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<th>Day</th>
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<td>24</td>
<td>19:00</td>
<td>Mikel Kuehn <strong>Crack</strong></td>
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<td>Karen Power <em>just one girl playin' around</em></td>
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<td>Michael Clarke <strong>Enmeshed II</strong></td>
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<td>Colin Johnson <em>It's All Out There on the Internet</em></td>
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<td>James Harley <em>like pulverized jade</em></td>
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<td>Scott McLaughlin <strong>Whitewater</strong></td>
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<td>Petra Bachrata <strong>Mystic Garden</strong></td>
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<td>Peter Swendsen <strong>Bright Days of Little Sunlight</strong></td>
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<td>Diana Simpson <strong>Chemistries</strong></td>
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<td>Justin Yang <strong>Activities I - 5 sonic archetypes</strong></td>
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<td>James Harley <strong>Wild Fruits 2</strong></td>
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**Languages and Environments 1**

- Mark Zadel, Gary Scavone **RECENT DEVELOPMENTS IN THE DIFFERENT STROKES ENVIRONMENT**
- Victor Lazzarini **A TOOLKIT FOR MUSIC AND AUDIO ACTIVITIES ON THE XO COMPUTER**
- Kia Ng **I-MAESTRO: TECHNOLOGY-ENHANCED LEARNING FOR MUSIC**
- Vesa Norilo, Mikael Laurson **A UNIFIED MODEL FOR AUDIO AND CONTROL SIGNALS IN PWGLSYNTH**

**Interaction and Improvisation 1**

- Eduardo Miranda **AUTONOMOUS DEVELOPMENT OF SINGING-LIKE INTONATIONS BY INTERACTING BABBLING ROBOTS**
- Jason Freeman, Mark Godfrey **TECHNOLOGY, REAL-TIME NOTATION, AND AUDIENCE PARTICIPATION IN FLOCK**
- William Hsu **TWO APPROACHES FOR INTERACTION MANAGEMENT IN TIMBRE-AWARE IMPROVISATION SYSTEMS**
- Parag Chordia, Alex Rae **TABLA GYAN: A SYSTEM FOR REALTIME TABLA RECOGNITION AND RESYNTHESIS**
- Arshia Cont **ANTESCOFO: ANTICIPATORY SYNCHRONIZATION**
AND CONTROL OF INTERACTIVE PARAMETERS IN COMPUTER MUSIC

- Robert Thompson Orgone
- Martin Bedard Check-point
- Robert van Heumen Fury
- James Brody Portal
- Kerry Hagan real-time tape music III (excerpt)
- Min Eui Hong A Large Bee’s Flight for Tape Ver.4
- Antonino Chiaramonte Envoys
- Mark Ballora Moth Dance
- Robert Dow Precipitation within sight
- Charles Nichols Current Threat Level
- Marc Ainger Monkey Chatter with Train

Sound Synthesis

- Victor Lazzarini, Joseph Timoney, Thomas Lysaght SPLIT-SIDEBAND SYNTHESIS
- Rodrigo Cadiz, Patricio de la Cuadra STOCHASTIC RESONANCE SOUND SYNTHESIS
- Wasim Ahmad, Hacıseyin Hacihabiboglu, Ahmet M Kondoz ANALYSIS-SYNTHESIS MODEL FOR TRANSIENT IMPACT SOUNDS BY STATIONARY WAVELET TRANSFORM AND SINGULAR VALUE DECOMPOSITION
- Tamara Smyth VOICE SYNTHESIS USING THE GENERALIZED PRESSURE-CONTROLLED VALVE

Computational Modeling of Music

- Kjell Bäckman AUTOMATIC FITNESS IN GENERATIVE JAZZ IMPROVISATION
- Alfonso Perez Carrillo, Esteban Maestre, Stefan Kersten, Rafael Ramirez Perez EXPRESSIVE IRISH FIDDLE PERFORMANCE MODEL INFORMED WITH BOWING
- Dan Trueman THE CYCLOTRON: A TOOL FOR PLAYING WITH TIME

- Andrea Szigetvári Swinging Door
- Brian Cullen Thrice Removed
- Eric Honour Phantasm for alto saxophone and computer
- Donal Sarsfield Piano Accord

09:00 - 18:00
Harty Room
Continuous Presentation

10:30
Peter Froggatt
Lecture Room G06
Paper Session

11:00
Peter Froggatt
Lecture Room G07
Paper Session

12:15
Sonic Lab
Concert
13:45
**Sonic Lab Concert**
- Dimitri Voudouris *Gesticular* [Cena 8]
- Jason Bolte *Friction*
- Jon Christopher Nelson *objet sonore/objet cinétique*
- Per Samuelsson *Grid Expansion*
- Kari Vakeva *Halo*

**Demos 1**
- Wei Pan, Micah Johnson, Larry Polansky, Daniel Rockmore, Douglas Repetto *OWT: A REAL-TIME OPTIMAL TUNING APPLICATION*
- Samantha Brough *APPLICATIONS OF GEOSCIENTIFIC SONIFICATION*
- Georges Bloch, Shlomo Dubnov, Gâ©nard Assayag *INTRODUCING VIDEO FEATURES AND SPECTRAL DESCRIPTORS INTO THE OMAX IMPROVISATION SYSTEM*
- Fabien Gallot, Owen Lagadec, Myriam Desainte-Catherine, Sylvain Marchand *IKLAX : A NEW MUSICAL AUDIO FORMAT FOR INTERACTIVE MUSIC*

15:15
**School of Music and Sonic Arts / Peter Froggatt Centre Demo Session**
- Victor Lazzarini, Rory Walsh, Martin Brogan *TWO CROSS-PLATFORM Csound-based Plugin Generators*
- Pierre Hanna, Matthias Robine, Pascal Ferraro *VISUALISATION OF MUSICAL STRUCTURE BY APPLYING IMPROVED EDITING ALGORITHMS*
- Alexis Kirke, Eduardo Miranda *COMPER: TOWARDS A MODEL FOR GENERATING COMPOSITIONS FROM EXPRESSIVE MUSIC PERFORMANCES*
- Greg Wilder *ADAPTIVE MELODIC SEGMENTATION AND MOTIVIC IDENTIFICATION*
- Adam Stark, Matthew Davies, Mark Plumbley *RHYTHMIC ANALYSIS FOR REAL-TIME AUDIO EFFECTS*
- Niels Bogaards, Chunghsin Yeh, Juan JosÅ© Burred *INTRODUCING ANANNOTATION: A TOOL FOR SOUND ANALYSIS AND ANNOTATION*
- Artur Capela, Jaime Cardoso, Ana Rebelo, Carlos Guedes *INTEGRATED RECOGNITION SYSTEM FOR MUSIC SCORES*
- Tom Davis *CROSS-POLLINATION: TOWARDS AN AESTHETICS OF THE REAL*
- Matthew Wright, W. Andrew Schloss, George Tzanetakis *VISUALIZATION TOOLS FOR MUSICAL TIMING APPLIED TO AFRO-CUBAN PERCUSSION*
- Per Anders Nilsson *THE WALKING MACHINE*
- Garry Quested, Roger Boyle, Kia Ng *POLYPHONIC NOTE TRACKING USING MULTIMODAL RETRIEVAL OF MUSICAL EVENTS*
• Daniel Bisig, Martin Neukom, Flury John INTERACTIVE SWARM ORCHESTRA, A GENERIC PROGRAMMING ENVIRONMENT FOR SWARM BASED COMPUTER MUSIC
• Antânio Pedro Oliveira, Amâlcio Cardoso TOWARDS BI-DIMENSIONAL CLASSIFICATION OF SYMBOLIC MUSIC BY AFFECTIVE CONTENT
• Min-Joon Yoo, In-Kwon Lee PATTERN-SPECIFIC PIANO EXERCISE RETRIEVAL
• Daniel Bisig, Martin Neukom, John Flury INTERACTIVE SWARM ORCHESTRA, AN ARTIFICIAL LIFE APPROACH TO COMPUTER MUSIC
• Francis Rousseaux, Alain Bonardi, Benjamin Roadley DIGITAL MUSIC COLLECTIONS: A PLACE OF KNOWLEDGE EMERGENCE?
• Sebastian Streich, Bee Suan Ong A MUSIC LOOP EXPLORER SYSTEM
• Yohei Kobayashi, Naotoshi Osaka CONSTRUCTION OF AN ELECTRONIC TIMBRE DICTIONARY FOR ENVIRONMENTAL SOUNDS BY TIMBRE SYMBOL
• John ffitch, Julian Padget MAINTAINING AND USING PROVENANCE DATA IN COMPUTER MUSIC
• Stuart Pullinger, Douglas McGilvray, Nicholas Bailey MUSIC AND GESTURE FILE: PERFORMANCE VISUALISATION, ANALYSIS, STORAGE AND EXCHANGE

Interaction and Improvisation 2

• Nick Collins REINFORCEMENT LEARNING FOR LIVE MUSICAL AGENTS
• Christopher McClelland, Michael Alcorn EXPLORING NEW COMPOSER/PERFORMER INTERACTIONS THROUGH REAL-TIME NOTATION
• David Plans Casal TIME AFTER TIME: SHORT-CIRCUITING THE EMOTIONAL DISTANCE BETWEEN ALGORITHM AND HUMAN IMPROVISORS

Aesthetics, History, and Philosophy 1

• Mary Simoni, Betty Anne Younker PROJECT LOVELACE: TEENAGE GIRLS AND TECHNOLOGY-BASED COMPOSITION
• Carola Boehm WEEDS IN THE CRACKS: INTERDISCIPLINARITY AND MUSIC TECHNOLOGY IN HIGHER EDUCATION
• Xenia Pestova, Mark Marshall, Jacob Sudol ANALOGUE TO DIGITAL: AUTHENTICITY VS. SUSTAINABILITY IN STOCKHAUSEN'S MANTRA (1970)
Whitla Hall
Concert
- Paulo Ferreira-Lopes Sotto-Voce
- Ronald Smith Something Suspicious (Small)
- Sohrab Uduman Chants. airs and dances for alto flute and live electronics
- Ricardo Climent Russian Disco
- Juan Pablo Caceres, Alain Renaud NET:DISTURBANCES
- Jan Trützschler von Falkenstein Zeitfenster (time frames)
- David Plans Casal Chasing Frank

22:00
Mandela Hall
Concert
- Sascha Lino Lemke ...and even further conversations with myself... for baritone saxophones and computers
- Rob Godman Duel - for piano and sound projection
- Allison Ogden, Krzysztof Wolek 2x2: an electronic improvisation
- Kotoka Suzuki Piano Con Moto
- Lance Putnam S Phase
- Maria Panayotova In The Forest
- Kazuaki Shiota Winter Street
- Alison Rootberg, Margaret Schedel The Color of Waiting

Miscellaneous
- Kia Ng ONTOLOGY MANAGEMENT FOR PRESERVATION OF INTERACTIVE MULTIMEDIA PERFORMANCES
- Graham Percival, Torsten Anders, George Tzanetakis GENERATING TARGETED RHYTHMIC EXERCISES FOR MUSIC STUDENTS WITH CONSTRAINT SATISFACTION PROGRAMMING
- Richard Dobson, John ffitch, Russell Bradford HIGH-PERFORMANCE AUDIO COMPUTING --- A POSITION PAPER
- Robert Hamilton Q3OSC OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE GAME

Algorithmic Composition Tools 1
- Torsten Anders, Eduardo Miranda HIGHER-ORDER CONSTRAINT APPLICATORS FOR MUSIC CONSTRAINT PROGRAMMING
- Timothy Place, Trond Lossius, Alexander Refsum Jensenius, Nils Peters FLEXIBLE CONTROL OF COMPOSITE PARAMETERS IN MAX/MSP

09:00 - 18:00
Harty Room
Continuous
Presentation
- Peter Smith Wet Sunday
- Olivier Bélanger Chorus Morph
- Sever Tipei Bfast
- Rui Penha, Rui Penha Efeito Dominó I: Alquimia
- Kristine Burns, Kristine Burns Alfredo Cruz
- Manuela Meier, Manuela Meier underground sounds
- Ron Herrema One or Two Things
- Colby Leider White Fire
• James Carpenter Pent-up
• Michael Pounds Collection
• Alessandro Altavilla Logos appears milking a star
• Paul Koonce Träumerei Machine
• Travis Scharr Of Horror and Hope
• Paul Marinaro Old Blue
• Peter Silva Late
• Jacob Gotlib Tower of Babel
• Yvette Guillaume Atlas

Network Performance

• David Kim-Boyle NETWORK MUSICS - PLAY, ENGAGEMENT AND THE DEMOCRATIZATION OF PERFORMANCE
• Juan-Pablo Caceres, Alain B. Renaud PLAYING THE NETWORK: THE USE OF TIME DELAYS AS MUSICAL DEVICES
• Chrisoula Alexandraki, Panayotis Koutlemanis, Petros Gasteratos, Demosthenes Akoumianakis, Giannis Milolidakis, Nikolas Valsamakis TOWARDS THE IMPLEMENTATION OF A GENERIC PLATFORM FOR NETWORKED MUSIC PERFORMANCE: THE DIAMOUSES APPROACH
• Aristotelis Hadjakos, Erwin Aitenbichler, Max Må¼hlhÂºuser PARAMETER CONTROLLED REMOTE PERFORMANCE (PCRP): PLAYING TOGETHER DESPITE HIGH DELAY

Computational Music Analysis 1

• Mike Solomon STABILITY SPACE AND THE BELOW-N THRESHOLD: A COMPUTATIONAL APPROACH TO MUSIC ANALYSIS
• Pedro Kroger, Alexandre Passos, Marcos Sampaio, Givaldo Cidra RAMEAU: A SYSTEM FOR AUTOMATIC HARMONIC ANALYSIS
• Matthias Robine, Thomas Rocher, Pierre Hanna IMPROVEMENTS OF SYMBOLIC KEY FINDING METHODS

• Jeremy Baguyos Chindogu
• Christopher Keyes "Radiant Telemetries: Musical Settings of Celestial Images from The New general Catalog I: NGC2023 (Horse Head Nebula)"
• Rikhardur H. Fridriksson Postcards from North and South
• Daniel Morse Klangmasse I
• Benjamin Broening Lamentation Alphabet: Aleph
• Masahiko Inada, Taizo Nakamura Wakei
• Linda Antas Stand
• John Gibson Slumber
- Elainie Lillios **Listening Beyond...**

- Marina Kim *in sich selbst*
- Rodney Waschka II *Still Life with Castanets*
- Viktor Pushkar *Pushkar Mountain*
- Gregory Cornelius *Earth and Green*
- Takeyoshi Mori *Over the Blue*
- Hee Young Cho *The Voice of the Sun*
- Donal Siggins *Farewell to Music*

**Panel 1: Reinventing Audio and Music Computation for Many-Core Processors**

- David Wessel *REINVENTING AUDIO AND MUSIC COMPUTATION FOR MANY-CORE PROCESSORS*
- Yann Orlarey, Stephane Letz, Dominique Fober *MULTICORE TECHNOLOGIES IN JACK AND FAUST*
- Roger Dannenberg *IS MUSIC AUDIO PROCESSING EMBARRASSINGLY PARALLEL?*
- Ge Wang *A COMMENT ON MANY-CORE COMPUTING AND REAL-TIME AUDIO SOFTWARE SYSTEMS (2008)*
- Peter van Roy *THE CHALLENGES AND OPPORTUNITIES OF MULTIPLE PROCESSORS: WHY MULTICORE PROCESSORS ARE EASY AND INTERNET IS HARD*
- Miller Puckette *THOUGHTS ON PARALLEL COMPUTING FOR MUSIC*

**Panel 2: Towards an Interchange Format for Spatial Audio Scenes**

- Gary Kendall, Nils Peters, Matthias Geier *TOWARDS AN INTERCHANGE FORMAT FOR SPATIAL AUDIO SCENES*
- Matthias Geier, Sascha Spors *ASDF: AUDIO SCENE DESCRIPTION FORMAT*
- Nils Peters *PROPOSING SPATDIF - THE SPATIAL SOUND DESCRIPTION INTERCHANGE FORMAT*
- Gary Kendall *INTERCHANGE FORMATS AND THE ART OF SPATIAL AUDIO*
- Gabriel Gatzsche, Frank Melchior *SPATIAL AUDIO AUTHORING AND RENDERING: FORWARD RESEARCH THROUGH EXCHANGE*
- Trond Lossius *CONTROLLING SPATIAL SOUND WITHIN AN INSTALLATION ART CONTEXT*
- Eric Lyon *CONDITIONS FOR DEVELOPMENT OF AN INTERCHANGE FORMAT FOR SPATIAL AUDIO*
- Steven Travis Pope *INTERCHANGE FORMATS FOR SPATIAL...*
19:00
Whitla Hall
Concert
• Alo Allik, "Yota Morimoto hystere
• Hans Peter Stubbe Teglbjerg Koba Qunar
• Kingsley Ash GoLimp III
• Teresa Carrasco, Ellen Fallowfield Electric Voodoopuppen
• Nicolas d’Alessandro Cent Voies
• Tobias Grosshauser Sensonar
• David Durant Vista for piano and tape
• Juhani Räisänen Cringle
• Joshua Clausen she quietly enters and leaves the fray

22:00
Mandela Hall
Concert
• Pierre Alexandre Tremblay Sandbox#2.5
• Anna Friz Radio is everywhere in their dreams
• Matthew Yee-King Live coding with digital percussion
• Giampiero Gemini Diavolo Figura
• Diemo Schwarz, Etienne Brunet theconcatenator

Studio Reports 1
• Stephen Beck LCAT STUDIO REPORT
• Michael Young, John Drever, Mick Grierson, Ian Stonehouse GOLDSMITHS ELECTRONIC MUSIC STUDIOS: 40 YEARS
• Jonatas Manzolli CONTINUAMENTE: INTEGRATING PERCUSSION, AUDIOVISUAL AND IMPROVISATION
• Richard Andrews CNMAT STUDIO REPORT
• Gary Scavone, Nathan Whetsell THE MUSIC TECHNOLOGY PROGRAM AT MCGILL UNIVERSITY

Mobile Computer Ensemble Play
• Ge Wang, Georg Essl, Henri Penttinen DO MOBILE PHONES DREAM OF ELECTRIC ORCHESTRAS?
• Alex Harker, Angie Atmadjaja, Jethro Bagust, Ambrose Field WORLDSCAPE LAPTOP ORCHESTRA
• Christopher Burns, Greg Surges NRCI: SOFTWARE TOOLS FOR LAPTOP ENSEMBLE
• Scott Hewitt, Pierre Alexandre Tremblay SOUND COMMUNICATION: A STANDARD SYNTAX FOR INTER-APPLICATION, INTER-DEVICE AND INTER-PLAYER COMMUNICATION OVER OSC

09:00 - 18:00
Harty Room
Continuous Presentation
• Ilya Mayzus Gusli Remix
• J.T. Rinker imp ++
• Lisa Whistelcroft Almost Nothing But (Butterflies and Clouds)
• Erik DeLuca Greenwood
• jose halac The Breaking of the Scream
• Michael Spicer Along the corridor
• Fabio Barbagallo Abrasioni
• Heinz-Josef Florian Eurydike's cry
• Fernando Lopez-Lezcano, Fernando Lopez-Lezcano Kitchen <-> Miniature(s)
• Kjetil Matheusen, Kjetil Matheusen Many saxophones of colors v1.2
• McGregor Boyle Pepper
• Giuseppe Rapisarda Montinarmonici
• Martin Marier Piano
• Jun Mizumachi PF-20

12:15
Sonic Lab
Concert
• Laurens van der Wee No Sine Cure
• Ge-Suk Yeo Time Sculptures III
• Peter Hulen Organum on Ash Grove
• Paula Matthusen roenthaler
• Scott Wilson BEASTLY Fanfare
• Grace Leslie Nests and Shells

13:45
Sonic Lab
Concert
• Butch Rovan Correspondences
• Carmen Caruso Mayday
• d.d./h.-ed slash/roland The Warrior Weeps II: Shadows and Reflections
• Jonty Harrison Internal Combustion
• Fredrik Gran an hour and a half
• Elizabeth Anderson Protopia/Tesseract
• Thomas Gerwin Orpheus400 > e-scape No.3
• Greg Schiemer Mandala 7
• Georg Essl, "Henri Penttinen MoPhO: Suite for Mobile Phone Orchestra

Demos 2

15:15
School of Music and Sonic Arts / Peter Froggatt Centre
Demo Session
• Adrian Moore FRACTURING THE ACOUSMATIC: Merging Improvisation with Disassembled ACOUSMATIC Music
• Keith McMillen STAGE-WORTHY BLUETOOTH SENSOR BOWS
• Nicholas Bailey, Graham Hair, Douglas McGilvray, Ingrid Pearson, Amanda Morrison, Richard Parn cutoff THE ROSEGARDEN CODICIL: Rehearsing Music in Nineteen-Tone Equal Temperament
• Tom Lieber, Ananya Misra, Perry Cook FREEDOM IN TAPESTREA! Voice-Aware Track Manipulations

Posters 2

15:15
Peter Froggatt Foyer
Poster Session
• Victor Lazzarini INTERACTIVE AUDIO SIGNAL SCRIPTING
• Matthew Yee-King, Martin Roth SYNTHBOT: An UNSUPERVISED SOFTWARE SYNTHESIZER PROGRAMMER
• Kazuaki Shiota {TRANSPELL}
• JAIME SERQUERA, Eduardo Miranda SPECTRAL SYNTHESIS AND CONTROL WITH CELLULAR AUTOMATA
• John Chowning OUT OF SYNC: A SIMPLE SCORE BASED GUI FOR QUICK CORRECTION IN PERFORMER COMPUTER INTERACTION
• Paulo Ferreira-Lopes INTERACTION TYPOLOGIES : TRADITIONAL MUSIC INSTRUMENTS VERSUS DIGITAL MUSIC INSTRUMENTS
• Olivier BÄ©langer OUNK - AN AUDIO SCRIPTING ENVIRONMENT FOR SIGNAL PROCESSING AND MUSIC COMPOSITION
• Alexandros Kontogeorgakopoulos USING THE CORDIS-ANIMA FORMALISM FOR THE PHYSICAL MODELING OF THE GREEK ZOURNAS SHAWM
• Grace Leslie, Navid Hassanpour A GAME THEORETICAL MODEL FOR MUSICAL INTERACTION
• Roisin Loughran, Jacqueline Walker, Michael O'Neill, Marion O'Farrell THE USE OF MEL-FREQUENCY CEPSRAL COMPONENTS IN MUSICAL INSTRUMENT IDENTIFICATION
• margaret schedel, alison rootberg SCORING "THE COLOR OF WAITING" AN INTERACTIVE, MULTIMEDIA SEMI-IMPROVISED PERFORMANCE WORK
• Kjetil Matheussen REALTIME MUSIC PROGRAMMING USING SND-RT
• julio d'EscrivÀ¡n, Jan TrÃ¼tzschler von Falkenstein TEATRACKS: A DEMONSTRATION OF AN AUDITORY DISPLAY OF A MULTITRACK SOUND SEQUENCER
• Mika Kuuskankare, Mikael Laurson SURVEY OF MUSIC ANALYSIS AND VISUALIZATION TOOLS IN PWGL
• Mathew Adkins TOWARDS 'A BEAUTIFUL LAND': THE INFLUENCE OF ROTHKO AND ABSTRACT EXPRESSIONISM ON FIVE PANELS NO.5
• Sylvain Le Groux, Aleksander Valjamae, Jonatas Manzolli, Paul Verschure IMPLICIT PHYSIOLOGICAL INTERACTION FOR THE GENERATION OF AFFECTIVE MUSICAL SOUNDS

Algorithmic Composition Tools 2

• Alexis Kirke, Eduardo Miranda AN INSTANCE-BASED MODEL FOR GENERATING EXPRESSIVE PERFORMANCE DURING COMPOSITION
• Nick Collins INFNO: GENERATING SYNTH POP AND ELECTRONIC DANCE MUSIC ON DEMAND
• James B. Maxwell, Arne Eigenfeldt THE MUSICDB: A MUSIC DATABASE QUERY SYSTEM FOR RECOMBINANCE-BASED COMPOSITION IN MAX/MSP
- Eric Lyon ARTICULATED NOISE

**Interface, Gesture, and Control 1**

15:55  
**Peter Froggatt**  
**Lecture Room G07**  
**Paper Session**

- Miha Ciglar A FULL-BODY GESTURE RECOGNITION SYSTEM AND ITS INTEGRATION IN THE COMPOSITION '3RD. POLE'
- Alex McLean, Geraint Wiggins VOCABLE SYNTHESIS
- Jean-Baptiste Thiebaut, Patrick G.T. Healey, Nick Bryan Kinns DRAWING ELECTROACOUSTIC MUSIC

- Paul Wilson Trapped in Ice
- Luigi Ceccarelli De Zarb à Daf
- Mauro Cardi Alba
- Daniel Blinkhorn jeu fabrique

22:00  
**Mandela Hall**  
**Concert**

- Orestis Karamanlis Transduction [for networked computer trio+soundfiles]
- Ivica Bukvic, Dane Webster With Delicate Risk
- Joseph Waters Grand Larceny
- David Holton Bursts on the Ecliptic Plane
- Julian Knowles Amphibian

**Interface, Gesture, and Control 2**

09:00  
**Peter Froggatt**  
**Lecture Room G06**  
**Paper Session**

- Klaus Petersen, Jorge Solis, Atsuo Takanishi DEVELOPMENT OF A REAL-TIME GESTURAL INTERFACE FOR HANDS-FREE MUSICAL PERFORMANCE CONTROL
- Enrico Cupellini, Costantino Rizzuti, Eleonora Bilotta, Pietro Pantano, Michael Wozniewski, Jeremy Cooperstock EXPLORING MUSICAL MAPPINGS AND GENERATING ACCOMPANIMENT WITH CHAOTIC SYSTEMS
- Ivica Bukvic, Denis Gracanin, Francis Quek INVESTIGATING ARTISTIC POTENTIAL OF THE DREAM INTERFACE: THE AURAL PAINTING

09:00  
**Peter Froggatt**  
**Lecture Room G07**  
**Paper Session**

- Nick Didkovsky, Georg Hajdu MAXSCORE: MUSIC NOTATION IN MAX/MSP
- Roger Dannenberg THE NYQUIST COMPOSITION ENVIRONMENT: SUPPORTING TEXTUAL PROGRAMMING WITH A TASK-ORIENTED USER INTERFACE
- Tae Hong Park, Zhiye Li, Jonathan Biguenet NOT JUST MORE FMS: TAKING IT TO THE NEXT LEVEL
- Rebecca Fiebrink, Ge Wang, Perry Cook FOUNDATIONS FOR ON-THE-
FLY LEARNING IN THE CHUCK PROGRAMMING LANGUAGE

09:00 - 18:00
SARC: Multimedia Room
Continuous Presentation

• Orlando Legname Agua de Pingo
• Noah Keeseecker TONEGOBLIN
• Ji Won Yoon Phantasma 2007
• Pavia Marcela Dancing around the One
• Alexander Sigman, Tapa Tariq custody

Spatialization 1

10:40
Peter Froggatt Lecture Room G06
Paper Session

• Kerry Hagan TEXTURAL COMPOSITION: IMPLEMENTATION OF AN INTERMEDIARY AESTHETIC
• David Kim-Boyle SPECTRAL SPATIALIZATION - AN OVERVIEW
• Matthew Bruns, Gary Kendall THE EFFECT OF AIR TURBULENCE ON SOUND AND ITS APPLICATION TO MUSICAL SIGNAL PROCESSING

Computational Music Analysis 2

11:00
Peter Froggatt Lecture Room G07
Paper Session

• Bee Suan Ong, Sebastian Streich AN EFFICIENT OFF-LINE BEAT TRACKING METHOD FOR MUSIC WITH STEADY TEMPO
• Anna Jordanous VOICE SEPARATION IN POLYPHONIC MUSIC: A DATA-DRIVEN APPROACH
• Arne Eigenfeldt, Ajay Kapur MULTI-AGENT MULTIMODAL PERFORMANCE ANALYSIS

12:15
Sonic Lab Concert

• Chikashi Miyama Piano Chimaera for video
• Angela Veomett Communal
• Mike Solomon Una passeggiata per la Piazza San Marco
• Nick Collins C28
• Oikawa Junya Labile
• Suk-Jun Kim Welcome To Hasla
• Katharine Norman Losing It
• Yu-Chung Tseng ICSC in 3

13:45
Sonic Lab Concert

• Annie Mahtani Open Frames
• Mathew Adkins Five Panels (no.5)
• João Pedro Oliveira 'Aphar
• Mario Verandi Comme un jeu des images
• Hans Tutschku Distance liquide

15:15
SARC - Multi Media Room Panel Session

Panel 3: Network Performance

• Jonas Braasch TELEMATIC MUSIC â€“ RESTRICTIONS AND ADVANTAGES COMPARED TO TRADITIONAL ONE-SITE MUSIC
EVENTS

- Winfried Ritsch REMOTE 3D-AUDIO PERFORMANCE WITH SPATIALIZED DISTRIBUTION
- Antonio Camurri, Corrado Canepa, Paolo Coletta, Simone Ghisio, Roberto Girolin, Gualtiero Volpe THE NETWORKED PERFORMANCE PROJECT FOR "LO SPECCHIO CONFUSO DALL'OMBRA" BY ROBERTO GIROLIN
- Joy Jerome, Sinclair Peter NETWORKED SONIC SPACES
- Pedro Rebelo, Franziska Schroeder, Alain Renaud NETWORK DRAMATURGY: BEING ON THE NODE
- Andrew Gerzso RICHARD WAGNER WAS THE FIRST NETWORK ARTIST
- Georg Hajdu REAL-TIME COMPOSITION AND NOTATION IN NETWORK MUSIC ENVIRONMENTS
- Pauline Oliveros NETWORKED MUSIC: LOW AND HIGH TECH
- Chris Chafe TAPPING INTO THE INTERNET AS AN ACOUSTICAL AND MUSICAL MEDIUM
- Robert Rowe COMPOSING FOR RELATIVE TIME IN DISTRIBUTED PERFORMANCE
- Miller Puckette NOT BEING THERE
- Andrea Cera MUSIC THAT LISTENS TO WHAT'S GOING TO HAPPEN: INTERNET ENHANCED, SELF-ADAPTING SOUNDCAPES

Demos 3

- Graham Coleman MUSED DEMO
- CIÂ©o Palacio-Quintin, Mark Zadel INTERACTIVE COMPOSITION AND IMPROVISATION ON THE HYPER-FLUTE
- Vincent Akkermans, Than van Nispen tot Pannerden TWO NETWORK INSTALLATIONS: â€œ1133â€™ & â€œCOMPUTER_VOICESâ€™
- Scott Wilson SPATIAL SWARM GRANULATION
- Nick Collins ERRANT SOUND SYNTHESIS
- Koray Tahiroglu, Hannah Drayson, Cumhur Erkut AN INTERACTIVE BIO-MUSIC IMPROVISATION SYSTEM
- Kamil Adiloglu, Robert AnniÃ©s, Klaus Obermayer, Yon Visell, Carlo Drioli ADAPTIVE BOTTLE
- G. Douglas Barrett, Francesco Gagliardi PERFORMING THE CITY: AN URBAN PERFORMANCE WORKSHOP
- George Tzanetakis, Randy Jones, Carlos Castillo, Luis Gustavo Martins, Luis F. Teixeira, Mathieu Lagrange INTEROPERABILITY AND THE MARSYAS-0.2 RUNTIME

Posters 3

- Robert Gluck THINKING REFLECTIVELY ACROSS CULTURES
• Chris Kiefer, Nick Collins, Geraldine Fitzpatrick EVALUATING THE
   WIIMOTE AS A MUSICAL CONTROLLER
• Benjamin Fields, Kurt Jacobson, Michael Casey, Mark Sandler DO YOU
   SOUND LIKE YOUR FRIENDS? EXPLORING ARTIST
   SIMILARITY VIA ARTIST SOCIAL NETWORK RELATIONSHIPS
   AND AUDIO SIGNAL PROCESSING
• Jaime Oliver, Matthew Jenkins THE SILENT DRUM CONTROLLER: A
   NEW PERCUSSIVE GESTURAL INTERFACE
• Andy Schmeder, Adrian Freed IMPLEMENTATION AND
   APPLICATIONS OF OPEN SOUND CONTROL TIMESTAMPs
• Knut Guettler, Hans Wilmers, Victoria Johnson VICTORIA COUNTS – A
   CASE STUDY WITH ELECTRONIC VIOLIN BOW
• Juhani RÄisÄnen DESIGNING NEW INSTRUMENTS FOR THE
   HUMAN TOUCH - CASE SORMINA
• Jose I. Lopez Ramirez-Gaston CUANDO CANTO BAJAN LOS
   CERROS: AN INITIATIVE FOR INTERFACE DEVELOPMENT
   INFORMED BY A LATIN-AMERICAN CONTEXT.
• Charles O'Neill, Kia Ng DESIGN AND DEVELOPMENT OF AN
   INTERACTIVE SONIFICATION INTERFACE FOR HEARING
   IMAGES
• Mara Helmuth INTERCULTURAL EXPLORATION: THE
   COMPUTER AND TRADITIONAL MUSIC CULTURES
• Georg Boenn THE IMPORTANCE OF HUSSERL'S
   PHENOMENOLOGY OF INTERNAL TIME-CONSCIOUSNESS FOR
   MUSIC ANALYSIS AND COMPOSITION
• Jean-Julien Filatriau, Loic Kessous VISUAL AND SOUND
   GENERATION DRIVEN BY BRAIN, HEART AND RESPIRATION
   SIGNALS
• Jukka Holm POPULARITY OF MUSIC PLAYER PARAMETERS AND
   FEATURES
• James Mooney, David Moore RESOUND: OPEN SOURCE SOUND
   SPATIALISATION
• Martin Neukom, Jan Schacher AMBISONICS EQUIVALENT PANNING
   AEP
• Peter Hulen A LOW-COST SPHERICAL LOUDSPEAKER ARRAY
   FOR ELECTROACOUSTIC MUSIC
• Keith McMillen COMPUTER INTERFACE FOR STRINGED
   INSTRUMENTS
• Dante Tanzi DIGITAL COMPLEXITY AND PERCEPTION
• Kristine Burns HOW TO MAKE YOUR WIFE LISTEN
• Leandro Costalonga, Eduardo Miranda EQUIPPING ARTIFICIAL
   GUITAR PLAYERS WITH BIOMECHANICAL CONSTRAINTS: A
   CASE STUDY OF PRECISION AND SPEED
• Ian Whalley TECHNOLOGY, CULTURE AND LOCATION IN A
   RECENT NEW ZEALAND SONIC ART PROJECT
• Mick Grierson COMPOSING WITH BRAINWAVES: MINIMAL
TRIAL P300 RECOGNITION AS AN INDICATION OF SUBJECTIVE PREFERENCE FOR THE CONTROL OF A MUSICAL INSTRUMENT.
- Jerome Barthelemy, Alain Bonardi, Guillaume Boutard, Raffaele Ciavarella, Alex Mikroyannidis, Bee Ong, Kia Ng OUR RESEARCH FOR LOST ROUTE TO ROOT
- Enda Bates ADAPTING POLYPHONIC PICKUP TECHNOLOGY FOR SPATIAL MUSIC PERFORMANCE
- Katarzyna Chuchacz, Roger Woods, Sile O’Modhrain NOVEL PERCUSSIVE INSTRUMENT DESIGN – CONVERTING MATHEMATICAL FORMULAE INTO ENGAGING MUSICAL INSTRUMENTS

- Henry Vega Izumi - for percussion and two computers
- Rodrigo Sigal ME(n)TAL
- Georg Hajdu Ivresse '84
- Cort Lippe Music for Snare Drum and Computer
- Sebastian Tomczak Eleven Point Six Milliseconds
- Alessandro Cipriani Bi Ma (Devoid of Self)
- Fabio Cifariello Ciardi daf and electronics"
- Julio d"rsquo;Escriván CloseUp
- Ernst "Oosterveld, " ""ZEQ-Attack MoodSwings"
- Pauline Oliveros Tele-Morphosis

19:00 Whittla Hall Concert
- Florian Hollerweger, "Georg Holzmann blind date
- Georg Holzmann the electronic unicorn
- Mara Helmut, Alan Bern The Man and the Moon
- Matthew Burtner Aes/Aer

22:00 Mandela Hall Concert
- Matthew Hoffman, Perry Cook, David Blei DATA-DRIVEN RECOMPOSITION USING THE HIERARCHICAL DIRICHLET PROCESS HIDDEN MARKOV MODEL
- Diemo Schwarz, Sylvain Cadars, Norbert Schnell WHAT NEXT? CONTINUATION IN REAL-TIME CORPUS-BASED CONCATENATIVE SYNTHESIS
- Anna Saranti, Manuela Meier "UNDERGROUND SOUNDS" - EXPERIMENTING WITH THE SOUNDS OF EARTHQUAKES

09:00 Peter Froggatt Lecture Room G06 Paper Session
- Sebastian Tomczak AUTHENTICITY AND EMULATION: CHIPTUNE

Aesthetics, History, and Philosophy 2
IN THE EARLY TWENTY-FIRST CENTURY
- Gascia Ouzounian THE SPATIAL POLITICS OF RADIO: ANNA FRIZ'S CRITICAL UTOPIAS
- Rob Godman THE ENIGMA OF VITRUVIAN RESONATING VASES AND THE RELEVANCE OF THE CONCEPT FOR TODAY
- Gary Kendall WHAT IS AN EVENT? THE EVENT SCHEMA, CIRCUMSTANCES, METAPHOR AND GIST
- Hubert Howe Inharmonic Fantasy No. 2
- Oriana Barbato Acousmatic Longing
- Fergal Dowling Manchester Material
- Martin Neukom, Martin Neukom Studies 18.1 18.3 18.12
- Katerina TZEDAKI Jyoti
- Piaras Hoban newmorningwintertvlight
- Jonas Foerster Viereinhalb Minuten Caratillo
- Barry Truax The Shaman Ascending
- Benoit Granier through Riemann's eyes
- Andre Bartetzki Bartetzki agrajag
- Dale Perkins Swan Song
- Enda Bates Discordianism
- Tom Williams Voice
- Daniel Barreiro Sons Adentro
- Jeffrey Gabriel Brindisi la poesía de los utensilios domésticos
- Sriram Viswanathan In the womb - Our First Home, Our First Roots
- Eduardo Miranda Tiergarten

Interface, Gesture, and Control 3
- Paulo Ferreira-Lopes, Filipe Jensen DIGITAL MUSIC INSTRUMENTS AND SOUND EXPRESSION
- Alexander Refsum Jensenius, Kristian Nymoen, Rolf Inge Godøy A MULTILAYERED GDF-BASED SETUP FOR STUDYING COARTICULATION IN THE MOVEMENTS OF MUSICIANS
- Yip Sang To, Kam Wong MULTI-USER HAND GESTURE BASED MUSICAL ELEMENT MAPPING WITH TRADITIONAL MUSICAL ELEMENTS

Spatialization 2
- David Berezan IN FLUX - A NEW APPROACH TO SOUND DIFFUSION PERFORMANCE PRACTICE FOR FIXED MEDIA MUSIC
- Nils Peters, Tristan Matthews, Jonas Braasch, Stephen McAdams SPATIAL SOUND RENDERING IN MAX/MSP WITH VIMIC
- Sarah Adair A STUDY INTO THE PERCEPTION OF
ENVELOPMENT IN ELECTROACOUSTIC MUSIC

12:15
Sonic Lab Concert

- John Arroyo Control of the Noise
- Seongah Shin spring_flowing
- Takayuki Hamano .(dot-F)
- Adam Collis Trackpad
- Yuta Uozumi biotope

13:45
Sonic Lab Concert

- Chien-Wen Cheng Tune of Wind Rain and Thunder
- Pete Stollery rendez-vous"
- Oliver Carman Metamorphosis I
- Manuella Blackburn Kitchen Alchemy
- Ambrose Seddon 10_35_70

Algorithmic Composition Tools 3

15:15
Peter Froggatt Lecture Room G06 Paper Session

- Masatoshi Hamanaka, Keiji Hirata, Satoshi Tojo MELODY MORPHING METHOD BASED ON GTTM
- Florian Thalmann, Guerino Mazzola THE BIGBANG RUBETTE: GESTURAL MUSIC COMPOSITION WITH RUBATO COMPOSER
- Torsten Anders, Eduardo Miranda CONSTRAINT-BASED COMPOSITION IN REALTIME

Studio Reports 2

15:15
Peter Froggatt Lecture Room G07 Paper Session

- Rodrigo Sigal THE MEXICAN CENTRE FOR MUSIC AND SONIC ARTS STUDIO REPORT
- Ricardo Climent, David Berezan, Andrew Davison NOVARS RESEARCH CENTRE, UNIVERSITY OF MANCHESTER, UK. STUDIO REPORT
- Carr Wilkerson, Sasha Leitman, Fernando Lopez-Lezcano CCRMA STUDIO REPORT

19:00
Whitla Hall Concert

- Kristina Wolfe Broken Buildings
- Miguel Angel Ortiz-Perez Carne
- Michael Young Oboe_prosthesis
- Rodrigo Cadiz Particles
- Philip Reeder By Response
- Elizabeth Hoffman langanaich (two movements)
- Kai Niggemann Quintessence - the five Elements (a composition for five players and one video artist of the EBE-Ensemble)
- Se-Lien Chuang, Andreas Weixler I am from the universe and you know what its worth
- Juan José Eslava *Skin's Traces*
- Per Bloland *FeXIV (Iron Fourteen)*

22:00

Mandela Hall
Concert

- Trad & Laptop Session