

RHYTHM UNDER THE MICROSCOPE II

22–24 October 2026 · mdw – University of Music and Performing Arts Vienna
Anton-von-Webern-Platz 1, A-1030 Wien, Raum A0105 (Haydn-Saal)

THURSDAY 22 October		FRIDAY 23 October		SATURDAY 24 October	
10:15	Welcome	9:00–10:00	Keynote — Fernando Benadon What's in My Drive?	9:30–10:30	Oral Traditions / Methodology Rupp/Guillot/Le Bomin — Questions relating to microtiming in the methodology for modeling music for xylophone of the Gbaya Gbeya people (Central African Republic) Evangelou & Polyzoidis — The Zeibékiko Under the Microscope: Microrhythm in Greek Popular Music
10:30–11:30	Keynote — Ragnhild Brøvig The Rhythms of Broken Beats: How Digital Production Shapes Musical Groove	10:00–10:30	Pause	10:30–11:00	Pause
11:30–12:00	Pause	10:30–12:00	Perception / Synchronization Kurg/Mungan — The Effect of Rhythmic Context on Synchronization with an Isochronous Pulse Danielsen — Probing Microrhythmic Flexibility: Effects of Instrument Asynchrony and Attack Shape on the Perceived Timing of Musical Sounds Câmara — How much does it mean if it ain't got that swing? Effects of Asynchrony and Non-isochrony Manipulation in Rhythm Section and Lead Voice Performance in Three Commercial Groove-based Tracks	11:00–12:30	Conceptualizing & Representing Microrhythm Krause/Lepa — Rhythm Pattern Extractor – Automatic Extraction and Visualisation of Micro-Timing Patterns from Popular Music Songs for Human and Computer-Based Analysis Oddekav — Waterskiing off the Waterfalls. Categorical flexibility, malleability and ambiguity in rap Yamato — Unlocking Microrhythm: The Interference of Layered Grids and Its Declarative Generation
13:00–14:30	Lunch	12:00–13:30	Lunch	12:30–14:00	Lunch
14:30–15:30	Lecture Performance: Malcolm Braff	13:30–14:30	Non-Isochrony Polak — Fast-pulse timing and tempo across cultures Sioros — Models of Timing in Musical Performance: From Event Onsets to Rhythmic Structure	14:00–15:30	Workshops (choose one) Preiss — Timing from Three Perspectives: Micro-, Meso-, and Macro-Rhythm in Popular Music Performance, Analysis, and Pedagogy Macaretti — Ma-ai (間合い): The Body's Distance in Time — An Aikido-Based Workshop on Microrhythm, Entrainment, and Ensemble Timing Sherinian — Parai Drumming and Dance
15:30–16:00	Pause	14:30–15:00	Pause	15:30–16:00	Pause
16:00–17:30	Rock / Tempo Variability Carter/v. Appen — Click Tracks, Authenticity, and the Decline of Tempo Variability in Country Music Guo — Microtiming Expression in Math Rock: A Case Study of toe Wahlström — Implied Moderate Swing Phrasing: The Rich Nuances of Hard Rock Groove	15:00–16:30	Workshops (choose one) Nilsen/Oddekav — Microrhythm and swing in artistic practice: drums & rap, live & recorded, together & separate Cárthaigh — Ambiguous Groove: Exploring microtemporal and timbral adjustments in the context of crossrhythm, polyrhythm and metrically ambiguous grooves	16:00–17:00	Swing & Ensemble Timing Friberg/Gulz/Wettebrandt — Reflections on the timing parameters relevant for obtaining different kinds of swing in a jazz ensemble Gulz/Holzapfel — Microrhythmic Coordination between Bass and Drums during Accelerando and Ritardando in a Jazz Trio
19:15	Conference Dinner	17:00	Performance: Marcel Zaes Sagesser: Parallel Prints + Get Together	17:00–17:30	Wrap-up and Goodbye