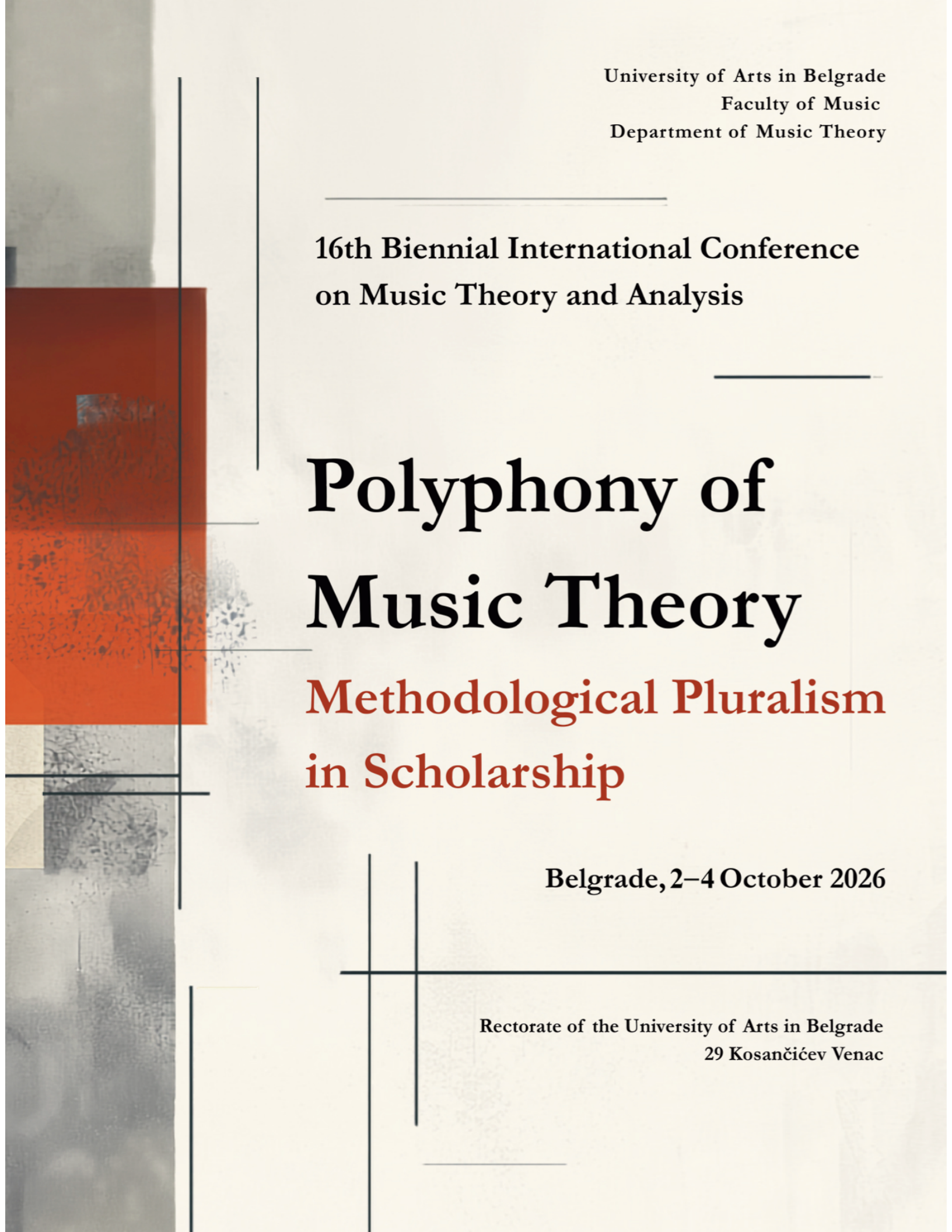




University of Arts in Belgrade
Faculty of Music
Department of Music Theory

16th Biennial International Conference
on Music Theory and Analysis

Polyphony of Music Theory

Methodological Pluralism in Scholarship

Belgrade, 2–4 October 2026

Rectorate of the University of Arts in Belgrade
29 Kosančićev Venac

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

Faculty and Graduate Students of the Department of Music Theory
Moderator: Ivana Ilić

Music Theory in America and Europe Today

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 Theorizing</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 Schüler 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: Roberta Vidić <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 Melon 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 Organization 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, 1st 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: Caleb Mutch <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 Lutoslawski'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	