

Música Analítica 2019

Porto International Symposium
on the Analysis and Theory of Music

Program



CATOLICA
SCHOOL OF ARTS

PORTO



CATOLICA
CITAR · RESEARCH CENTRE FOR SCIENCE
AND TECHNOLOGY OF THE ARTS

PORTO

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para a Ciência
e a Tecnologia

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Local Arrangements Committee

EVENTOS Católica Porto; Secretariado CITAR/EA-UCP

Greetings!

The Research Center for Science and Technology in the Arts (CITAR) at the School of the Arts, Universidade Católica Portuguesa welcomes you to *Música Analítica 2019: Porto International Symposium on the Analysis and Theory of Music*.

The symposium promotes the notion of music as analysis and analysis as music - a gloss on “música analítica” - arguing that our discursive modes of analysis are not outside of music or simply an enriching addition we bring to it but rather integral to the way we may experience, conceive, and express music. In short, implicit or explicit analysis is implicated in the way we reframe, process, and construct time and sound, including aspects such as gesture or communal experience into/as music.

Hosting 90 talks from 21 different countries, the symposium's thematic range is inclusive, featuring a variety of perspectives on music analysis and theory (speculative, practical, historical) and attendant to the multifarious intersections with disciplines such as music history, composition, critical theory, ethnomusicology, performance, sound art, mathematics, cognitive sciences, and technology.

We are grateful for the high-quality submissions, the carefully selection process carried out by the Scientific Committee, and for the generous contributions of the Keynote and Plenary speakers.

We are confident it will be a stimulating event, and we hope you will enjoy it!

The Organizing Committee

Schedule at-a-glance

	THURSDAY March 21st	FRIDAY March 22nd				SATURDAY March 23rd				
9:00	REGISTRATION OPENS <i>BdA</i>	S4 ACG	S5 EC 112	S6 EC 007	S7 EC 008	S11 ACG	S12 EC 112	S13 EC 007	S14 EC 008	
30										
10:00	SYMPOSIUM OPENING <i>AIP</i>									
25	Plenary Performance Talk <i>AIP</i>									
11:00	COFFEE BREAK	COFFEE BREAK				COFFEE BREAK				
30										
12:00	P1 PLENARY SESSION <i>AIP</i>	P2 PLENARY SESSION ACG				P3 PLENARY SESSION ACG				
30										
13:00										
30										
14:00	LUNCH <i>CTN or RAA</i>	LUNCH <i>CTN or RAA</i>				LUNCH <i>CTN or RAA</i>				
30										
15:00			KEYNOTE SPEAKER 2 ACG							
30										
16:00	S1 <i>EA227</i>	S2 <i>EA228</i>	S3 <i>EA229</i>	S8 ACG	S9 <i>EC112</i>	S10 <i>EC008</i>	S15 ACG	S16 EC 112	S17 EC 007	S18 EC 008
30										
17:00										
30										
18:00	KEYNOTE SPEAKER 1 <i>AIP</i>	KEYNOTE SPEAKER 3 ACG				KEYNOTE SPEAKER 4 ACG				
30										
19:00	Porto d'Honra RECEPTION <i>BdA</i>					SYMPOSIUM CLOSING ACG				
30										
20:00		SYMPOSIUM DINNER <i>BH</i>								
30										

ACG – Auditório Carvalho Guerra; AIP – Auditório Ilídio Pinho;

CNT – Canteen; RAA – Restaurante Américo Amorim;

BdA – Bar das Artes; BH – Outside Restaurant (Av. do Brasil 498, Porto)

EC – Edifício Central; EA – Escola das Artes

THURSDAY, March 21st 2019

TIME	EVENT	ROOM
9h	REGISTRATION OPENS	BdA
	SYMPOSIUM OPENING	AIP
10h	Célia MANAIA, Vice-President for Research & Intern., CRP, UCP Cristina SÁ Director CITAR, UCP José Oliveira MARTINS CITAR, UCP	
→ PPT	PLENARY PERFORMANCE-TALK Moderator: Paulo PERFEITO CITAR-UCP; ESMAE-IPP	AIP
10h20	Miguel BORGES COELHO ESMAE-IPP Daniel MOREIRA CITAR-UCP; ESMAE-IPP The Impact of the Secondary Parameters in the Perception of Harmonic Stability: Three Dialogues Between Analysis and Performance	
11h	COFFEE BREAK	
→ P1	PLENARY SESSION 1: Musical Experience and the Profession Moderator: Rui PENHA INESC TEC, ESMAE-IPP	AIP
11h30	Steven RINGS University of Chicago Pleasure, Knowledge, and Social Commitment in Music Scholarship Naomi WALTHAM-SMITH University of Warwick The Uselessness of Ears Michiel SCHUIJER Conservatorium van Amsterdam Transmitting Tradition: Counterpoint and Classical languages in Modern Culture	
13h30	LUNCH	Cant/ RAA

Parallel Sessions

→ S1	SESSION 1: Intertextuality and Intersociality Chair: Bianca TEMEŞ Gh. Dima M. Acad., Cluj	EA227
15h	Marion A. GUCK University of Michigan Musical Intersubjectivity and the Evocative Object	
15h30	Ilza NOGUEIRA Academia Brasileira de Música Beethoven's Visit to Brazil during the 2017 Carnival: An Essay on Analytical Fantasy and Narrative Hermeneutics in Music	
16h	Sofia SERRA-DAWA EA/CITAR, UCP The Psychology of Operatic Characters as Music Analysis: The Case of the Governess in Britten's <i>The Turn of the Screw</i>	
16h30	Federico FAVALI Independent Researcher The First Movement of Ligeti's Piano Concerto: A Case of "Secret Collaboration" Among Artists	
17h	Hazel ROWLAND Durham University The Intimacy of Display in Mendelssohn's Violin Concerto in E Minor, Op. 64	
→ S2	SESSION 2: Post-Tonal Music and Mathematics Chair: Daniel MOREIRA CITAR-UCP; ESMAC	EA228
15h	Rodolfo COELHO DE SOUZA University of São Paulo Harmonic Perception and Voice Leading Based on PCORD Set-Class Relations	
15h30	Thomas NOLL ESMUC, Barcelona Discrete Fourier Analysis of Pitch Class Sets: Tools and Experiments	
16h	Gilberto BERNARDES INESC TEC, U. Porto Defining a Harmonic Grammar in the Fourier Space	
16h30	Ingrid PUSTIJANAC Università di Pavia On Definition and Use of Harmonic Fields: Berio and Ligeti	
17h	Viviana BUITRAGO Universidad Nacional de Colombia An Approach to the Inverse Relation Between Music and Math Throughout the Idea of Motives	

→ S3	SESSION 3: Form, Transformation and Ambiguity Chair: Antonio GRANDE Conserv. di Como	EA229
15h	Ivan PENEV City University London Generic Autonomy and Formal Transformation in Franz Liszt's "Après une lecture du Dante"	
15h30	Bozhidar CHAPKANOV City, University of London Weitzmann Regions in Liszt's Late Piano Pieces - A Neo-Riemannian Analytical Perspective	
16h	Ísis de OLIVEIRA University of São Paulo The "Beethoven-Hegelian Tradition" and the Formal Ambiguity in the First Movement of Liszt's <i>Faust Symphony</i>	
16h30	Miklós VESZPRÉMI Yale University "I will follow the way I choose": Revisiting the Ambiguities of Dmitry Shostakovich's Fifth Symphony Finale	
17h	Kelvin LEE Durham University Formal Process and Tonal-Syntactic Functional Transformation in Mahler's Sixth Symphony	
17h30	COFFEE BREAK	
→ K1	KEYNOTE 1: (AULA ABERTA: "Arte e Ecologia") Moderator: José Oliveira MARTINS CITAR-UCP	AIP
18h	John RINK Cambridge University 'Performer's Analysis' and the Emergence of Musical Understanding	
19h	PORTO D'HONRA (RECEPTION)	BAR das ARTES

FRIDAY, March 22nd 2019

Parallel Sessions

→ S4	SESSION 4: From Surface to Depth and Back Chair: Nicolas MEEÛS IReMus, Paris	ACG
9h	Catello GALLOTTI Conservatory di Salerno Like Whales Swimming: Musical Surface, Deep Structure, and Expressive Trajectory in Brahms's Bb Minor <i>Intermezzo</i>, Op. 117, No. 2	
9h30	Egidio POZZI University of Calabria Poetic Music: Motivic Quotation and Structures in Robert Schumann's First <i>Klavierstück</i> from <i>Davidsbündlertänze</i>	
10h	Marina MEZZINA Conservatorio di Salerno <i>Du Bist Die Ruh</i>: Schubert's Musical Reading from the Surface of the Text to the Depth of the Musical Structure	
10h30	Marco STASSI Conservatorio di Trapani Form and Structure in Scriabin's Prelude Op. 74 No. 1	
→ S5	SESSION 5: Comparison and Complexity Across Domains Chair: Isabel PIRES Univ. Nova de Lisboa	EC112
9h	Luca BEFERA Università di Pavia A Link Between Two Worlds: A Comparative Analysis	
9h30	Alissa SETTEMBRINO Ithaca College Literary & Contextual Musicality: A Comparative Analysis Examining José Hernández's <i>El Gaucho Martín Fierro</i> & Alberto Ginastera's <i>Estancia</i>	
10h	Filipa MAGALHÃES Universidade Nova de Lisboa The Complexity of Analyzing Musical Works Comprising Various Means: A Perspective on Constança Capdeville's Works	
10h30	Laura EMMERY Emory University The Bad Plus Stravinsky	

→ S6	SESSION 6: Harmony, Morphology and Style Chair: Sofia SERRA-DAWA EA/CITAR, UCP	EC007
9h	Igor REINA ESMAE, P. Porto 'Wachen' and 'Schlafen': a <i>Ring</i> without notes	
9h30	Adriana Lopes MOREIRA Universidade de São Paulo Sound morphology in <i>Cartas Celestes</i> for piano, by Almeida Prado	
10h	Carlos DE LEMOS ALMADA F. University of Rio de Janeiro An Analytical Methodology for Harmonic Analysis of Antônio Carlos Jobim's Songs	
10h30	Desirée MAYR Independent researcher In the Search of Stylistic Characterization in Leopoldo Miguéz's <i>Allegro Appassionato</i> Op.11	
→ S7	SESSION 7: Problems and/of Coherence in Music Chair: Vasilis KALLIS University of Nicosia	EC008
9h	Clara FOGLIA Università di Pavia Problem of Reduction and Prolongation in the Analysis of two Works of Kaija Saariaho: a Post-spectral Restructuration of "Functional" Harmonies?	
9h30	Bert VAN HERCK New England Conservatory Pitch Class Sets and Spectralism in <i>Feria</i> by Magnus Lindberg	
10h	Antonio GRANDE Conservatorio di Como Layers of sense and the problem of coherence in music	
10h30	Kent CLELAND Baldwin Wallace Conservatory of Music Using Temporalism to Solve Music Analysis' Atomic Problem	
11h	COFFEE BREAK	

→ P2	PLENARY SESSION 2: Music Analysis as Composition: Implications and Desires Moderator: Telmo MARQUES CITAR; ESMÆ-IPP	ACG
11h30	Moreno ANDREATTA IRCAM, CNRS, UPMC-Paris Structural (Popular) Music Information Research: Some Theoretical, Analytical and Compositional Aspects	
	Isabel PIRES CESEM; FCSH-Universidade Nova de Lisboa The Harmonic Metamorphosis or a Desire of Sound	
	Christopher BOCHMANN Universidade de Évora The Language of Isobematic Music: Its Definition and Its Repercussions for Composition and Analysis	
13h30	LUNCH	Cant/ RAA
→ K2	KEYNOTE 2 Moderator: Naomi WALTHAM-SMITH U. of Warwick	K2
15h	Silvio FERRAZ Universidade de São Paulo Repeating Difference: Musical Analysis and Rewriting	

Parallel Sessions

→ S8	SESSION 8: The Burden on Music Analysis and Theory Chair: Michiel SCHUIJER Cons. van Amsterdam	ACG
16h	Dimitris EXARCHOS Goldsmiths, University of London Music Analysis and the Burden of Modernism	
16h30	Nicolas MEEÛS IReMus, Paris Music Notation as Analysis	
17h	Nathan John MARTIN University of Michigan David Lewin and the History of Music Theory in the USA	

→ S9	SESSION 9: Analysis of Cross Genre, Media, and Sobriety Chair: André PERROTTA CITAR, UCP	EC112
16h	Riccardo WANKE NOVA University A Comparative Analysis for the Definition of a Cross-Genre Perspective on Sound in Experimental Music	
16h30	Nearchos PANOS Vangelis LYMPOURIDIS The Virtual Reality Music Video of Bohemian Rhapsody: an Exemplar Analysis of VR Multimedia Expressive Content	
17h	Jacob ARTHUR University of Michigan "Gin, Vermouth, and Recycled Stories": Early 20th-Century Depictions and Inebriated Travelogues in the Music of Tom Waits	
→ S10	SESSION 10: Cyclicity as Form and Process Chair: Ildar KHANNANOV Peabody Conserv.	EC008
16h	Giselle LEE Durham University Cyclicity in Ravel's String Quartet	
16h30	Koichi KATO University of Southampton In Search of Schubertian Cyclicity in Sonata Form	
17h	Ozan BAYSAL Istanbul Technical University Being, Becoming and the Love in-Between: An Analysis of Dede Efendi's "Ferahfeza Mevlevi Ayin"	
17h30	COFFEE BREAK	
→ K3	KEYNOTE 3 Moderator: Manuel Pedro FERREIRA CESEM, UNL	ACG
18h	Judit FRIGYESI Niran Bar-Ilan University Life experience and musical structure, or what makes a melody "Jewish": the analysis of prayer chant	
20h	SYMPOSIUM'S DINNER (@ RESTAURANT BH - PORTO)	

SATURDAY, March 23rd 2019

Parallel Sessions

→ S11	SESSION 11: Puzzles, Layers, and Innovations Chair: Catello GALLOTTI Conserv. di Salerno	ACG
9h	Alfonso TODISCO Conservatory di Salerno Domenico Scarlatti's Formal Innovations Towards Sonata Form	
9h30	Laura EREL Durham University Falling into Place: The Puzzle of Formal Theory and Perception	
10h	Josep MARGARIT ESMUC Schenkerian Analysis applied at the Study of the Instrument: Rhythmic Reduction and Construction by Levels	
10h30	Guilherme BARROS Santa Catarina State University Deep Structure and Foreground Features in the Humoreske Op.20 by Schumann	
→ S12	SESSION 12: Timbre, Symbol, and Compositional Conceptualizations Chair: Thomas NOLL ESMUC	EC112
9h	Stéphan SCHAUB NICS-UNICAMP Mikhail MALT IRCAM Digital Encoding and Exploration of "Symbolic" Musical Information for Music Analytical Purposes	
9h30	Simonetta SARGENTI Conservatorio di Novara Fabio DE SANCTIS DE BENEDICTIS ISSM di Livorno Investigating Music by Analysis and Algorithmic Rebuilding: Two Examples	
10h	Didier GUIGUE Federal University of Paraiba Charles DE PAIVA SANTANA University of Campinas Theory and Perspectives of a Symbolic Computer-Assisted Analysis of Orchestration	
10h30	Rui Pereira JORGE CESEM / FCSH-UNL Repercussions of Harmony on Timbre: Lévinas's <i>String Quartet</i> #1 and the Concept of Reiteration	

→ S13	SESSION 13: Pedagoging Music Analysis Chair: Jorge Alexandre COSTA ESE, IPP	EC007
9h	Francesca MIGNOGNA Sorbonne Université/IREMus Analyzing the Music of Their Masters: Giovanthomaso Cimello Commenting Josquin	
9h30	Gary S. KARPINSKI University of Massachusetts Amherst The Limits of Systems and the Transition from Tonal to Post-Tonal Aural Skills	
10h	Bianca Thomaz RIBEIRO Universidade de São Paulo Adriana Lopes MOREIRA Universidade de São Paulo Carter, Almeida Prado and João Bosco: Pedagogical and Performance Considerations on <i>Tempo Modulation</i>	
10h30	David MIGUEL Conservatório de Música de Coimbra Sara CARVALHO Universidade de Aveiro Analysis Through Questioning: How Can We Use Music Education to Teach Higher Reasoning Skills?	
→ S14	SESSION 14: Dramaturgy, Narrative, and Discourse in Music Chair: Joseph DUBIEL Columbia University	EC008
9h	Tatiana TSAREGRADSKAYA Gnessin Russian Acad. of Music Topoi and Musical Narrative: The Case of Shostakovich's Op. 34 N.7	
9h30	Joan GRIMALT ESMUC Berlioz's <i>King Lear</i>: A Topical and Narratological Analysis	
10h	Lauri SUURPÄÄ Sibelius Academy Public and Private Modes of Musical Discourse in the First-Movement Expositions of Haydn's Symphonies No. 97 and No. 104	
10h30	Kerri KOTTA Estonian Academy of Music and Theatre Unfolding Responses. On Musical Dramaturgy of Instrumental Music of Early Beethoven	
11h	COFFEE BREAK	

→ P3	PLENARY SESSION 3: Coping with Analysis Moderator: Steven RINGS University of Chicago	ACG
11h30	Paulo FERREIRA DE CASTRO Universidade Nova de Lisboa The Art of Misremembering: Paul Dukas's <i>La plainte, au loin, du faune...</i> as an Intertextual Case Study	
	Bianca Țiplea TEMEȘ Gh. Dima Music Academy, Cluj Building an Analytical Toolkit for Complex Music: Kurtág's Colindă-Baladă	
	José Oliveira MARTINS Universidade Católica Portuguesa Multilayered Harmony in Twentieth-Century Music: Impulses, Models, Analysis	
13h30	LUNCH	Cant/ RAA

Parallel Sessions

→ S15	SESSION 15: (Poly)Mode: Perception and Modeling Chair: Christopher BOCHMANN Univ. de Évora	ACG
15h	Anastasiia MAZURENKO Tchaikovsky Academy of Ukraine Digital Methods of Pitch Analysis of the Ethnic Vocal Music: Measurements, Statistics and Visualisation	
15h30	Sanja KIŠ ŽUVELA University of Zagreb José Oliveira MARTINS Universidade Católica Portuguesa The Aural Perception of Scalar Dissonance: Experimental Insights on an Analytical Model for Polytonality	
16h	Ildar KHANNANOV Peabody Conservatory, Johns Hopkins U. Russian Term Lad: A Search for Harmony Between Mode and Key	
16h30	Paulo PERFEITO ESMÁE-IPP / CITAR-UCP Jazz Harmony: Polymodal Quintessence	
17h	Vasilis KALLIS University of Nicosia Scriabin and the Acoustic Scale - A Belated Perception	

→ S16	SESSION 16: Pursuing Musical Creativity Chair: Dimitris ANDRIKOPOULOS ESMAE-IPP	EC112
15h	Elena ROVENKO Moscow Conservatory On Musical Analysis and Erwin Panofsky's Iconology: Searching the New Approaches to the Musical Composition	
15h30	Max PACKER University of São Paulo Compositional commentary: an analytical-creative approach to rewriting	
16h	Telmo MARQUES CITAR; ESMAE-IPP Geometric Serialism: Analysis and Composition Beyond Perle's Twelve-Tone Tonality	
16h30	Maria MAJEWSKA-MOCEK Academy of Music Poznań Contemporary Operas by Young Polish Composers - Methodological Approach	
17h	João QUINTEIRO UNL-FCSH, CESEM, PT; Kunstuniversität Graz From Intolerance Towards Intolerance to Prometheus's Tragedy of Listening: Revolution as Composition Methodology and Praxis in Luigi Nono's Non-Operas	
→ S17	SESSION 17: The Listener, "Truth Content," and Analytical Method Chair: Rodolfo COELHO DE SOUZA USP	EC007
15h	Joseph DUBIEL Columbia University An Idea of Implicit Analysis	
15h30	John Y. LAWRENCE University of Chicago Excavating the Implied Listener	
16h	Anna Rose NELSON University of Michigan Adorno's "Truth Content" and Musical Analysis	
16h30	Konstantin ZENKIN Moscow P.I.Tchaikovsky Conservatory Musical Thinking and Analytical Method	
17h	António SALGADO ESMAE-IPP Between Time and Space: How Musical Performance Produces a Sense of Reality	

→ S18	SESSION 18: Analysis and Performance: Heads and Tails Chair: Sofia LOURENÇO ESMAE; INET-md	EC008
15h	Ângelo MARTINGO CEHUM/Minho University Analysis and Expression in the Interpretation of a Fragment of Beethoven's <i>Waldstein</i> Sonata	
15h30	Yvonne TEO Durham University Theoretical Hybridisation: Enhancing the Dialogue/Relationship between Analysis and Performance	
16h	Erica BISESI Institut Pasteur Probing Different Theoretical Approaches to Music Analysis in the Empirical Context of Music Performance: A Case Study on the Chopin Prelude in E Minor	
16h30	Alonso TORRES UCR Costa Rica, Universidade do Porto <i>motiVar</i> : A Computational Exploration of Post-Tonal Theory through Aural Feedback	
17h	Ana Catarina PINTO Universidade Católica Portuguesa Sofia LOURENÇO ESMAE, IPP; INET-md; CITAR Paulo FERREIRA-LOPES CITAR; Mainz Univ. of Applied Sciences Musical Excerpts in the <i>Mainstream</i> Violin Repertoire: Predicting the Gestural Analysis of the Bow Strokes	
17h30	COFFEE BREAK	
→ K4	KEYNOTE 4 Moderator: José Oliveira MARTINS CITAR-UCP	ACG
18h	Richard COHN Yale University Embodied Reality, Illusion, or Metaphor? Slow Pulses and Deep Meter in the Scherzo of Beethoven's Ninth Symphony	
19h	SYMPOSIUM CLOSING	
		ACG