и художественном мышлении: Анри Бергсон, Клод Дебюсси, Одилон Редон* [Category of Time in Philosophical and Artistic Thought. Henri Bergson, Claude Debussy, Odilon Redon] (Moscow, 2016). Participant in international conferences, including EuroMAC-9 (Strasbourg, 2017); Convegno di teoria musicale (from XIV to XXII); Congreso Internacional SATMUS I and II (2023, 2025); France: Musiques, Cultures 1789–1918 (Denver, 2023; Paris, 2024; Minneapolis, 2025). Member of the Società Italiana di Analisi e Teoria Musicale (GATM), Italy, the Regional Network Psychology and Music (RNPam), and the Sociedad de Análisis y Teoría Musical (SATMUS), Spain.

Nico Schüller

School of Music, Texas State University, USA

nico.schuler@txstate.edu

ORCID: 0000-0002-9093-2455

Teaching Polyphony as Method: Integrating Archival, Analytical, Digital, and Compositional Approaches in Music Theory Education

This paper proposes a pedagogical model that reconceptualises “polyphony” as a methodological principle for music theory education. Drawing on recent developments in digital musicology, historical research, and analytical theory, this paper argues that modern music theory curricula should cultivate a “polyphony of methods” in which archival inquiry, historical research, traditional music analysis, computational analysis, and even improvisation, arrangements, and model composition function as complementary voices within a unified learning framework. Using case studies from undergraduate and graduate courses in the United States, the paper demonstrates how students engage with musical repertoires through the integration of, for example, digital newspaper databases, genealogical records, and searches in digital sheet music collections. These materials are combined with analytical approaches, including harmonic analysis, narrative theory, and culturally informed interpretation, enabling students to navigate between quantitative and qualitative modes of inquiry. The paper further examines how such an approach fosters critical awareness of source bias, fragmentary archives, and historiographical challenges, encouraging students to evaluate competing forms of evidence as “polyphonic” contributions to musical meaning. By situating pedagogical practice within broader debates on methodological pluralism, this paper responds directly to current calls for interdisciplinary and reflexive models of music theory. Ultimately, teaching music theory through a polyphonic methodological lens not only enhances analytical and historical competencies but also prepares students for emerging research paradigms that bridge the humanities and digital technologies, while at the same time questioning and expanding the traditional musical canon.

Keywords: polyphony as method, music theory pedagogy, methodological pluralism, digital and archival research, interdisciplinary music analysis

Dr. **Nico Schüller** is University Distinguished Professor of Music Theory and Musicology at Texas State University. He was an invited presenter and keynote speaker

in Europe, Asia, Africa, Australia, and throughout the Americas. His main research interests are interdisciplinary aspects of nineteenth- through twenty-first-century musics, computational music research, methodology of music research, music historiography, and music theory/history pedagogy. Among his most prominent research topics are the rediscovery of underrepresented musicians. He is the co-editor of the research book series *Methodology of Music Research*, the author or editor of 22 books, and the author of more than 150 articles. Representative publications: *Transatlantic Perspectives on Hidden Late 19th Century Music Cultures* (Frankfurt, 2026), *Computer-Assisted Music Analysis* (Frankfurt, 2014), and “Digital Humanities” in *MGG Online* (2023).

McKenna Sheeley-Jennings

Department of Music Research & Composition, Don Wright Faculty of Music,
University of Western Ontario, Canada

mjenni8@uwo.ca

ORCID: 0009-0003-6786-0187

Representing, Translating, and Becoming: The Many Natures of Nature Music

Nature is not what it used to be. Human enterprise has transformed the planet in unprecedented ways. Chemist Paul Crutzen and biologist Eugene Stoermer have argued that the scale of contemporary environmental change warrants a new geological epoch: the Anthropocene (Crutzen 2002, 23). Through the rise of industrial technologies and the increase of greenhouse gases in the atmosphere, the Anthropocene is an age of human-made but planet-wide consequences. In contrast, many environmentalists advocate using the term Capitalocene to highlight capitalism as an exploitative system of ecological destruction (Haraway et al. 2016, 539). Philosopher Donna Haraway suggests that neither term offers a constructive way forward for traversing the climate crisis. Instead, she calls this epoch the Chthulucene (Haraway 2016, 19). The Chthulucene does not define the present as an age of human dominance or even economic system failure, but of entanglement between human and non-human agents whose futures are mutually determined.

Musicians have long participated in a polyphony of nature-culture entanglements. This paper explores how music from different eras and composers reflects evolving worldviews and relationships with nature. The musics of the Anthropocene, the Capitalocene, and the Chthulucene construct distinct

epistemological relationships between humans and nature in their sound worlds, constituting a pluralism of traditions and prompting a polyphony of analytical methodologies.

Three case studies guide this exploration of diverse nature musics. Amy Beach's *Hermit Thrush* piano pieces (1921) enact the Anthropocene world-view, mimicking and representing bird calls. Claude Debussy's *La mer* (1905) enacts the Capitalocene by translating the sounds of the ocean into an impressionistic aesthetic. John Luther Adams's *The Place Where You Go to Listen* (1994) constructs a chthulucentric world in which musical creation emerges from entanglement and reciprocity between human and more-than-human agents. This paper culminates in a reflection on how analytical frameworks enact polyphonic relationships with nature and suggests a multifaceted methodology for analysing nature music in a chthulucentric way.

Keywords: nature music, analysis, methodologies, compositional practices, climate crisis

McKenna Sheeley-Jennings is a PhD student in music theory at the University of Western Ontario. She has earned a Master of Music Theory from Stephen F. Austin University and a Bachelor of Musical Arts from the University of Victoria. Her research interests include post-humanism, nature music, new music technologies, hermeneutics, and musical meaning. As a harpist interested in embodiment and affordances, in her current dissertation, she explores harp pedal idiomacy and its effects on chromaticism through the lenses of schema theory and transformational theory.

Roberta Vidić

Hamburg University of Music and Drama, Germany

roberta.vidic@hfmt-hamburg.de

ORCID: 0009-0009-7852-2718

The “Silence” of Italian Music Theory: Teaching Composition with Cantatas around 1700

The discrepancy between theory and practice remains a complex issue in Italian Baroque music. Scholars disagree on this matter. Sanguinetti (2021) critiques the supposed “disappearance” of music theory (Dahlhaus 1989) by introducing the Neapolitan partimento pedagogy. Pasquini (2023) contradicts the “silence” of music theory (Bianconi 1991), discussing the teachings

of Perti and Martini, which Sanguinetti characterises as merely a collection of examples. However, these analyses shed little light on the composition training in Venetian and Bolognese schools around 1700. To address this gap, I introduce a teaching method centred on cantata composition, as part of a broader polyphony of competing pedagogical approaches. Vallotti (I-Pca A.VI.540) notes that Francesco Antonio Calegari captivated many Venetian composers with his bass voice. He befriended Antonio Lotti, who advised him on composing secular cantatas. Calegari continued his studies within the Franciscan Order in Assisi from 1697 to 1699, later returning to Venice and becoming maestro di cappella in Bologna in 1700. The album “Cantate a Basso solo di diversi autori” (I-Bc DD.51) features works by Calegari, alongside those of renowned composers, while his treatise *Ampla dimostrazione* (A-Wn Mus.Hs.19103) includes an additional cantata movement. The fragmentary transmission becomes much clearer when contextualised through the lens of methodological pluralism. Consequently, I will examine Calegari’s “Spiritoso” movements in pedagogical genres (bass exercise, cantata) and early compositions (mass, *Salve Regina*), drawing a brief comparison with the locally authoritative method of the Franciscan Costanzo Porta, who relied on *contrappunto (alla mente/cartella)*, madrigal, and parody-mass around 1600, and with Lotti’s historicist collection *Duetti, Terzetti, e Madrigali* (Venice: Bortoli, 1705). It is also remarkable that Mancini’s coeval collection (F-Pn Rés. 2315, c.1695) of Neapolitan partimenti ends with cantata examples. The shift from madrigal to cantata is crucial for understanding how composition pedagogy evolved, as Renaissance polyphony was gradually supplemented by imitative textures governed by the basso continuo.

Keywords: music-theory pedagogy, madrigal, cantata, bass exercise, Seicento tonal style

Roberta Vidić studied the harp, music theory, historical performance practice, and improvisation in Italy, Munich, Hamburg, and Basel. She is currently completing her PhD in musicology at the Hamburg University of Music and Drama, where she served as a music theory lecturer and research assistant from 2016 to 2025. Her dissertation is entitled “Palestrina and the Origin of Harmonic Theories in Early Eighteenth-Century Venice.” In addition, she is pursuing further studies in digital humanities at the University of Paderborn. Her scholarly excellence has been recognised with awards such as the GMTH Essay Competition prizes (2015, 2018) and the *Music & Letters* Award from Oxford Academic (2025). Her doctoral research has been supported by the Fondazione Cini in Venice, the German Historical Institute in Rome, and the Pro Exzellenzia programme in Hamburg. Her active engagement

with the international academic community encompasses lecturing, publishing, chairing, and organising conferences.

Dajana Vugdelija

Faculty of Music, University of Arts in Belgrade, Serbia

daja.dajana94@gmail.com

ORCID: 0009-0001-7678-6439

Polyphonic Faust: Narrative Multiplicity in Nineteenth-Century Musical Interpretations

In this paper, I examine the Faustian myth in nineteenth-century music by analysing works by Hector Berlioz, Richard Wagner, and Franz Liszt composed under the influence of Johann Wolfgang von Goethe's *Faust*. Starting from the idea of polyphony as a model for multiple narrative perspectives, I approach the Faustian narrative not as a unified and stable structure but rather as a dynamic field of diverse voices and layers of interpretation. My aim is to determine how music adopts, transforms, and interprets the narrative structures of its literary source, that is, how the Faustian idea—as an archetype of striving, temptation, and transformation—is shaped within the sonic medium through different relationships among narrative agents. The research draws on contemporary theories of musical semantics and narrative (Hatten, Almén, Zbikowski, Kramer) and employs an interdisciplinary approach that connects music analysis, semiotics, and literary theory. The analysis demonstrates that each of the three composers constructs a distinct type of Faustian narrative, in which different characters and musical parameters function as narrative “voices” that alternate in the foreground, forming a complex network of meaning. In this way, musical structure and style function not only as carriers of meaning but also as active agents in the formation of narrative dynamics. I interpret the Faustian myth as a polyphonic space in which various artistic, theoretical, and cultural discourses intersect, thereby opening new possibilities for understanding the relationships among music, literature, philosophy, and psychology.

Keywords: polyphony, Faust, musical narrative, musical semiotics, narrative agency

Dajana Vugdelija is a PhD student in music theory at the Faculty of Music, University of Arts in Belgrade. She has completed her bachelor's and master's degrees in

music theory and pedagogy at the Faculty of Philology and Arts, University of Kragujevac. Her research focuses on musical meaning, semiotics, and interdisciplinary approaches that connect music theory with literature, psychology, and philosophy. She is particularly interested in how technology affects modernist and postmodernist art music, as well as in the ways musical narratives shape contemporary cultural and individual identities.

Tijana Vukosavljević

Faculty of Music, University of Arts in Belgrade, Serbia

tijana.muz@gmail.com

ORCID: 0009-0009-6155-1379

Polyphonisation of Analytical Approaches to Tonality in Claude Debussy's String Quartet

In Claude Debussy's creative oeuvre, the String Quartet in G minor, Op. 10 stands as his only contribution to this chamber genre, setting it apart from the typical impressionist forms that often imply programmatic associations. The composition was written in 1893, at the transition between his first and second creative periods, which encouraged the intertwining of influences on his musical language, almost resulting in a "polyphonisation" of principles from both past and present.

The harmonic language of Impressionism remains fundamentally tonal, but the sense of tonality is frequently attenuated through a variety of compositional strategies, including the use of different scalar formations (modal, whole-tone, diminished) and harmonic progressions that deliberately evade the confirmation of a tonal centre. The analysis of Debussy's extended tonality will draw primarily on traditional harmonic analysis. However, to gain a deeper understanding of his harmonic language, I will also incorporate another analytical approach: the concept of embodiment, which derives from cognitive theories of musical meaning. This concept rests on the proposition that human thought processes function metaphorically by mapping patterns from one domain of human experience onto another. The pattern in question refers to the basic process of thought (cognition) that arises from the listener's bodily experience (perception). Accordingly, the image schema source-path-goal is applied: harmonic flow is apprehended as a path, harmonic turns as movement, and tonality as the energy that directs this motion. Such a cognitive model enables a more comprehensive understanding of impres-

sionist harmony by connecting the perception of movement in space with the perception of harmonic progression.

Through this process of polyphonisation—that is, the intertwining of traditional harmonic analysis with insights from cognitive psychology—the aim is to achieve a comprehensive account of harmony in Debussy’s String Quartet, with particular emphasis on the heterogeneous ways in which tonality manifests itself.

Keywords: Impressionism, traditional harmony, String Quartet, Debussy, *image schemas*

Tijana Vukosavljević is a PhD candidate in Music Theory and a Teaching Assistant in the Department of Music Theory at the Faculty of Music in Belgrade. In her doctoral dissertation, she explores the harmonic language of Impressionism, as manifested in the works of Claude Debussy and Maurice Ravel, from the perspective of cognitive theories of musical meaning. She regularly participates in national and international conferences and publishes her work in peer-reviewed journals and edited volumes.

Shoshana Zeevi

Hebrew Literature Department, Tel Aviv University, Israel

The Buchmann-Mehta School of Music, Israel

noaz@013.net

ORCID: 0009-0001-7941-0947

On the Experience of Uncertainty: The Polyphonic Connections between György Ligeti’s *Le Grand Macabre* and Franz Kafka’s *The Castle*

In this paper, I explore the polyphonic thinking that accompanies the existential absurd in György Ligeti’s opera, *Le Grand Macabre*, in light of the modern experience of uncertainty depicted in Franz Kafka’s last novel, *The Castle*. For Ligeti, the novel was an artistic masterpiece, conveying the protagonist’s struggle to define his unique individuality within an utterly alienating society. *The Castle* gives us a paradoxical and uneasy experience of reality, in which the home, the village, and government offices both exist and do not exist.

Le Grand Macabre echoes the spirit of *The Castle*. Ligeti creates a sense of the absurd through a farcical narrative, connecting a drunken hero and a

prophecy of the end of the world that threatens the entire kingdom. The horror of death, figured as an expression of meaninglessness or purposelessness, is presented in the opera through the ridiculous character of Nekrotzar, the embodiment of Death. Through the figure of Nekrotzar, Ligeti invokes the essential experience of nothingness. Death threatens the rule of order, turning government ministers and the prince into mindless heroes incapable of making logical decisions.

Polyphony, as an aesthetic phenomenon, is an important starting point for presenting and understanding the uncertainty embedded in both works. Kafka was an aesthetic and ideological cultural influence on Ligeti. Ligeti connects schematic sound structures with the existential nullity of both the individual and society. He creates a chaotic encounter between the calculated, logical, and mathematical sentences and the popular, melodic sentences that express banal sentimentality. This encounter simultaneously highlights alienation from and within cultural experience. Ligeti also establishes a dialogue between the complex polyphonic texture of his early works and the formulation of a new polyphonic language, through which the voices of the past and the present are intertwined in both literary and musical ways.

Keywords: twentieth-century opera, Franz Kafka, György Ligeti, experience of uncertainty, the absurd, aesthetics of polyphony

Dr. **Shoshana Zeevi** is an Israeli literary scholar and musicologist. She holds a PhD in Hebrew Literature and an M.A. in Musicology from Tel Aviv University. Zeevi was a tenured lecturer in English and Hebrew Literature at the Levinsky College of Education in Tel Aviv. During her teaching career, she pursued advanced studies in musicology at Tel Aviv University. Her work focuses on the perception of time in modern literature and twentieth- and twenty-first-century music, particularly opera. Her research projects include studies on the Baroque opera *Hippolyte et Aricie* by Jean-Philippe Rameau, the twentieth-century opera *Billy Budd* by Benjamin Britten, and the Israeli operas *Ashmedai* and *Masada 967* by Josef Tal. Her latest research centres on the concept of time in Richard Wagner's *Tristan und Isolde*. Alongside her studies in musicology, Zeevi began serving as editor of the peer-reviewed journal *Pe'imot* [Beats], whose digital platform features articles in both English and Hebrew (<https://peimotjournal.co.il/>).

Konstantin Zenkin

Tchaikovsky Moscow State Conservatory, Russia

kzenkin2@gmail.com

kzenkin@list.ru

“Multipolyphony” within and around Karlheinz Stockhausen’s *Licht*

The aim of this paper is to reveal the role of polyphony as a universal creative method in Stockhausen’s work. What is at stake here is a new kind of polyphony—“multipolyphony”—which transcends linear narrative discourse and endows the musical material with the quality of self-developing natural, or even cosmic, matter. The repetition of the element meaning “many” in the term “multipolyphony” (in its Latin and Greek forms) reflects the projection of the procedures of traditional polyphony onto all aspects of Stockhausen’s compositional thinking. Tracing a path from the early work *Kontra-Punkte* (polyphony of processes) to *Licht*, we consider the “Superformula for *Licht*” as a synthesis of “polarities”: musical polyphony—the counterpoint of three formulae—symbolises the counterpoint of three “cosmic principles” within the mythological mystery.

Within *Licht*, polyphony manifests itself in the organisation of musical-theatrical space and time, in their speed and configuration, and in the unfolding of stage action, including the projections, or multiplications, of the principal characters.

This internal polyphony extends outward into a broader polyphony of space-time. Among its layers are the physical space-time of the performance, the real space-time in which the performance takes place, and the artistic, musical-dramatic time of the work itself. The latter includes mythological, cyclical space-time (“eternity”); linear historical time as a particular case of mythological time (as in “Dienstag” and “Donnerstag”); and the projection of mythological time onto real time (as in “Mittwoch” and “Samstag,” as well as in all instances where the performers’ names become those of the *dramatis personae*).

Beyond the work itself, the polyphony “around” *Licht* is linked both to its many-sided symbolism and to the methodology required for its study, which necessarily brings musicology into dialogue with philosophy, religious studies, and other fields of knowledge.

Keywords: polyphony, Karlheinz Stockhausen, *Kontra-Punkte*, *Licht*, time, myth

Konstantin Zenkin, born 1958, Moscow, Doctor of Art Research (1996), Professor at the Tchaikovsky Moscow State Conservatory (since 1990), since 2009 also Vice Rector for research activities. Author of the books *Fortepiannaya miniatyura Chopena* [Chopin's Piano Miniature] (1995), *Fortepiannaya miniatyura i puti muzykal'nogo romantizma* [Piano Miniature and the Paths of Musical Romanticism] (1997; 2nd ed., 2019), *Muzyka – Eidos – Vremya: A. F. Losev i gorizonty sovremennoy nauki o muzyke* [Music – Eidos – Time: A. F. Losev and the Horizons of Contemporary Musicology] (2015, English translation 2018), and numerous articles. Delivered lectures as an invited professor at universities in Philadelphia, Hong Kong, Leuven, and Belgrade, among others. Editor-in-Chief of the musicological journals *Nauchny Vestnik Moskovskoy Konservatorii* [Scientific Bulletin of the Moscow Conservatory] (since 2010), and *Music of Eurasia. Traditions and the Present* (since 2020). Main research fields: nineteenth- and twentieth-century European music, piano performance, and philosophy and aesthetics of music. Participant in more than 400 international conferences (Moscow, St. Petersburg, Rome, Rimini, Salerno, Paris, Aix-en-Provence, Bordeaux, Madrid, Barcelona, Belgrade, Krakow, Brno, Warsaw, Ljubljana, Columbus /Ohio/, Denton, Sofia, Delft, Utrecht, Budapest, Vienna, London, Berlin, Rostock, Hannover, Cluj-Napoca, Athens, Kyiv, Minsk, Riga, Vilnius, Baku, Yerevan, Dushanbe, Beijing, Alena, Coimbra, Bangkok, etc.). Also a pianist, performs as a soloist and in ensembles.

University of Arts in Belgrade
Faculty of Music
Department of Music Theory

**POLYPHONY OF MUSIC THEORY:
METHODOLOGICAL PLURALISM IN SCHOLARSHIP**

16th Biennial International Conference on Music Theory and Analysis
Department of Music Theory, Faculty of Music, University of Arts in Belgrade
Belgrade, 2–4 October 2026
BOOK OF ABSTRACTS

Editors

Assist. Prof. Dr. Senka Belić
Faculty of Music, University of Arts in Belgrade
ORCID: 0009-0006-0702-4533

Assist. Prof. Dr. Ivana Ilić
Faculty of Music, University of Arts in Belgrade
ORCID: 0000-0003-3481-3483

Publisher

Faculty of Music, Belgrade

For the Publisher

Prof. Slobodan Gerić, DMA
Dean of the Faculty of Music

Printed by

Skripta Internacional, Beograd

Circulation

80

DOI: 10.5281/zenodo.22094581