

Ninth Biennial International Conference on Analytical Approaches to World Musics (AAWM 2026)

13–17 July 2026, Durham University, UK

Monday 13 July 2026

	1. Concert Room, Department of Music	2. Assembly Rooms Theatre	3. Lecture Room, Department of Music
12:00 – 13:30	Registration		
13:30 – 13:45	Welcome		
14:00 – 16:15 (3)	1: LISTENING AS ANALYSIS / ANALYSIS OF LISTENING (Chair: Christine Dettmann)	2: CROSS-CULTURAL PRACTICES AND COMPARISONS (Chair: Nashra Ahmad)	3: ANALYSIS THROUGH CORPUS STUDY (Chair: Rytis Ambrazevičius)
	<u>Sara Hauser-Rohr</u> <u>Curated “Listening Sessions” as a Critical Method to Explore Swiss Modes of Listening to Inuit Songs, Sounds and Voices</u>	<u>Masahiro Inukai (online)</u> <u>Designing Analytical Axes for Cross-Cultural Scale Comparison: A Methodological Multi-Axis Framework</u>	<u>Ruixue Hu (online)</u> <u>Harmony in Diversity: A Taxonomy of Phrase Endings in Traditional Qin Music through Corpus Study</u>
	<u>Sidra Lawrence (online)</u> <u>Vulnerable Listening: Sensuous Ethnography, Attunement, and Sonic Intimacy in West Africa</u>	<u>Defang Kong (online)</u> <u>Research on the Non-European Musical Tradition Creation of Red Music in Western Fujian and the Cross-cultural Inheritance Path among Teenagers</u>	<u>Hanisha Kulothparan & David Temperley (online)</u> <u>Contrasting Verses in Indian Popular Music</u>
	<u>Klaudia Rachubińska</u> <u>PJ Harvey’s Dress as a Site of Plural Embodiment: A Case Study in Close Listening</u>	<u>Ashiya Singh (online)</u> <u>A Cross-Cultural Analysis of Pedagogical Methods in Jazz and Hindustani Vocal Improvisation</u>	[vacant]
16:15 – 16:45	Coffee		



UPDATED 10 JULY 2026

16:45 – 18:00	Keynote: Andrew Killick – “When Anyone Can Hear Any Music, What Are We Analysing?” (Chair: Simon Mills)		
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Tuesday 14 July 2026

	1. Concert Room, Department of Music	2. Assembly Rooms Theatre	3. Lecture Room, Department of Music
09:00 – 12:00 (4)	PANEL: <u>ANALYSING MUSIC AS INTERACTION</u> (Convener: Lara Pearson)	4: HARMONY / CHORD STRUCTURES (Chair: Loab Hammoud)	5: VOICE (Chair: Marilene Campos Dias do Rêgo)
	[vacant]	<u>Samuel Fyneweever</u> <u>Synchropoint: Afrodiasporic Vocal Harmonic Structures in Popular Song</u>	<u>Lívia Itaborahy Oliveira (online)</u> <u>Voice, Form, and Historical Memory in Zamba de los humildes: An Analytical Study of Mercedes Sosa's Vocal Performance</u>
	<u>Rainer Polak</u> <u>Djembe Music/Dance Performance as Interaction</u>	<u>Petr Nuska</u> <u>Romani Chords: Methodological Reflections and Early Findings from an Ongoing Study</u>	<u>Menghe Jing</u> <u>Street Vendor Calls as Vocal Systems: Contour, Repetition, and Speech–Song Interaction in Performance</u>
	<u>Samuel Horlor</u> <u>Analysing Spatial Trajectories and Social Formations as Interaction: A Chinese-Language Rock Gig Audience in the UK</u>	<u>Matthew Arndt (online)</u> <u>A Way into Tariel Iberi's Sonata Fantasy</u>	[vacant]
	<u>Lara Pearson</u> <u>Karnatak Music Performance as Interaction: Modes of Audiencing in Vocalist-Violinist Collaborations</u>	[vacant]	<u>Chaitanya Sinha (online)</u> <u>Contribution of Pt. Omkarnath Thakur in Hindustani Classical Music</u>
12:00 – 13:30	Lunch		



13:30 – 15:00 (2)	PANEL: <u>ANALYTICAL APPROACHES TO MUSIC AND LANGUAGE IN AFRICA AND ITS DIASPORA</u> (Convener: Aaron Carter-Enyi)	6: PROCESSES OF INNOVATION / CHANGE (Chair: Juliano Abramovay)	[None]
	Mirella L. Blum & D. Robert Ladd <u>Investigating the Scale of Dinka (Jieng) Songs</u>	Güncel Gürsel Artıktay <u>Tradition as a Repeated Game: Strategic Balance between Innovation and Conservatism in Turkish Makam Practice</u>	[vacant]
	Quintina Carter-Enyi <u>Analyzing Transatlantic Gospel</u>	Dolly Sharma <u>The Politics of Urban Reconfiguration of Nautankī</u>	[vacant]
15:00 – 15:30	Coffee		
15:30 – 17:45 (3)	PANEL: <u>ANALYTICAL APPROACHES TO MUSIC AND LANGUAGE IN AFRICA AND ITS DIASPORA</u> (CONTINUED)	6: PROCESSES OF INNOVATION / CHANGE (CONTINUED)	8: ANALYSIS OF TRANSNATIONAL MUSICAL PRACTICES / CONTEXTS (Chair: Juniper Hill)
	Aaron Carter-Enyi, Eric Crawford & Saleem Saafir <u>Issues in the Transcription and Preservation of Gullah Geechee Spirituals</u>	Mathangi Karthikeyan (online) <u>Transition of Sabdam from Pure Dance to Bhagavata Mela Natakam</u>	Toyin Samuel Ajose (online) <u>Hearing Africa in Europe: African Music and Transnational Choral Practices in Germany</u>
	Laura McPherson (online) <u>Music as Tonal Data: Domain-specific Considerations</u>	Lakshmi Sreeram (online) <u>Who Needs a New Rāga</u>	Loab Hammoud <u>New Locations New Sounds: The Experiences of Syria Refugee Musicians in Germany</u>

	Panel discussion	<u>Jason Reid Winikoff (online)</u> <u>Drumset Orchestration: Expanded/In-group Understandings of a Ubiquitous Concept</u>	[vacant]
19:30 – 20:30	Performance: Cassandre Balosso-Bardin & Phil Alexander		

Wednesday 15 July 2026

	1. Concert Room, Department of Music	2. Assembly Rooms Theatre	3. Lecture Room, Department of Music
09:00 – 10:30 (2)	PANEL: <u>NEW ANALYTICAL APPROACHES FOR TONE-MELODY INTERACTIONS IN CANTOPOP</u> (Conveners: Jason Yin Hei Lee & Su Yin Mak)	9: TIMBRE (Chair: Laura Leante)	10: MUSIC AND POLITICS (Chair: Klaudia Rachubińska)
	<u>Jason Yin Hei Lee</u> <u>A Contour-Based Approach to Tone-Melody Correspondence in Cantopop</u>	<u>Bruno Deschênes & Lawrence Shuster (online)</u> <u>Mapping Timbral Surfaces and Other Features of Sonic Design in Three Unaccompanied Japanese Shakuhachi Performances of "Koku"</u>	<u>Xinyi Liang</u> <u>Chinese Piano Music in the Cultural Revolution (1966–76)—Reconstructing Tradition for Socialist Nationalism</u>
	<u>Su Yin Mak (online)</u> <u>Sounding Nostalgia: The Cultural Semiotics of Tone-Melody Mismatch in Cantopop</u>	<u>Anqi Wang (online)</u> <u>Timbre, Perception, and Musical Form in Tan Dun's Water Concerto (1998)</u>	<u>Budhaditya Bhattacharyya & Thomas A. Graves</u> <u>The Politics of Ragadari in Qaul/Qawwali: A Study of Man Kunto Maula</u>
10:30 – 11:00	Coffee		
11:00 – 12:30 (2)	BRITISH FORUM FOR ETHNOMUSICOLOGY ROUNDTABLE	11: PITCH, MELODY, SCALE (Chair: Samuel Horlor)	10: MUSIC AND POLITICS (CONTINUED)
	Convened by Cassandre Balosso-Bardin – in honour of David Hughes	<u>Rytis Ambrazevičius</u> <u>Rapid Pitch Changes in Traditional Singing: An Overview of Lithuanian and East Slavonic Types</u>	<u>Ryoka Hagiwara</u> <u>The Politics of the Satsuma Biwa in Pre- and Wartime Japan</u>



		Chen Yihan Hierarchical Pitch Syntax in the Xīpí Elaboration System of Peking Opera	[vacant]
12:30 – 14:00	Lunch		
14:00 – 16:15 (3)	12: COMPUTATIONAL METHODS (Chair: Sylvie Nozaradan)	11: PITCH, MELODY, SCALE (CONTINUED)	13: RITUAL (Chair: Thomas Graves)
	Ron Cohen (online) Methodological Choices in MIR: A Comparative Multi-Dimensional Analysis of Hindustani Ālāp Performances	Aaron D'Zurilla (online) Prime Form Operations and Aggregate Pitch Networks in <i>A Vietnamese Mother's Letter to Nixon</i> (2023)	P. Nirmal Harish (online) Heritage of Sound: Music, Ritual, and Lineage at Tiruvārūr Tyāgarājasvāmi Temple in South India
	John Gzowski (online) Music Analysis through Predictive Processing	Kristin Jonzon Gradual Pitch Shifts in Unaccompanied Traditional Singing: A Functional Perspective	Kajwan Ziaoddini (online) Music Theory and the Politics of Identity in "Persian Classical Music"
	Austin Oting Har (online) Noh-Expansions: Live Computer Tools for Processing Drum Rhythms in Japanese Noh Theatre	Priyashri V Rao (online) Melodic Variations for Bharatanāṭya Abhinaya Interpretations in Varna-s: Re-examining the Connection with Neraval	[vacant]
16:15 – 16:45	Coffee		
16:45 – 18:00	Keynote: Susanne Fūrniß – "Music Analysis in African Context: Methodology and Application" (Chair: Laura Leante)		
19:00 –	Conference dinner (optional)		



Thursday 16 July 2026

	1. Concert Room, Department of Music	2. Assembly Rooms Theatre	3. Lecture Room, Department of Music
09:00 – 11:15 (3)	PANEL: <u>EAST MEETS WEST? RETHINKING THE EAST/WEST BINARY IN MODERN EAST ASIAN MUSIC</u> (Convener: Ji Yeon Lee; Respondent: Simon Mills)	14: METRE (Chair: Petr Nuska)	15: IMPROVISATION, COMPOSITION, AND COLLABORATION (Chair: Francisco Zmekhol Nascimento de Oliveira)
	<u>Liam Hynes-Tawa (online)</u> <u>Nostalgic National Tone-Fashioning in Prewar Japanese Art Song</u>	<u>Bomi Lee</u> <u>Metric Complexity and Ritual Efficacy: Structural and Functional Analysis of Jangdan in East Coast Korean Shamanism</u>	<u>Eugene Leung</u> <u>Nazira and the “Maqamic Sense” in Uzbek Classical Music</u>
	<u>Marina Sudo</u> <u>Japanese Musical Identity and East–West Correlation: Theory and Practice in Fumio Hayasaka</u>	<u>Rainer Polak & Sylvie Nozaradan</u> <u>Meter as Perceptual Categorization: Insights from Empirical Ethnomusicology and Cognitive Neuroscience</u>	[vacant]
	<u>Kelvin H. F. Lee</u> <u>Pentatonicism, Tonality and the Sound of Taiwan in Kuo Chih-yuan’s Concertino for Piano and String Orchestra (1972)</u>	<u>Kenneth Van Dyk (online)</u> <u>End-Weighting as Correlation of Phrase and Meter in Javanese Gamelan</u>	<u>Adrian Scahill</u> <u>Beyond the Tune: Irish Traditional Music of the Post-Revival Period</u>
11:15 – 11:45	Coffee		



11:45 – 13:15 (2)	PANEL: <u>EAST MEETS WEST? RETHINKING THE EAST/WEST BINARY IN MODERN EAST ASIAN MUSIC</u> (CONTINUED)	14: METRE (CONTINUED)	15: IMPROVISATION, COMPOSITION, AND COLLABORATION (CONTINUED)
	<u>Ji Yeon Lee</u> <u>The Third Generation of Korean Diaspora Composers</u>	<u>Kristi Hardman (online)</u> <u>Comparing Two Experiences of Beat with Tanya Tagaq's "Ilunikavi"</u>	<u>Totti Wahyu Bathara (online)</u> <u>Intergenerational Participatory Practice as an "Alternative" Method for Addressing Inequality Issues in Art Ecosystem Tulungagung</u>
	<u>Mingyue Li (online)</u> <u>Alternative Musical Chineseness: On the Transcultural Subject Positions of Ying Wang and Alex Ho</u>	<u>Eshantha Peiris (online)</u> <u>Dancer-drummer Synchrony in a Free Rhythm Ritual Piece from Sri Lanka</u>	<u>Sneka A (online)</u> <u>A Study on Philosophical Ideas of Post Trinity Composers of Carnatic Music</u>
13:15 – 14:30	Lunch		
14:30 – 17:30 (4)	PANEL: <u>VOICING RELATIONS: ANALYTICAL APPROACHES TO MULTISPECIES LISTENING AND MORE-THAN-HUMAN SOUND</u> (Convener: Christian Ferlaino)	16: RHYTHM (Chair: Rainer Polak)	17: WORKING WITH TEXTS / NOTATION (Chair: Anton Vishio)
	<u>Christine Dettmann</u> <u>More Than Walking Cattle: Mouthbow Performances of Muhumbi Herders (Angola)</u>	<u>Juliano Abramovay</u> <u>Exploring Free-Rhythm: The Analysis of Taksim Improvisations by Contemporary Oud Players</u>	<u>Chang He</u> <u>Using Global Notation to Illuminate Historical Descriptions: The Beijing Opera Artistry of Tan Xinpei and Yu Shuyan</u>



	<u>Mitra Jahandideh & Farshad Amini (online)</u> <u>Persian Poetics as Multispecies Active Listening: Khele and Place-Based Sound Knowledge in Talesh</u>	<u>Damoi Morgan</u> <u>Sticking to the Sticks - The Kinesthetics of Steel and the Rhythmic Gathering of Pan Nation Steel Orchestra</u>	<u>Karthik G (online)</u> <u>Footnotes as Sources: Supplementary Remarks in Notation Books of Karnāṭaka Classical Music</u>
	<u>Christian Ferlino (online)</u> <u>When Chestnuts Fall in Love. More-Than-Human Interactions Through Non-Musical Sound in Calabria</u>	<u>Lorane Prevost</u> <u>Oral, Official and Radif-like: Rhythmic Patterns in the transmission of Tombak</u>	<u>Iljung Kim (online)</u> <u>Hybrid Notation and its Application in the Beompae Practice</u>
	<u>Federica Nardella (online)</u> <u>Feeling the Eagle, Voicing the Soul: Interspecies Apprenticeship, Moral Presence, Listening and Speech in Kyrgyz Eagle-Hunting</u>	[vacant]	<u>H. G. Amrutha Varshini (online)</u> <u>Decoding the Compositions of Śrī Ambi Sāstri of Chidambaram from the Palm Leaf Manuscripts Preserved in the Thanjavur Maharaja Serfoji's Sarasvatī Mahal Library</u>



Friday 17 July 2026

	1. Concert Room, Department of Music	2. Assembly Rooms Theatre	3. Lecture Room, Department of Music
09:00 – 10:30 (2)	18: RECORDED MUSIC AND THE STUDIO (Chair: Simone Tarsitani)	19: LECTURE-RECITAL: REIMAGINING AESTHETICS (Chair: Budhaditya Bhattacharyya)	20: TEXT–MUSIC RELATIONSHIPS (Chair: Kristin Jonzon)
	Ana Belén López Lorente Flamenco as Traditional Value in Gualberto García's Popular Recorded Songs (1975-1998)	Yaqi Wang (online) Reimagining Suzhou Pingtan Aesthetics for the Piano: A Lecture-Recital on Cross-Cultural Timbre, Gesture, and Narrative	Francisco Zmekhol Nascimento de Oliveira & Luís Antônio Santos Vilalva Lévi-Straussian Analysis of Myths Applied to Songs by Elomar Figueira Mello
	Dishanka Gogoi (online) A Genre Entangled with Infrastructure: Making of "Assamese Modern Song" in Studios in Guwahati, Assam	[vacant]	Anton Vishio "Where mere words fail": Text and Tune in Three Songs by Tagore
10:30 – 11:00	Coffee		
11:00 – 12:30 (2)	21: ANALYSIS AND IDENTITY (Chair: Marina Sudo)	22: EDUCATION / PEDAGOGY (Chair: Change to Ana Belén López Lorente)	20: TEXT–MUSIC RELATIONSHIPS (CONTINUED)
	Marilene Campos Dias do Rêgo Potiguar: Periphery and Identity in the Music of Rio Grande do Norte/Brazil	Madlen Poguntke (online) Comparing the Incomparable? Analytical Perspectives on AI in Music Education in Germany and South Korea	José Bártolo (online) A Certain Way of Singing: Mediation and De/Coloniality between Images, Words and Sounds

	<u>Dikshant Uprety</u> <u>Fusional Modernity in Kathmandu: Class, World Music, and Nepali Identity</u>	<u>Fengyi Zhang (online)</u> <u>Indigenising the Piano in Practice: Pedagogical Discourses and Classroom Realities in Contemporary China</u>	<u>Santhoshini B. (online)</u> <u>Neraval Rendition to the Kriti-s Of Tyagaraja: A Multidimensional Approach</u>
12:45 – 13:00	Closing		

