Paper Session - 1 | Monday, November 9, 2026 | 10:00–11:30 (Abu Dhabi, UTC+4)		
Paper ID	**Paper Title**	**Authors**
P1-1	Learning Music Style for Piano Arrangement Through Cross-Modal Bootstrapping	Jingwei Zhao* (Songscription); Gus Xia (MBZUAI); Ziyu Wang (New York University); Ye Wang (National University of Singapore)
P1-2	Dual-Time Representation Framework for Interactive Music Transcription	Yu Sugimoto* (Kyushu University); Ryo Nishikimi (NTT Communication Science Laboratories); Eita Nakamura (Kyushu University)
P1-3	TUTTI: Toward generalizable audio-to-score transcription via fully synthesized data	Jianhuai Hu* (Central Conservatory of Music); Yashan Wang (Central Conservatory of Music); Shangda Wu (Independent Researcher); Zhancheng Guo (Central Conservatory of Music); Shijie Liang (Central Conservatory of Music); Wuna Meng (Wuhan Conservatory of Music); Chuanqi Yang (Shanghai Conservatory of Music); Xiaobing Li (Central Conservatory of Music); Feng Yu (Central Conservatory of Music); Maosong Sun (TsingHua University)
P1-4	Learning to Sing with Your Own Voice: Designing and Evaluating Generative AI-Assisted Vocal Coaching	Tianyu Gao* (National University of Singapore); Shuqi Dai (Carnegie Mellon University); Roger B. Dannenberg (Carnegie Mellon University); Zhiyong Huang (National University of Singapore); Jin Song Dong (National University of Singapore); Jocelyn Dueck (Carnegie Mellon University)
P1-5	Vocal Music under Phoneme-Conditional Analysis	Hayoon Kim* (Seoul National University); Kyogu Lee (Seoul National University)
P1-6	Pitch Estimation and Vocal Melody Extraction with Self-supervised Phase Comparators	Li Su (Academia Sinica)
P1-7	Real-Time Interactive Music Generation via Training-Data-Free Streaming Consistency Distillation	Baisen Wang (Institute of Information Engineering, Chinese Academy of Sciences); Chenxi Bao (DynamiX); Qisong Han* (Cardiff University)
P1-8	Toward Song Exploration Without Listening Through Lyrics-Derived Linguistic Information	Kanako Suzuki* (Waseda University); Kosetsu Tsukuda (National Institute of Advanced Industrial Science and Technology (AIST)); Takayuki Nakatsuka (National Institute of Advanced Industrial Science and Technology (AIST)); Kento Watanabe (National Institute of Advanced Industrial Science and Technology (AIST)); Tomoyasu Nakano (National Institute of Advanced Industrial Science and Technology (AIST)); Masataka Goto (National Institute of Advanced Industrial Science and Technology (AIST)); Keitaro Tanaka (Waseda Research Institute for Science and Engineering); Shigeo Morishima (Waseda Research Institute for Science and Engineering)
P1-9	FMANet: Efficient and Lightweight Beat Tracking via Fourier Modulation Attention	Ganghui Ru* (Fudan University); Yi Yu (Hiroshima University); Wei Li (Fudan university)
P1-10	On the Geometry of Music Bandwidth Extension in Latent Spaces of Audio Codecs	Hendrik Vincent Koops (Universal Music Group); Hao Hao Tan* (Universal Music Group); Elio Quinton (Universal Music Group)

Paper Session - 2 | Monday, November 9, 2026 | 11:30–13:00 (Abu Dhabi, UTC+4)		
Paper ID	**Paper Title**	**Authors**
P2-1	Rethinking Automatic Music Mixing as Sequential Stem Blending	Yen-Tung Yeh* (National Taiwan University); Chung-Jui Chan (National Taiwan University); Yun-Ning (Amy) Hung (Moises); Yi-Hsuan Yang (National Taiwan University)
P2-2	Song Aesthetics Evaluation with Multi-Stem Attention and Hierarchical Uncertainty Modeling	Yishan Lv* (Xi'an Jiaotong University); Jing Luo (Xi'an Jiaotong University); Boyuan Ju (Xi'an Jiaotong University); Yang Zhang (Huawei); Xinda Wu (Huawei); Bo Yuan (Huawei); Xinyu Yang (Xi'an Jiaotong University)
P2-3	Exploring the Design Space of Representation Learning for Audio Transformations	Sungho Lee* (Seoul National University); Marco A. Martínez-Ramírez (Sony AI); Junghyun Koo (Sony AI); Wei-Hsiang Liao (Sony AI); Kyogu Lee (Seoul National University); Yuki Mitsufuji (Sony AI)
P2-4	UOT-IR: Structured Routing of High-Polyphony Symbolic Music into Fixed-Budget Representations	Ziyue Kang* (FIST, Xi'an Jiaotong University;IRC of Frontier Science and Technology, Xi'an Jiaotong University); Nan Nan (FIST, Xi'an Jiaotong University;IRC of Frontier Science and Technology, Xi'an Jiaotong University); Chenhao Lin (FIST, Xi'an Jiaotong University;IRC of Frontier Science and Technology, Xi'an Jiaotong University); Xiaohong Guan (Xi'an Jiaotong University; Tsinghua University)
P2-5	From Prompting to Describing: A Cross-Cultural Study of Language for AI-Generated Music	Sangheon Park* (Georgia Institute of Technology); Claire Arthur (Georgia Institute of Technology)
P2-6	Phase-Based Onset Enhancement for Piano Transcription in Ensemble Settings	Hyemi Kim* (KAIST / ETRI); Jiyun Park (KAIST); Juhan Nam (KAIST)
P2-7	Online Music Concerts Leveraging Existing Music Videos: A Case Study on a Music Web Service	Kosetsu Tsukuda* (National Institute of Advanced Industrial Science and Technology (AIST)); Keisuke Ishida (National Institute of Advanced Industrial Science and Technology (AIST)); Masahiro Hamasaki (National Institute of Advanced Industrial Science and Technology (AIST)); Masataka Goto (National Institute of Advanced Industrial Science and Technology (AIST))
P2-8	VioLM: A Neural Language Model for Violin Synthesis with Articulation	Sunan Zou* (Peking University); Zhe Zhang (National Institute of Informatics); Yigitcan Özer (National Institute of Informatics); Guojie Luo (Peking University); Junichi Yamagishi (National Institute of Informatics)
P2-9	Genre Bias or Aesthetic Perception? Identifying and Mitigating Shortcut Learning in Music Evaluation	Yizhou Zhang* (Kyoto University); Wangjin Zhou (Kyoto University); Yi Zhao (Tencent); Wei Tan (Tencent); Keisuke Imoto (Kyoto University); Zhi Gong (Tencent)
P2-10	Gugak-VocalSet: A Multi-Genre Studio-Quality Dataset of Korean Traditional Singing with Sigimsae Annotations	Danbinaerin Han* (KAIST); Wonil Kim (Neutune); Seah Hong (National Gugak Center); Dongjoo Moon (Neutune); Jaeok Lee (National Gugak Center); Jongpil Lee (Neutune); Chaewon Kim (National Gugak Center); Juhan Nam (KAIST)

Paper Session - 3 | Monday, November 9, 2026 | 14:00–15:30 (Abu Dhabi, UTC+4)		
Paper ID	**Paper Title**	**Authors**
P3-1	Masked Diffusion Enables Coherent Beat Tracking	Francesco Foscarin* (Music AI); Filip Korzeniowski (Music AI); Richard Vogl (Music AI)
P3-2	MuScriptor: An Open Model for Multi-Instrument Music Transcription	Simon Rouard (Kyutai); Michael Krause (Mirelo AI); Axel Roebel (IRCAM); Carl-Johann Simon-Gabriel (Mirelo AI); Alexandre Défossez (Kyutai)
P3-3	Pitch Shifting via Semantic Transformations in a Shared Audio-Symbolic Latent Space	Ben Maman* (International Audio Laboratories Erlangen); Andreas Brendel (Fraunhofer IIS Erlangen); Meinard Müller (International Audio Laboratories Erlangen)
P3-4	Towards Robust Version Identification in the Wild: A Dataset, Benchmark, and Fine-Tuning Study	Simon Hachmeier* (Humboldt-Universität zu Berlin); R. Oguz Araz (Universitat Pompeu Fabra); Dmitry Bogdanov (Universitat Pompeu Fabra); Robert Jäschke (Humboldt-Universität zu Berlin); Xavier Serra (Universitat Pompeu Fabra)
P3-5	CrowdioSet and PaRIRset: Two Datasets Towards Live Music Source Separation	Enric Gusó* (Universitat Pompeu Fabra); Xavier Serra (Universitat Pompeu Fabra)
P3-6	Prima la Musica! Musically-Informed Symbolic Features for Section Boundary Detection in MIDI	ELVIO CIPOLLONE* (Centre Culturel Buqi); FRANCESCO CIPOLLONE (Centre Culturel Buqi)
P3-7	The Debussy Dataset: Evaluating Optical Music Recognition on Modern Staff Notation Manuscripts	Hugo Scheithauer* (Inria); Thibault Clérice (Inria); Gonzalo Romero-García (EPITA)
P3-8	Off-Manifold Robustness in Synthesizer Inversion with Joint Distribution Flow Matching	Ben Hayes* (Sony Computer Science Laboratories Paris)
P3-9	Analyzing and Reducing the Synthetic-to-Real Transfer Gap in Music Information Retrieval: The Task of Automatic Drum Transcription	Mickaël Zehren* (Umeå University); Marco Alunno (Universidad EAFIT Medellín); Paolo Bientinesi (Umeå University)
P3-10	Steering Dense Music Retrieval With Open-Vocabulary Concept Discovery	Julien Guinot* (Queen Mary University of London); Alain Riou (Universal Music Group); Elio Quinton (Universal Music Group); György Fazekas (Queen Mary University of London)

Paper Session - 4 | Monday, November 9, 2026 | 16:30–18:00 (Abu Dhabi, UTC+4)		
Paper ID	**Paper Title**	**Authors**
P4-1	Multi-Task Multi-Frame Visual Piano Transcription	Yonghyun Kim* (Georgia Institute of Technology); Hoyeol Sohn (KAIST); Juhan Nam (KAIST); Alexander Lerch (Georgia Institute of Technology)
P4-2	H2H Music Improv: A Communication Model and Audio-Visual Dataset for Music Improvisation	Aleksandra Teng Ma* (Georgia Institute of Technology); Anthony Cammarota (Georgia Institute of Technology); Jiayi Wang (Georgia Institute of Technology); Alexandria Smith (Georgia Institute of Technology); Cheng-Zhi Anna Huang (Massachusetts Institute of Technology); Jeffrey Albert (Georgia Institute of Technology); Alexander Lerch (Georgia Institute of Technology)
P4-3	CODA: Cascaded Online Discontinuity-Aware Alignment for Real-Time Image-Based Score Following	Yining Yang* (Western University); Ruogu Chen (University of Alberta); Jie Han (University of Alberta)
P4-4	Improving Music Source Separation with Diffusion and Consistency Refinement	Tornike Karchkhadze* (UC San Diego); Mohammad Rasool Izadi (bose); Shuo Zhang (Bose); Shlomo Dubnov (UC San Diego)
P4-5	Do Music Generative Models Understand Musical Qualities? Automatic Music Evaluation with Model-Intrinsic Signals	Xiaosha Li* (Georgia Institute of Technology); Chun Liu (ByteDance Inc.); Ziyu Wang (New York University)
P4-6	Smorph: Playable Sound Morphing with Diffusion Models	Annie Chu* (Northwestern University); Hugo Flores García (Adobe Inc.); Johannes Imort (Adobe Inc.); Oriol Nieto (Adobe Inc.); Bryan Pardo (Northwestern University); Jordan Rudess (Wizdom Music); Prem Seetharaman (Adobe Inc.); Justin Salamon (Adobe Inc.)
P4-7	Do Joint Language-Audio Embeddings Encode Perceptual Timbre Semantics?	Qixin Deng* (Northwestern University); Bryan Pardo (Northwestern University); Thrasyvoulos N. Pappas (Northwestern University)
P4-8	Assessing Factual Music Comprehension in Large Audio Language Models	Daniel Chenyu Lin* (Cornell University); Michael Freeman (Cornell University); John Thickstun (Cornell University)
P4-9	Spacing Out: On the Reliability of Binaural Music Source Separation Metrics	Richa Namballa* (New York University); Magdalena Fuentes (New York University)
P4-10	Local Multimodal Music Alignment from Global Supervision	Irmak Bukey* (Carnegie Mellon University); Zachary Novack (University of California San Diego); Jongmin Jung (Neutune); Dasaem Jeong (Sogang University); Chris Donahue (Carnegie Mellon University)

Paper Session - 5 | Tuesday, November 10, 2026 | 10:00–11:30 (Abu Dhabi, UTC+4)		
Paper ID	**Paper Title**	**Authors**
P5-1	Does Notation Matter? MusicXML Tokenisation for Symbolic Music Generation and Understanding	Andrea Poltronieri* (Music Technology Group - Universitat Pompeu Fabra); Matteo Spanio (University of Padua); Simone Chieppa (Music Technology Group - Universitat Pompeu Fabra); Xavier Serra (Music Technology Group - Universitat Pompeu Fabra); Martín Rocamora (Music Technology Group - Universitat Pompeu Fabra)
P5-2	Music Genre Classification Using Audio and Automatically Transcribed Lyrics	Jun-You Wang* (National Taiwan Normal University); Hsuan Yu Chen (National Taiwan Normal University)
P5-3	BARS: Beat-Adaptive Rap Synthesis via Flow Matching	Taemin Cho* (BandLab Technologies); Hector Martel (BandLab Technologies); Enyan Koh (BandLab Technologies)
P5-4	Musical Emotion under Cochlear Implant Listening: Human Perception and Foundation Model Representations of Human-Composed and AI-Generated Music	Taein Song* (KAIST); Hyunjae Kim (KAIST); Kyung Myun Lee (KAIST)
P5-5	Do Music Foundation Models Embed Pitch in Helical Structure?	Hayato Yagi* (Keio University); Shinnosuke Takamichi (Keio University/ University of Tokyo); Rin Sato (Waseda University); Keitaro Tanaka (Waseda University); Shigeo Morishima (Waseda University)
P5-6	Beyond Dry References: Learning Relative Audio Effects Representations via Contrastive Distance Learning	Xinlu Liu* (Galaxy Audio Effect Team, Tencent Music Entertainment); Huibin Lin (Galaxy Audio Effect Team, Tencent Music Entertainment); Weixing Wei (Independent Researcher); Zhenhai Yan (Galaxy Audio Effect Team, Tencent Music Entertainment)
P5-7	Stem-Specialized Multi-Gate Mixture-of-Experts for Joint Music Structure Analysis	Aneeka Azmat* (Academia Sinica); Li Su (Academia Sinica); ChengHsin Hsu (National Tsing Hua University, Hsinchu City, Taiwan)
P5-8	Live Music Denoising with Authentic Live Data and Track-Editing-Guided Semi-Supervised Learning	Penghao He* (College of Computer Science and Artificial Intelligence, Fudan University); Xiankexin Luo (College of Computer Science and Artificial Intelligence, Fudan University); Wei Li (College of Computer Science and Artificial Intelligence, Fudan University)
P5-9	Digital Existence as Ontological Intervention: Backstage Networks in Postwar Taiwanese Popular Music	Ming Cheng* (Academia Sinica); Yung-Chuan Chang (Academia Sinica); Chien-Chang Yang (National Taiwan University); Li Su (Academia Sinica)
P5-10	Frame-Level Pansori Mode Classification with Complementary Audio Representations	Sangheon Park* (Georgia Institute of Technology); Seonguk Ju (Sogang University); Suin Chung (Sogang University); Danbinaerin Han (KAIST); Dasaem Jeong (Sogang University)

Paper Session - 6 | Tuesday, November 10, 2026 | 11:30–13:00 (Abu Dhabi, UTC+4)		
Paper ID	**Paper Title**	**Authors**
P6-1	On the use of Pre-trained Audio Encoders for Audio-to-Score Music Transcription	Antonio Hidalgo-Centeno* (Pattern Recognition and Artificial Intelligence Group, University of Alicante); Carlos Penarrubia (Pattern Recognition and Artificial Intelligence Group, University of Alicante); Jose J. Valero-Mas (Pattern Recognition and Artificial Intelligence Group, University of Alicante)
P6-2	Integrating Contextual Embeddings into Evaluation of Expressive MIDI Piano Performances	Dmitrii Gavrilev* (Skolkovo Institute of Science and Technology); Ilya Borovik (Skolkovo Institute of Science and Technology); Vladimir Viro (Peachnote)
P6-3	Beat This! Live - Online Beat and Downbeat Tracking by Predicting the Future	Bánk Juhász* (Johannes Kepler Universität Linz); Gerhard Widmer (Johannes Kepler Universität Linz); Jan Schlüter (Johannes Kepler Universität Linz)
P6-4	Latent Trace Guidance for Generative Control Without Disentangled Data in Symbolic Melodic Harmonization	Maximos Kaliakatsos-Papakostas* (Hellenic Mediterranean University); Dimos Makris (Hellenic Mediterranean University); Konstantinos-Theodoros Tsamis (Hellenic Mediterranean University); Konstantinos Soiledis (Hellenic Mediterranean University); Vassilis Katsouros (Athena Research Centre)
P6-5	LiveBand: Live Accompaniment Generation in the Audio Domain	Marco Pasini* (Queen Mary University of London); Javier Nistal (Sony Computer Science Laboratories Paris); Mathias R. Bjare (Johannes Kepler University Linz); Stefan Lattner (Sony Computer Science Laboratories Paris); György Fazekas (Queen Mary University of London)
P6-6	Soft Late-Fusion Alignment and Pattern-Based Performance Analysis of Early 20th-Century Solo Flute Music	Patrice Thibaud* (Univ. Lille, CNRS, Inria, Centrale Lille, UMR 9189 CRIStAL, F-59000 Lille, France); Louis Bigo (Univ. Bordeaux, CNRS, Bordeaux INP, LaBRI, UMR 5800, F-33400 Talence); Mathieu Giraud (Univ. Lille, CNRS, Inria, Centrale Lille, UMR 9189 CRIStAL, F-59000 Lille, France); Yann Teytaut (Univ. Lille, CNRS, Inria, Centrale Lille, UMR 9189 CRIStAL, F-59000 Lille, France)
P6-7	Playability-Aware Audio-to-Tablature Guitar Transcription via Diffusion Models	Riccardo Simionato* (Universirty of Oslo); Louis Bigo (University of Bordeaux)
P6-8	OudTabs: An Interactive Microtonal Tablature Platform for Cross-Tradition Oud Repertoires	Anıl Tuncel* (Independent Researcher)
P6-9	Full-page Recognition of Handwritten Jeongganbo music scores: Dataset and Approach	Carlos Penarrubia* (University of Alicante); Danbinaerin Han (KAIST); Dasaem Jeong (Sogang University); Jose J Valero-Mas (University of Alicante)
P6-10	Physiology-Driven Music Retrieval Using Contrastive Learning	Ananth Venkatesh* (Kings College London); Elaine Chew (Kings College London)

Paper Session - 7 | Tuesday, November 10, 2026 | 14:00–15:30 (Abu Dhabi, UTC+4)		
Paper ID	**Paper Title**	**Authors**
P7-1	Equivariant Music Transformer	Zixun Guo* (Singapore University of Technology and Design); Simon Dixon (Queen Mary University of London)
P7-2	Long, Short, and In Between: Non-Isochronous Models of Timing in Balkan Song Performances	George Sioros (University of Music and Performing Arts Vienna)
P7-3	Unified Music Identification for Tracks and Versions	R. Oguz Araz* (Universitat Pompeu Fabra); Joan Serrà (Sony AI); Yuki Mitsufuji (Sony AI); Xavier Serra (Universitat Pompeu Fabra); Dmitry Bogdanov (Universitat Pompeu Fabra)
P7-4	When AI Annotates First: Measuring Its Impact on Music Score Labeling	Alejandro Galan-Cuenca* (University Institute for Computing Research, University of Alicante); Juan P. Martinez-Esteso (University Institute for Computing Research, University of Alicante); Carlos Pérez-Sancho (University Institute for Computing Research, University of Alicante); Francisco J. Castellanos (University Institute for Computing Research, University of Alicante); Antonio Javier Gallego (University Institute for Computing Research, University of Alicante)
P7-5	Revisiting Two-Stage Audio Chord Recognition in the Deep-Learning Era: Leveraging Multi-Pitch Estimation and Symbolic Pretraining	Yiwei Ding* (University of Würzburg); Yannik Venohr (University of Würzburg); Sebastian Strahl (International Audio Laboratories Erlangen); Meinard Müller (International Audio Laboratories Erlangen); Christof Weiß (University of Würzburg)
P7-6	The Internet Archive Music Dataset	Paraskevas Stamatiadis (Telecom Paris); Bernardo V. Miranda* (Telecom Paris); Clémentine Berger (Telecom Paris); Gaël Richard (Telecom Paris); Mathieu Fontaine (Telecom Paris); Slim Essid (NVIDIA)
P7-7	Robust Instrument-Agnostic Music Transcription for Western Classical Music	Yannik Venohr* (University of Würzburg); Christof Weiß (University of Würzburg)
P7-8	I Just Kept Clicking Until It Hit: Exploring Virtual Instrument Search behavior and Challenges Across User Groups	Subeen Kim (Seoul National University); Eunsik Shin (Seoul National University); Woojae Cho (Seoul National University); Kyogu Lee (Seoul National University)
P7-9	MEX: The Musical Expectation Benchmark Suite	Mathias Rose Bjare* (Johannes Kepler University Linz); Augustin Bouquillard (Max Planck Institute for Empirical Aesthetics); Giorgia Cantisani (Sciences et Technologies de la Musique et du Son, CNRS, IRCAM, Sorbonne Université); Seung-Goo Kim (Max Planck Institute for Empirical Aesthetics); Stefan Lattner (Sony Computer Science Laboratories (CSL), Paris); Gerhard Widmer (Johannes Kepler University Linz)
P7-10	Understanding Automatic Mixing: A Subtask-Oriented Analysis of Two-Stage Mixing System	Jinjie Shi* (Queen Mary University of London); Wei Hua (Guangxi Arts University); Kunzhu Xie (Wuhan University of Communications); Make Li (Xinghai Conservatory of Music); Yuchen Liu (University College London); Joshua Reiss (Queen Mary University of London)

Paper Session - 8 | Tuesday, November 10, 2026 | 15:30–17:00 (Abu Dhabi, UTC+4)		
Paper ID	**Paper Title**	**Authors**
P8-1	Adapting Music Foundation Models to Iranian Classical Music	Pouya Mohseni* (McGill University); Bagher BabaAli (University of Tehran); Ichiro Fujinaga (McGill University)
P8-2	SmartLooper: a Framework for Personalized Human-AI Musical Improvisation	Finlay Miller* (Dalhousie University); Sageev Oore (Dalhousie University); Chandramouli Sastry (Dalhousie University); Marvin da Silva (Dalhousie University); Sri Harsha Dumpala (Dalhousie University); Dani Oore (Independent); Scott Lowe (Vector Institute)
P8-3	D-Composer: Language Modeling for Simultaneous Drum Transcription and Sound Event Decomposition	Patrick O'Reilly* (Northwestern University); Saumya Pailwan (Northwestern University); Annie Chu (Northwestern University); Jason Smith (Northwestern University); Bryan Pardo (Northwestern University)
P8-4	CoALa: A Plugin Model for Controlling Audio Latents	Sarah Nabi* (IRCAM); Nabarun Goswami (The University of Tokyo); Philippe Esling (IRCAM); Geoffroy Peeters (Telecom Paris); Frédéric Bevilacqua (IRCAM); Tatsuya Harada (The University of Tokyo)
P8-5	MAJEPPA: Morphing and Assessing in a Unified Piano Performance Space	Jinwen Zhou* (Queen Mary University of London); Huan Zhang (Queen Mary University of London); Weixi Zhai (Quanzhou Normal University); Jinhua Liang (Queen Mary University of London); Aidan O. T. Hogg (Queen Mary University of London); Simon Dixon (Queen Mary University of London)
P8-6	Harmonic Representations in Symbolic Music Transformers are Localized and Controllable	Adi Silberschein (Weizmann Institute); Megan Wei (Brown University); Tamar Rott Shaham (Massachusetts Institute of Technology)
P8-7	From Prediction to Collaboration: Interactive Symbolic Music Analysis	Emmanouil Karystinaios* (Johannes Kepler University); Johannes Hentschel (Anton Bruckner University); Markus Neuwirth (Anton Bruckner University); Gerhard Widmer (Johannes Kepler University)
P8-8	A First Benchmark and Metric for Evaluating Polyphony in Symbolic Music using Voice Independence	Eleanor Row* (Queen Mary University of London); György Fazekas (Queen Mary University of London)
P8-9	CapCyCin: Improving Music Captioning through Cycle-Consistent Music–Text Alignment	Saeyeon Hwang* (Department of Data Science, Graduate School of Data Science, Seoul National University); Kyungsu Kim (Department of Intelligence and Information, Graduate School of Convergence Science and Technology, Seoul National University); Kyogu Lee (IPAI, Department of Intelligence and Information, AIIS, Seoul National University)
P8-10	Geometric Iterative Retrieval for Neural Audio Codec Resynthesis	Leo Schmidt-Traub* (ETH Zurich); Frederic Berdoz (ETH Zurich); Luca A. Lanzendörfer (ETH Zurich); Roger Wattenhofer (ETH Zurich)

Paper Session - 9 | Wednesday, November 11, 2026 | 09:00–10:30 (Abu Dhabi, UTC+4)		
Paper ID	**Paper Title**	**Authors**
P9-1	Learning Jazz Pianist Style with Cross-Attention Conditioning	Drew Edwards (QMUL); Akira Maezawa (Yamaha Corporation); Simon Dixon (QMUL)
P9-2	Streaming Generation for Music Accompaniment	Yusong Wu* (University of Montreal, Mila); Mason Wang (MIT); Heidi Lei (MIT); Stephen Brade (MIT); Lancelot Blanchard (MIT); Shih-Lun Wu (MIT); Aaron Courville (University of Montreal, Mila); Anna Huang (MIT)
P9-3	SymSkill: Skill Graph for Symbolic Music Understanding	Junda Wu (University of California, San Diego); Boyang Wang (University of California, San Diego); Xunyi Jiang (University of California, San Diego); Aditya Yadavalli (University of California, San Diego); Ziyu Wang (New York University); Qianqi Yan (University of California, Santa Barbara); Hongyi Wen (New York University); Julian McAuley (University of California, San Diego)
P9-4	TART: A Modular Tool For Technique-Aware Audio-To-Tablature Guitar Transcription	Akshaj Gupta* (Berkeley AI Research Lab); Hwi Joo Park (UC Berkeley); Andrea Guzman (UC Berkeley); Shamak Gowda (UC Berkeley); Samhita Konduri (UC Berkeley); Jiachen Lian (UC Berkeley); Robin Netzorg (UC Berkeley); Gopala Anumanchipalli (UC Berkeley)
P9-5	PEACE: Joint Embeddings of DSP Effects Code and Audio	David Braun* (Princeton University); Adam Finkelstein (Princeton University)
P9-6	MIDI-LLM: Improving Text-to-MIDI Music Generation via Adapting Large Language Models	Shih-Lun Wu* (Massachusetts Institute of Technology); Dave Carlton (Hooktheory); Ryan Miyakawa (Hooktheory); Yoon Kim (Massachusetts Institute of Technology); Chris Donahue (Carnegie Mellon University); Cheng-Zhi Anna Huang (Massachusetts Institute of Technology)
P9-7	Evaluating Music Context Preservation: A Multi-Facet Framework for Music Editing Systems	Yash Vishe* (University of California San Diego); Eric Xue (University of Chicago); Xunyi Jiang (University of California San Diego); Zachary Novack (University of California San Diego); Junda Wu (University of California San Diego); Julian McAuley (University of California San Diego); Xin Xu (University of California San Diego)
P9-8	FusID: Modality-Fused Semantic IDs for Generative Music Recommendation	Haven Kim* (University of California San Diego); Yupeng Hou (University of California San Diego); Julian McAuley (University of California San Diego)
P9-9	MixWeaver: Stem-Aware Automatic DJ Transition Generation via Structured Discrete Optimization	Xuran Zhou* (University of California San Diego); Xunyi Jiang (University of California San Diego); Churan Zhi (University of California San Diego); Junda Wu (University of California San Diego); Julian McAuley (University of California San Diego)
P9-10	VIOLET: High-Fidelity Violin Synthesis with Techniques and Dynamics	Baotong Tian* (University of Rochester); Cynthia Lu (University of Rochester); Vincent K.M. Cheung (Sony Computer Science Laboratories); Ting-Kang Wang (National Taiwan University); Jonathan Churchill (Embertone); Zhiyao Duan (University of Rochester)

Paper Session - 10 | Wednesday, November 11, 2026 | 11:30–13:00 (Abu Dhabi, UTC+4)		
Paper ID	**Paper Title**	**Authors**
P10-1	Pitch Contour Tokenization using VQ-VAE and Its Application on Korean Traditional Music Analysis	Seonguk Ju* (Department of Artificial Intelligence, Sogang University); Seola Cho (Department of Artificial Intelligence, Sogang University); Suin Chung (Sogang University); Danbinaerin Han (KAIST); Dasaem Jeong (Department of Art & Technology Sogang University)
P10-2	VioTech: Frame-Level Violin Playing Technique Detection with Multi-Scale Mixture-of-Experts	Ting-Kang Wang* (Academia Sinica); Vincent K.M. Cheung (Sony Computer Science Laboratories, Inc.); Nan-Tien Lai (National Taiwan University); Li Su (Academia Sinica)
P10-3	STRAdi: Real-Time Violin Transcription for Score Following	Sein Lee* (KAIST); Jiyun Park (KAIST); Juhan Nam (KAIST)
P10-4	Measuring Cross-Cultural Style Diffusion Through Era Classification: US and Korean Popular Music	Dasol Lee* (Sogang University); Minhee Lee (KAIST); Seonguk Ju (Sogang University); Daewoong Kim (Sogang University); Harin Lee (University of Cambridge); Dasaem Jeong (Sogang University)
P10-5	DDSynth-RL: Audio Synthesizer Inversion via Discrete Diffusion with Reinforcement Learning	Tristan WU* (Computational Media and Art, The Hong Kong University of Science and Technology (Guangzhou)); Daniel Chin (New York University Shanghai); Junan Zhang (The Chinese University of Hong Kong, Shenzhen); Junyan Jiang (New York University Shanghai); Yansen Jing (Department of Automation, Tsinghua University); Gus Xia (Mohamed bin Zayed University of Artificial Intelligence)
P10-6	Interpretable Inverse Acoustic Modeling of Percussion via Physics-Guided Spectral Decomposition	Rajeev Rajan (Government Engineering College,Idukki, Kerala); Kevin Benty (APJ Abdul Kalam Technological University, India); Athul Joe Joseph Palliparambil (APJ Abdul Kalam Technological University, India)
P10-7	End-to-End Motif Discovery for Symbolic Polyphonic Music via Differentiable Label Propagation on Note-Pair Graphs	Raynaldi Lalang (Kyoto University); Kazuyoshi Yoshii (Kyoto University)
P10-8	Pianoid: 3D Pianist Body Motion Generation from MIDI	Joonhyung Bae (KAIST); Juhan Nam (KAIST)
P10-9	StemFX: Learning Mixing Style Representations via Autoregressive FX Chain Prediction on Source-Separated Stems	Yuan-Chiao Cheng (Independent Researcher); Jui-Te Wu (Independent Researcher); Brian Chen (Independent Researcher); Yen-Tung Yeh (National Taiwan University); Yu-Hua Chen (National Taiwan University); Yi-Hsuan Yang (National Taiwan University)
P10-10	Mitigating Structural Collapse in Multi-Codebook Autoregressive Music Generation via Structure-Aware Scheduled Sampling	Chen Feng Tsai (Academia Sinica); Mi-Yen Yeh (Academia Sinica)

Paper Session - 11 | Wednesday, November 11, 2026 | 14:00–15:30 (Abu Dhabi, UTC+4)		
Paper ID	**Paper Title**	**Authors**
P11-1	Emergent Tonal Structure in Learned Chord Embeddings and Its Relation to Tonal Tension	Maral Ebrahimzadeh* (Otto-von-Guericke-University Magdeburg); Gilberto Bernardes (University of Porto); Sebastian Stober (Otto-von-Guericke-University Magdeburg)
P11-2	MambaVoice: Lightweight Audiovisual Singing Voice Separation via a Hybrid Mamba-Transformer Model	Adithi Shankar* (Music Technology Group- Universitat Pompeu Fabra); Gopika Krishnan (Universitat Pompeu Fabra); Gloria Haro (Intelligent Multimodal Vision Analysis Group,Universitat Pompeu Fabra); Xavier Serra (Music Technology Group, Universitat Pompeu Fabra); Martín Rocamora (Music Technology Group, Universitat Pompeu Fabra)
P11-3	AllMusicCaps: Album Reviews as Complementary Supervision for Music CLAP	Pablo Alonso-Jiménez* (Universitat Pompeu Fabra); Xavier Lizarraga-Seijas (Universitat Pompeu Fabra); Xavier Serra (Universitat Pompeu Fabra); Dmitry Bogdanov (Universitat Pompeu Fabra)
P11-4	Comparing Compression-Based Models of Similarity in Jazz Harmonic Progressions	Xinyi Guan (EPFL); Edward T. R. Hall (EPFL); Zeng Ren (EPFL); Marina Borsodi-Benson (EPFL); Claire Pelofi (NYU); Martin Rohrmeier (EPFL)
P11-5	RNGen: A Large Language Model Approach to Roman Numeral Analysis Toward Explainable Harmonic Analysis	Hewei Gao* (Technical University of Denmark); Tim Beyer (Technical University of Munich); Xiaoxuan Wang (École Polytechnique Fédérale de Lausanne); Martin Rohrmeier (École Polytechnique Fédérale de Lausanne)
P11-6	AudioCodex: Streaming Autoencoders for Live Audio	Marco Pasini* (Queen Mary University of London); Javier Nistal (Sony Computer Science Laboratories Paris); Cyran Aouameur (Sony Computer Science Laboratories Paris); Stefan Lattner (Sony Computer Science Laboratories Paris); György Fazekas (Queen Mary University of London)
P11-7	Improved Robustness in AI-Generated Music Detection	Emile Dugelay (Centrale Lyon); Thomas Barand (Centrale Lyon); Aurélien Laouar (Centrale Lyon); Baptiste Campeas (Centrale Lyon); Darius Afchar (Deezer Research); Romain Hennequin (Deezer Research)
P11-8	More than words: Genre-Discriminating Lyrical Patterns in Anglophone German Popular Music	Markus Radke* (Technische Universität Berlin); Steffen Lepa (Technische Universität Berlin)
P11-9	Recovering Affective Signals in Baroque Opera: A Comparative Evaluation of Human and LLM Annotation	Carlos Vaquero Patricio (ICCMU); Álvaro Torrente (ICCMU)
P11-10	Human Performance in Lyric Topic Classification: Evaluation and Implications	Varvara Papazoglou* (University of Sheffield); Robert Gaizauskas (University of Sheffield); Alexandros Stamatiadis (Independent Researcher)

Paper Session - 12 | Wednesday, November 11, 2026 | 15:30–17:00 (Abu Dhabi, UTC+4)		
Paper ID	**Paper Title**	**Authors**
P12-1	Learning to Predict Performance-induced Emotion Differences in Classical Piano Music	Joann Ching* (Johannes Kepler University); Gerhard Widmer (Johannes Kepler University Linz)
P12-2	Diff2Mix: Controllable Music Mixing via Diffusion Models and Differentiable Audio Effects	Yisu Zong* (Queen Mary University of London); Jinjie Shi (Queen Mary University of London); Joshua Reiss (Queen Mary University of London)
P12-3	Cyclic Attractors in Iterated LLM-Based Symbolic Music Style Transfer	Jiarui Li* (University of Edinburgh); Mark Liberman (University of Pennsylvania)
P12-4	Inferring Implied Harmonies through Voice Leading in Monophonic Instrumental Music Using Graph-Based Methods	Marina Borsodi-Benson* (EPFL); Martin Rohrmeier (EPFL)
P12-5	Measure for Measure: Reliable Evaluation and a New State of the Art for Full-Page Optical Music Recognition	Tobias Hornbogen* (Hasso-Plattner-Institute); Josef Valentin (Hasso-Plattner-Institute)
P12-6	What Makes a Good Layer? Assessing the Layer-Wise Intrinsic Properties of Music Foundation Models	Angelos-Nikolaos Kanatas (Music Technology Group, Universitat Pompeu Fabra); Yuexuan Kong (Deezer Research); Pablo Alonso-Jiménez (Music Technology Group, Universitat Pompeu Fabra); Xavier Serra (Music Technology Group, Universitat Pompeu Fabra); Dmitry Bogdanov (Music Technology Group, Universitat Pompeu Fabra)
P12-7	A Cross-Cultural Dataset of Instrumental Difficulty for Woodwinds and Strings	Rui Yang (Université de Lille); Mathieu Giraud (CNRS, Université de Lille); Florence Levé (Université de Picardie Jules-Verne)
P12-8	Detection of AI-Generated Stems Within Hybrid Human-AI Music	François Rigaud (Deezer Research); Gabriel Meseguer Brocal (Deezer Research); Benjamin Martin (Deezer Research); Romain Hennequin (Deezer Research)
P12-9	Ghost In The Encoder: Decodable Artist Identity Representations In Lyrics-To-Song Generation	Arhan Vohra (Universitat Pompeu Fabra - MTG); Choenden Kyirong (Universitat Pompeu Fabra - MTG); Laura Ibañez (Universitat Pompeu Fabra); Martín Rocamora (Universitat Pompeu Fabra)
P12-10	Exploring Musical Taste : Analyzing User Content Preferences through Attention Mechanisms	Yan-Martin Tamm (University of Tartu); Anna Aljanaki (University of Tartu)

Paper Session - 13 | Thursday, November 12, 2026 | 10:00–11:30 (Abu Dhabi, UTC+4)		
Paper ID	**Paper Title**	**Authors**
P13-1	Separate-and-Detect: Unified Drum Transcription and Stem Generation via Latent Diffusion	Wei-Han Hsu* (Data Science Degree Program, National Taiwan University and Academia Sinica, Taipei, Taiwan); Chih-Cheng Chang (Institute of Information Science, Academia Sinica, Taiwan); Bo-Yu Chen (Rhythm Culture Corporation); Li Su (Institute of Information Science, Academia Sinica, Taiwan); Yi-Hsuan Yang (Graduate Institute of Communication Engineering, National Taiwan University, Taiwan)
P13-2	Investigating Ethiopian Kiñit in Secular Music: A Self-Supervised Learning and Computational Analysis	Berihu Yohannes Tesfay* (Institute of Information Science, Academia Sinica; National Tsing Hua University; Mekelle University); Cheng-Hsin Hsu (National Tsing Hua University); Samuel Redie Fishatsion (Arts Academy, Mekelle University); Li Su (Institute of Information Science, Academia Sinica)
P13-3	A Dataset and Benchmark for Optical Music Recognition of String Quartet Scores	DongMin Kim* (Sogang University); Brian Liu (Independent Researcher); Jose J. Valero-Mas (University of Alicante); Dasaem Jeong (Sogang University)
P13-4	Low-Latency Real-Time Automatic Music Transcription with Band-Split RNN and Temporal Lookahead	Yuta Kusaka* (Yamaha Corporation); Akira Maezawa (Yamaha Corporation)
P13-5	GlobalTap: Globally Diverse Beat Tracking Benchmark via Crowdsourced Tapping	William T. Botticelli-Wells* (Cornell University); Manuel Anglada-Tort (Goldsmiths, University of London); Elif Celen (Max Planck Institute for Empirical Aesthetics); Rena Far (University of Toronto); Harin Lee (University of Cambridge); Peter M. C. Harrison (University of Cambridge); Nori Jacoby (Cornell University)
P13-6	SymphonyGen: 3D Hierarchical Orchestral Generation with Controllable Harmony Skeleton	Xuzheng He (Central Conservatory of Music); Nan Nan (Xi'an Jiaotong University); Zhilin Wang (University of Science and Technology of China); Ziyue Kang (Xi'an Jiaotong University); Zhuoru Mo (Shenzhen University); Ao Li (Xi'an Jiaotong University); Yu Pan (Central Conservatory of Music); Xiaobing Li (Central Conservatory of Music); Feng Yu (Central Conservatory of Music); Xiaohong Guan (Xi'an Jiaotong University)
P13-7	MPEcho: A Melody and Phoneme-Aware Generative Framework for Controllable Cover Song Generation	Wei-Jaw Lee (National Taiwan University); Hsuan-Yu Yeh (National Taiwan University); Ting-Yi Hu (National Taiwan University); Chih-Pin Tan (National Taiwan University); Fang-Duo Tsai (National Taiwan University); Yi-Hsuan Yang (National Taiwan University)
P13-8	SKY-Piano: A Multimodal Piano Performance Dataset	Joonhyung Bae (KAIST); Dawon Park (Seoul National University); Taegyun Kwon (KAIST); Yoon-Seok Choi (Seoul National University); Hyeon Hur (Seoul National University); Satoshi Obata (YAMAHA); Shigeru Kai (YAMAHA); Yohei Wada (YAMAHA); Yu Takahashi (YAMAHA); Akira Maezawa (YAMAHA); Jaebum Park (Seoul National University); Jonghwa Park (Seoul National University); Juhan Nam (KAIST)
P13-9	Beyond Piano: Cross-Instrument MIDI Velocity Estimation via Differentiable SoundFont Proxies	Zhanhong He (University of Western Australia); Hanyu Meng (University of New South Wales); David (Defeng) Huang (University of Western Australia); Roberto Togneri (University of Western Australia)
P13-10	An Open Corpus for Arabic Maqam Recognition	Peter Traver (New York University); Layth Sidiq (NYU Abu Dhabi); Robert Rowe (New York University); Andrew J. Eisenberg (NYU Abu Dhabi)

Paper Session - 14 | Thursday, November 12, 2026 | 11:30–13:00 (Abu Dhabi, UTC+4)		
Paper ID	**Paper Title**	**Authors**
P14-1	Estimating the Reliability of Dynamic Time Warping Alignments Using Circumstantial Evidence	Aanya Pratapneni (Harvey Mudd College); Alice Yuan (Harvey Mudd College); TJ Tsai (Harvey Mudd College)
P14-2	Music Restoration via Latent Operator Optimization and Diffusion Model Priors	Michal Švento* (Brno University of Technology); Eloi Moliner (Aalto University); Valtteri Kallinen (Aalto University); Lauri Juvela (Aalto University); Vesa Välimäki (Aalto University); Pavel Rajmic (Brno University of Technology)
P14-3	Music Inpainting with Similarity-Guided Latent Diffusion	Sean Turland* (University of Edinburgh); Eloi Moliner (Aalto University); Vesa Välimäki (Aalto University)
P14-4	Assessing AI-Generated Music Detection in Real-World Broadcast Monitoring	David López-Ayala* (Universitat Pompeu Fabra); Fernando Garcia de la Cruz (Universitat Pompeu Fabra); Pablo Zinemanas (BMAT Music Innovators); Emilio Molina (BMAT Music Innovators); Martín Rocamora (Universitat Pompeu Fabra)
P14-5	InvFlowFD: Reference-Free and Background-Set-Free Perceptual Music Quality Metric with Flow Matching Inversion	Alon Ziv (The Hebrew University of Jerusalem); Harel Pogoda* (The Hebrew University of Jerusalem); Yossi Adi (The Hebrew University of Jerusalem)
P14-6	Culture-Specific Computational Musicology in Practice: DiArMaqAr (Digital Arabic Maqām Archive)	Khyam Allami (Music Intelligence Lab, American University of Beirut); Ibrahim El Khansa (Music Intelligence Lab, American University of Beiru); Mohammad El Asal (Music Intelligence Lab, American University of Beirut); Joseph Bakarji (Music Intelligence Lab, American University of Beirut)
P14-7	Musicologically Interpretable Deep Learning Framework for Arabic Maqam Identification and Analysis	Joseph Bakarji (American University of Beirut); Khyam Allami (American University of Beirut); Mohammad El Asal (American University of Beirut); Dany Abou Jaoude (American University of Beirut)
P14-8	How Much AI Is in This Track? Quantifying the Proportion of AI-Generated Stems in Hybrid Music Mixtures	Fernando Garcia de la Cruz (Universitat Pompeu Fabra); David López-Ayala (Universitat Pompeu Fabra); Pablo Zinemanas (BMAT Music Innovators); Emilio Molina (BMAT Music Innovators); Martín Rocamora (Universitat Pompeu Fabra)
P14-9	MetaMatch: Reconciling Metadata for Aggregating Music Difficulty Annotations	Megan E. Finch (Durham); Chris G. Willcocks (Durham); Mark R. H. Gotham (KCL)
P14-10	Explore This! Beat and Downbeat Tracking From a Learned Tatum Grid	Robert Kihlborg* (KTH); André Holzapfel (KTH); Jan Schlüter (JKU Linz)

Award Nominees Oral Session - 1 | Monday, November 9, 2026 | 18:00–19:00 (Abu Dhabi, UTC+4)		
Paper ID	**Paper Title**	**Authors**
P10-1	Pitch Contour Tokenization using VQ-VAE and Its Application on Korean Traditional Music Analysis	Seonguk Ju* (Department of Artificial Intelligence, Sogang University); Seola Cho (Department of Artificial Intelligence, Sogang University); Suin Chung (Sogang University); Danbinaerin Han (KAIST); Dasaem Jeong (Department of Art & Technology Sogang University)
P7-1	Equivariant Music Transformer	Zixun Guo* (Singapore University of Technology and Design); Simon Dixon (Queen Mary University of London)
P8-5	MAJEPPA: Morphing and Assessing in a Unified Piano Performance Space	Jinwen Zhou* (Queen Mary University of London); Huan Zhang (Queen Mary University of London); Weixi Zhai (Quanzhou Normal University); Jinhua Liang (Queen Mary University of London); Aidan O. T. Hogg (Queen Mary University of London); Simon Dixon (Queen Mary University of London)
P8-3	D-Composer: Language Modeling for Simultaneous Drum Transcription and Sound Event Decomposition	Patrick O'Reilly* (Northwestern University); Saumya Pailwan (Northwestern University); Annie Chu (Northwestern University); Jason Smith (Northwestern University); Bryan Pardo (Northwestern University)
Award Nominees Oral Session - 2 | Tuesday, November 10, 2026 | 18:30–19:00 (Abu Dhabi, UTC+4)		
Paper ID	**Paper Title**	**Authors**
P9-6	MIDI-LLM: Improving Text-to-MIDI Music Generation via Adapting Large Language Models	Shih-Lun Wu* (Massachusetts Institute of Technology); Dave Carlton (Hooktheory); Ryan Miyakawa (Hooktheory); Yoon Kim (Massachusetts Institute of Technology); Chris Donahue (Carnegie Mellon University); Cheng-Zhi Anna Huang (Massachusetts Institute of Technology)
P10-5	DDSynth-RL: Audio Synthesizer Inversion via Discrete Diffusion with Reinforcement Learning	Tristan WU* (Computational Media and Art, The Hong Kong University of Science and Technology (Guangzhou)); Daniel Chin (New York University Shanghai); Junan Zhang (The Chinese University of Hong Kong, Shenzhen); Junyan Jiang (New York University Shanghai); Yansen Jing (Department of Automation, Tsinghua University); Gus Xia (Mohamed bin Zayed University of Artificial Intelligence)
Award Nominees Oral Session - 3 | Wednesday, November 11, 2026 | 18:00–19:00 (Abu Dhabi, UTC+4)		
Paper ID	**Paper Title**	**Authors**
P6-5	LiveBand: Live Accompaniment Generation in the Audio Domain	Marco Pasini* (Queen Mary University of London); Javier Nistal (Sony Computer Science Laboratories Paris); Mathias R. Bjare (Johannes Kepler University Linz); Stefan Lattner (Sony Computer Science Laboratories Paris); György Fazekas (Queen Mary University of London)
P5-9	Digital Existence as Ontological Intervention: Backstage Networks in Postwar Taiwanese Popular Music	Ming Cheng* (Academia Sinica); Yung-Chuan Chang (Academia Sinica); Chien-Chang Yang (National Taiwan University); Li Su (Academia Sinica)
P6-8	OudTabs: An Interactive Microtonal Tablature Platform for Cross-Tradition Oud Repertoires	Anıl Tuncel* (Independent Researcher)
P5-3	BARS: Beat-Adaptive Rap Synthesis via Flow Matching	Taemin Cho* (BandLab Technologies); Hector Martel (BandLab Technologies); Enyan Koh (BandLab Technologies)