

4th International Conference on Computational and Cognitive Musicology (ICCCM26)

PRELIMINARY PROGRAM

Monday, September 21, 2026

Opening and Welcome

Session Chair: Fabian C. Moss & Christof Weiß

2026-09-21 13:15:00 GMT+2 – 2026-09-21 13:30:00 GMT+2

Folk Music Across Cultures

2026-09-21 13:30:00 GMT+2 – 2026-09-21 15:00:00 GMT+2

- **Computational Approaches to Cultural Symbolism and National Identity in Traditional Tigrigna Songs of Tigray (20m)**
 - Eyob Musie (Mekelle university)
- **Assessing the Archival Readiness of Ghanaian Traditional Music Collections for Computational Ethnomusicology (20m)**
 - Stephen Ayesu (University of Education, Winneba, Ghana)
- **Vocal Cloning as a Method for Cross-Cultural Vocal Timbre Analysis: a Case Study on Finno-Ugric Folk Song (20m)**
 - Anna Aljanaki (University of Music and Performing Arts Graz)
- **Evolution and Ecology of Irish Folk Tunes (20m)**
 - John McBride (Institute for Basic Science)

Poster Session A

2026-09-21 15:30:00 GMT+2 – 2026-09-21 17:00:00 GMT+2

- **ClassicPitch: Robust Audio-to-MIDI Transcription for Musicology**
 - Yannik Venohr (University of Würzburg); Christof Weiß (University of Würzburg)
- **Automatic Chord Recognition for Western Classical Music**
 - Yiwei Ding (University of Würzburg); Christof Weiß (University of Würzburg)

- **A Three-Century Distant Listening Study of Chromaticism and Dissonance in Western Music**
 - Xinyi Guan (EPFL); Johannes Hentschel (Anton Bruckner University); Fabian Moss (Julius-Maximilians-Universität Würzburg); Martin Rohrmeier (Ecole Polytechnique Fédérale de Lausanne)
- **harMo13 – Computational Analysis of 13th Century Motets**
 - Robert Eisinger (University of Cologne); Xuhong Qiu (University of Cologne)
- **A Graph-Theoretic Approach to Automatic Schema Labeling in Symbolic Music**
 - Marina Borsodi-Benson (EPFL); Martin Rohrmeier (Ecole Polytechnique Fédérale de Lausanne)
- **Computational Analysis of Cross-Modal Embodiment: Aligning Kinematic and Auditory Features with Hierarchical Structures in Solo Piano Performance**
 - Yu-Fen Huang (National Taiwan University of Arts)
- **Analyzing key changes in three corpora of popular music**
 - Jenine Brown (Peabody Conservatory of Music of the Johns Hopkins University)
- **CAMAT_v2: Cloud-Based Tools for Symbolic Music Analysis**
 - Egor Polyakov (HfM Weimar)
- **Assessing Rhythm Complexity Measures Using the Item Response Theory**
 - Florence Leve (Université de Picardie Jules Verne - Lab. MIS - Algomus); Geoffray Bonnin (LORIA)
- **A Music-based AR game for Upper-Limb Motor Rehabilitation: The Effect of Rhythmic Cues on Engagement and Performance**
 - Sanne Duinker (Utrecht University); Hanna Hauptmann (Utrecht University); Anja Volk (Utrecht University)
- **A data set for chant generation and analysis**
 - Geert Maessen (Gregoriana Amsterdam)
- **A Corpus Study of Form and Texture in Cantopop (1975–1999): Evaluating the Influence of Cover Songs**
 - Jason Yin Hei Lee (McGill University/CIRMMT)
- **Bridging harmonic representations through a multi-modal encoding.**
 - Patricia Garcia-Iasci (Universidad de Alicante. Universidad de Salamanca); Johannes Hentschel (Anton Bruckner University); Fabian Moss (Julius-Maximilians-Universität Würzburg); David Rizo (University of Alicante. Instituto Superior de Enseñanzas Artísticas de la Comunidad Valenciana)
- **A Graph-Based Model of Musical Timing with Non-Isochronous Grids**
 - George Sioros (University of Music and Performing Arts Vienna)
- **Identifying Structural Principles across Musical Systems through Generative Modeling**
 - Christoph Finkensiep (EPFL)
- **Between Graph Semantics and Musicological Intent: Ambiguity in Researcher–Machine Communication over Music Knowledge Graphs**
 - Polina Proutskova (Industry Commons Foundation); Harshdeep Singh (Odoma)

- **A schema-aligned ontology and automatic lifting methodology for representing MEI as granular linked data: benchmarking SPARQL responsiveness in real-time MIR tasks**
 - Joshua Stutter (Newcastle University)
- **(In)Calculable Humanness in Artificial Music-Making: Unhying AI in Computational Ethnomusicology after the Digital**
 - Yinuo Chen (King's College London)

Harmony and Tonality

2026-09-21 17:00:00 GMT+2 – 2026-09-21 18:00:00 GMT+2

- **300 Years of Pitch Content: The Transition from Modality to Tonality 1450–1750 (20m)**
 - Mirjam Visscher (Utrecht University); Peter Van Kranenburg (Utrecht University; Meertens Institute); Frans Wiering (Utrecht University)
- **Compressibility of Chord-Progression Corpora as a Measurement of a Musical Dialect's Harmonic Language (20m)**
 - Noam Rotem (The Open University of Israel); Lior Arbel (Technion - Israel Institute of Technology)
- **Harmonic Root Progressions as a Representation of Composition Style and Period (20m)**
 - Uri Rom (Tel Aviv University); Martin Rohrmeier (Ecole Polytechnique Fédérale de Lausanne)

Tuesday, September 22, 2026

Music Perception and Cognition

2026-09-22 09:30:00 GMT+2 – 2026-09-22 11:00:00 GMT+2

- **Assessing Musical Expectation in Music-Theoretical and Music-Cognition Corpora: Toward a Memory-Systems Framework (20m)**
 - Rasmus Levin (Independent researcher)
- **Do audio features of popular music mirror lyrical trends in stress, valence, and complexity over five decades? (20m)**
 - Tudor Popescu (University of Vienna)
- **Does Social Function Shape Musical Form? Motif Repetition and Social Function in Korean Folk Songs (20m)**
 - Danbinaerin Han (KAIST); Dasaem Jeong (Sogang University); Juhan Nam (KAIST)

Poster Session B

2026-09-22 11:30:00 GMT+2 – 2026-09-22 13:00:00 GMT+2

- **Discussing Representation Challenges for Orchestral AMT Using the Beethoven Symphonies Excerpt Dataset**

- Hans-Ulrich Berendes (International Audio Laboratories Erlangen); Abhirup Saha (International Audio Laboratories Erlangen); Ben Maman (International Audio Laboratories Erlangen); Meinard Müller (International Audio Laboratories Erlangen)
- **Human vs AI in Symbolic Music: An Online Listening Study on Bach-Style Chorales**
 - Jason Ackermann (Julius-Maximilians-Universität Würzburg); Fabian Moss (Julius-Maximilians-Universität Würzburg)
- **Compression-Based Modeling of Similarity in Jazz Harmony**
 - Xinyi Guan (EPFL); Edward Hall (École polytechnique fédérale de Lausanne); Zeng Ren (École Polytechnique Fédérale de Lausanne); Marina Borsodi-Benson (EPFL); Martin Rohrmeier (Ecole Polytechnique Fédérale de Lausanne)
- **Extracting Beats and Downbeats from Classical Music Audio: Investigating State-of-the-Art Methods**
 - Lele Liu (University of Würzburg); Christof Weiß (University of Würzburg)
- **Folk Singing, Local Accent, and Generational Change in Jiuzhaigou**
 - Xuhong Qiu (University of Cologne)
- **End-weighting as Correlation of Phrase and Meter in Javanese Gamelan**
 - Kenneth Van Dyk (University of Connecticut)
- **Comparing harmony across diverse datasets: characteristic cadences in Brazilian choro, jazz, popular and Western classical music**
 - Mauro Orsini Windholz (Julius-Maximilians-Universität Würzburg); David Sears (University of Michigan); Fabian Moss (Julius-Maximilians-Universität Würzburg)
- **Corpus Homogeneity and Musical Change over a century of folk song collection in Ukrainian Folk Song**
 - Anna Aljanaki (University of Music and Performing Arts Graz)
- **Genre in a Phrase: Identifying the Formulaic Expressions That Distinguish German Popular Music Genres**
 - Markus Radke (Technische Universität Berlin); Steffen Lepa (Technische Universität Berlin)
- **Conceptualizing structural repetition in tonal music**
 - Zeng Ren (École Polytechnique Fédérale de Lausanne); Xinyi Guan (EPFL); Martin Rohrmeier (Ecole Polytechnique Fédérale de Lausanne)
- **Evaluating Mozart's K. 331: A Computational Stylometric Approach to the Chronological Controversy**
 - Zhenyu Jiang (The Chinese University of Hong Kong, Shenzhen)
- **From Display to Instrument: An Experimental VR Reconstruction of the Golden Lyre of Ur**
 - Yaozhong Zhang (University of Würzburg); Christof Weiß (University of Würzburg); Sebastian von Mammen (University of Wuerzburg)
- **Evaluating the variety of harmonic qualia in transformer-based artificially generated music**
 - Gabriele Cecchetti (The MARCS Institute for Brain, Behaviour and Development); Roger T. Dean (The MARCS Institute for Brain, Behaviour and Development, Western Sydney University)
- **Folk music lyrics transcend typological boundaries cross-culturally (but it may also be the typologies' fault)**
 - Anna Dvořáková (Charles University); Jan Hajič, jr. (Charles University)

- **GRAP: A Greek Rap Dataset Towards Benchmarking Cross-Cultural Rap Analysis**
 - Polyxeni Pouliou (Universitat Pompeu Fabra)
- **From Harmonic Grammar to Traceable Reharmonisation: A Rule-Based Framework for Jazz Harmony**
 - George Konstandelakis (National Kapodistrian University Athens)
- **From Absorption to Connection: Social Bonding in Live Video Game Music Concerts**
 - Natalie Miller (Western University)
- **Creation and Analysis of a Multimodal Film Music Dataset**
 - Farshad Jafari (University of Cambridge); Claire Arthur (Georgia Institute of Technology)

Melody

2026-09-22 14:00:00 GMT+2 – 2026-09-22 15:00:00 GMT+2

- **Modeling Gregorian melodic diversity with biogeography and comparative phylogenetics (20m)**
 - Jan Hajič, jr. (Charles University)
- **VocalNotes: Cross-Cultural Perspectives on Musical Note Perception Through Comparative Transcription (20m)**
 - Polina Proutskova (Industry Commons Foundation); Yu Zhaoxin (Shandong College of Arts); John McBride (Institute for Basic Science); Elizabeth Phillips (McMaster University)
- **Stuck in the Loop: A Computational Evaluation of Self-Cueing Mechanisms in an Earworm Corpus (20m)**
 - Claire Arthur (Georgia Institute of Technology)

Poster Session C

2026-09-22 15:30:00 GMT+2 – 2026-09-22 17:00:00 GMT+2

- **Recurring Structural Contrasts across Movements in J. S. Bach's Cello Suites (BWV 1007–1012)**
 - Miya Kohno (Keio University)
- **Style Analysis of Western Classical Music Recordings with Robust Pitch-Class Features**
 - Benjamin Henzel (Julius-Maximilians-Universität Würzburg); Christof Weiß (University of Würzburg)
- **Reconstructing 13th-Century Motets: A Comparative Study of Rule-Based and Deep Learning Models**
 - Xuhong Qiu (University of Cologne)
- **Mixing Real and Synthetic Data for Handwritten Optical Music Recognition: Domain Adaptation on Debussy Manuscripts**
 - Hugo Scheithauer (ALMAnaCH - Inria); Thibault Clérice (INRIA); Gonzalo Romero-García (EPITA)
- **Mining Contrast Patterns in the Jazz Guitar Improvisations: Comparing Pat Metheny with Five Post-bop Guitarists**
 - Arne Eigenfeldt (Simon Fraser University); Darrell Conklin (UPV/EHU)
- **Musical Enculturation and Emotional Perception: Cross-Cultural Responses to Heptatonic and Pentatonic Melodies**

- Ryan Lu (Trinity School)
- **Why Random Music Works: A Pitch-Class Space Account of Coherence in Mozart's Musikalisches Würfelspiel**
 - Benjamin Oh (Lynbrook High School)
- **Modelling perceived tension using hierarchical harmonic structure**
 - Edward Hall (École polytechnique fédérale de Lausanne); Martin Rohrmeier (Ecole Polytechnique Fédérale de Lausanne)
- **Is the musical mind full of trees? Probing the validity of hierarchical harmonic sensitivity as an indicator of musical ability**
 - Evan Hertafeld (University of Amsterdam); John Ashley Burgoyne (University of Amsterdam); Xiaoxuan Wang (EPFL)
- **Musical Form as a Projection of Drama: Parameter Progressions in the Wanderer-Mime Scene from Wagner's Ring**
 - Pascal Schmolenzky (International Audio Laboratories, Erlangen); Stephanie Klauk (Institut für Musikwissenschaft, Saarland University); Meinard Müller (International Audio Laboratories Erlangen); Christof Weiß (University of Würzburg)
- **Music Score Comparison based on a Tree-structured Intermediate Representation**
 - Florent Jacquemard (Inria, CNAM-Cédric lab, Paris); Xiaobo WANG (Institut national des langues et civilisations orientales (INaLCO))
- **Just Intonation in Tonal Thought: Towards an Algorithmic Corpus Study**
 - Jan-Martin Gebert (Columbia University)
- **R3MO: A Multi-modal Dataset for Emotion Analysis in Orchestral Music**
 - Joann Ching (Johannes Kepler University Linz); Carlos Eduardo Cancino-Chacón (Johannes Kepler University Linz); Gerhard Widmer (Johannes Kepler University)
- **Preserving Present-Day Basso Continuo Performance through Computational Musicology**
 - Adam Štefunko (Charles University); Jan Hajič, jr. (Charles University)
- **Is plosive to nasal ratio in poetry correlated with affect? The Tasso in Music corpus problematizes claims of poetic universals**
 - Joshua Albrecht (The University of Iowa)
- **Spectral Influence on Emotional Affect in Music Listening: An Empirical Study of Frequency Balance and Perceived Mood**
 - Sravan Palla (ICFAI); Kamalakar Karlapalem (IIIT hyderabad)

Keynote

2026-09-22 17:00:00 GMT+2 – 2026-09-22 18:00:00 GMT+2

- **Music Composition as Critical Data Practice**
 - Artemi-Maria Gioti (Mozarteum Salzburg)

Wednesday, September 23, 2026

Corpora and Archives

2026-09-23 09:30:00 GMT+2 – 2026-09-23 11:00:00 GMT+2

- **From Wax Cylinders to Digital Corpora: Sound Archives and the History of Musical Practices in Madagascar, 1900–1976** (20m)
 - Jocelyn SOLONJATOVO (NON)
- **Performers in Context: A New Multimodal Dataset for Computational and Cognitive Studies of Organists' Interpretations** (20m)
 - Katelyn Emerson (University of Cambridge); Peter Harrison (University of Cambridge)
- **A Multivalent Corpus Study of Nineteenth-Century String Quartet Expositions** (20m)
 - Maik Köster (Anton Bruckner Privatuniversität Linz); Markus Neuwirth (Anton Bruckner Privatuniversität Linz)
- **Wind Music as a Research Scenario for MIR and Computational Musicology** (20m)
 - Stefan Balke (International Audio Laboratories Erlangen); Manuel Peters (International Audio Laboratories Erlangen); Meinard Müller (International Audio Laboratories Erlangen)

Poster Session D

2026-09-23 11:30:00 GMT+2 – 2026-09-23 13:00:00 GMT+2

- **Vibrato as Rhythmic Subdivision: Cross-Genre Evidence for Vibrato-Tempo Coupling**
 - Michael Van Bebbler (Independent Researcher)
- **The Interactive Drunken Sailor: Exploring Interactive Visualisations of Variants in Digital Music Editions**
 - Tobias Bachmann (Paderborn University); Adrian Nachtwey (Universität Paderborn)
- **Time to Align! Workflows, Applications, and Exchange Format for a Model of Musical Timelines**
 - Davide Andrea Mauro (Paderborn University); Axel Berndt (Paderborn University); Simon Dixon (Queen Mary University of London); Mark Gotham (KCL); Johannes Hentschel (Anton Bruckner University); Patricia Hu (Johannes Kepler University); Maik Köster (Anton Bruckner Privatuniversität Linz); Meinard Müller (International Audio Laboratories Erlangen); Markus Neuwirth (Anton Bruckner Privatuniversität Linz); Alexander Pacha (TU Wien); Kevin Page (University of Oxford); Silvan Peter (JKU); Egor Polyakov (HMT Leipzig); Laurent Pugin (RISM); David Weigl (University of Music and Performing Arts Vienna); Christof Weiß (University of Würzburg); Gerhard Widmer (Johannes Kepler University)
- **Symbolic music calculation beyond 12-ET with xenharmlib**
 - Fabian Vallon (Private Researcher)
- **Tuning Into Generation Z: A Value-Sensitive Design Approach to Redesigning Muziekweb, a Digital Music Archive, Supporting Engagement with Music Across Time, Space, and Cultures**
 - Shivani Aggarwal (Utrecht University); Karlijn Dinnissen (Utrecht University); Hanna Hauptmann (Utrecht University); Anja Volk (Utrecht University)
- **Task-Oriented Evaluation for Automated Music Simplification**

- Andrew McLeod (Fraunhofer IDMT); Hanna Lukashevich (Fraunhofer IDMT); Jakob Abeßer (University of Bamberg)
- **Rhyme, more pervasively than harmony, drives perception of closure in sung poems: an exploration of the interaction between phonological and tonal hierarchy in sung music**
 - Juan Felipe Pérez Ariza (University of Vienna)
- **A Diagnostic Evaluation Framework for AI-Generated Cover Songs Using Music-Theoretic and Acoustic Features**
 - Yingxin Liang (Hangzhou Xiaoying Innovation Technology Co., Ltd.)
- **Tonal organization in monophonic jazz solos: Putting Chord Scale Theory to the test**
 - Klaus Frieler (Max Planck Institute for Empirical Aesthetics, Frankfurt/Main); Tim Eipert (Universität Würzburg); Fabian Moss (Julius-Maximilians-Universität Würzburg)
- **Towards a Corpus of Kurdish Folk Music**
 - Ameer Majeed (Charles University); Jan Hajič, jr. (Charles University)
- **The Evolution of Hip Hop: Variation in flow triggered by environmental change**
 - Emery Thul (Princeton University)
- **Reconstructing the Historical Ontology of a Popular Music World: A Multi-Agent LLM Pipeline Applied to an Oral History Archive from Postwar Taiwan**
 - Ming Cheng (Academia Sinica); Li Su (Academia Sinica)
- **Uncovering the Evolution of Music: A Segmentation and Representation Learning Framework for Cross-Composer Analysis of Musical Structure**
 - Benjamin Oh (Lynbrook High School)
- **Effects of Metrical Granularity on Adaptation to Tempo Change**
 - Joris Monnet (EPFL); Xiaoxuan Wang (EPFL); Martin Rohrmeier (Ecole Polytechnique Fédérale de Lausanne)
- **Symbolic transformer models for distinguishing between earlier and later styles of solo piano music of three Romantic composers**
 - Ruach Jacobsohn (University of Pretoria); Jan Jacobs (University of Pretoria)
- **Perceived Harmonic Tension in Jazz: Tonal Geometry versus Learned Surprisal**
 - Léo Bruneau (EPFL); Loïc Domingos (EPFL); Xiaoxuan Wang (EPFL); Edward Hall (École polytechnique fédérale de Lausanne); Martin Rohrmeier (Ecole Polytechnique Fédérale de Lausanne)
- **The Interactivity Gap: Deep Representations vs. Acoustic Features in Neurodivergent Musicing**
 - Frederico Pedrosa (UFMG); Aline André (Universidade Federal de Minas Gerais)
- **Tracing the evolution of Ragas over time through phrase prevalence analysis**
 - Subashri V (TIFR Centre for Interdisciplinary Sciences, Hyderabad); Thomas Nuttall (Universitat Pompeu Fabra, Barcelona)

Closing

Session Chair: Fabian C. Moss & Christof Weiß

2026-09-23 13:00:00 GMT+2 – 2026-09-23 13:15:00 GMT+2