





14th Sound and Music Computing Conference Planner (version 18.5.2017)

Wednesday 5.7.2017		Thursday 6.7.2017		Friday 7.7.2017		Saturday 8.7.2017		
08:30		Registration		Registration		Registration		
09:00	 <p>Registration at TUAS building Maarintie 8, 02150 ESPOO</p>	Session 2 <i>Martin et al.</i> : Exploring Social Mobile Music with Tiny Touch-Screen Performances <i>Ahrenot et al.</i> : Does Singing a Low-Pitch Tone Make You Look Angrier? <i>Vasquez et al.</i> : Monitoring and Supporting Engagement in Skilled Tasks: From Creative Musical Activity to Psychological Wellbeing <i>Jensenius et al.</i> : The musical influence on people's micromotion when standing still in groups <i>Duan et al.</i> : SECCIMA: Singing and Ear Training for Children with Cochlear Implants via a Mobile Application	Session 5 <i>Lazzarini</i> : The CSOUND plugin opcode framework <i>Wang et al.</i> : Versioning and Annotation Support for Collaborative Mapping Design <i>Mevin et al.</i> : Measure Annotation Tools for Digital Music Editions <i>Chen et al.</i> : Renotation of Optical Music Recognition Data Lopes: WALLACE: Composing music for variable reverberation	Session 7 <i>Hashida et al.</i> : Constructing PEDB 2nd edition: A music performance database with phrase information <i>Hartmann et al.</i> : Musical feature and novelty curve characterizations as predictors of segmentation accuracy <i>McCleod et al.</i> : Meter Detection in Symbolic Music Using a Lexicalized PCFG <i>Kwon et al.</i> : Audio-to-score alignment of piano music using RNN-based automatic music transcription <i>Hori et al.</i> : Lp-Viterbi Algorithm for Automatic Fingering Decision	08:30	09:00	09:20	
09:20					09:40	10:00		
09:40		Coffee break		Coffee break		Coffee break		
10:00		Keynote <i>Simon Waters (Queen's University Belfast)</i> : Revisiting the ecosystemic approach	Keynote <i>Anssi Klapuri (Yousician)</i> : Learnings from developing the recognition engine for a musical instrument learning application	Session 8 <i>Valle et al.</i> : Systema Naturae: shared practices between physical computing and algorithmic composition <i>Deguernel et al.</i> : Generating Equivalent Chord Progressions to Enrich Guided Improvisation: Application to Rhythm Changes <i>Anders</i> : A Constraint-Based Framework to Model Harmony for Music Composition <i>Rogozinsky et al.</i> : pch2asd: an application for converting Nord Modular G2 patches into Csound	10:00	10:20	10:40	
10:20					11:00	11:20		
10:40		Lunch		Lunch		Lunch		
11:00		Opening Toshiyumi Kunimoto (Yamaha): History of Yamaha's electronic music synthesis	Concert <i>Di Scipio et al.</i> : Machine Milieu <i>Arias: Astraglossa or first steps in celestial syntax</i> <i>Pond: The Mark on the Mirror (Made by Breathing)</i>	Concert <i>Kuehn et al.</i> : Polyvalence I (Live Performance) <i>Broch: Concerning the Size of the Sun</i> <i>Morris et al.</i> : Shankcraft	Session 8 <i>Everardo</i> : Towards an Automated Multitrack Mixing Tool using Answer Set Programming <i>Wang et al.</i> : Explorations with Digital Control of MIDI-enabled Pipe Organs <i>Crestel et al.</i> : Live Orchestral Piano, a system for real-time orchestral music generation <i>Ojima et al.</i> : A singing instrument for real-time vocal-part arrangement of music and audio signals <i>Macritchie et al.</i> : Evaluation of the Learnability and Playability of Pitch Layouts in New Musical Instruments	11:00	11:20	11:40
11:20						12:00	12:20	
11:40		Lunch		Lunch		Lunch		
12:00		Session 1 <i>Goday et al.</i> : Exploring sound-motion textures in drum set performance <i>Hori et al.</i> : Jazz piano trio synthesizing system based on HMM and DNN <i>Li et al.</i> : Audio-visual source association for string ensemble videos through multimodal vibrato analysis	Session 3 <i>Nymoen et al.</i> : Evaluating Matlab toolboxes for estimating attack phase descriptors from audio files <i>Malik et al.</i> : Stacked convolutional and recurrent neural networks for music emotion recognition <i>Lee et al.</i> : Sample-level Deep Convolutional Neural Networks for Music auto-tagging Using Raw Waveforms <i>Miron et al.</i> : Generating data to train convolutional neural networks for low latency classical music source separation	Session 6 <i>Selfridge et al.</i> : Real-time physical model for synthesis of sword sounds <i>Albrecht et al.</i> : Electronic hearing protection for musicians <i>Willemsen et al.</i> : Virtual Analog Simulation and Extensions of Plate Reverberation <i>Tsros et al.</i> : The Effects of Harmonicity on the Effectiveness of an Audio Visual Mapping for Control of Concatenative Synthesis	Session 8 Closing	12:00	12:20	12:40
12:20	13:00					13:20		
12:40	Coffee break		Coffee break		Coffee break			
13:00	Session 4 <i>Weger et al.</i> : Evaluation of an Acoustic Interface for Tremor Analysis <i>Frid et al.</i> : An exploratory study on the effect of auditory feedback on gaze behavior in a virtual throwing task with and without haptic feedback <i>Bustamante</i> : Auralization in space and in rooms of arbitrary D dimensions <i>Fontana et al.</i> : Auditory, visual and somatosensory localization of piano tones: a preliminary study <i>Lahdeoja et al.</i> : SONIC GREENHOUSE - Considerations on a Large-Scale Audio-Architectural Installation	Session 6 <i>Holfelt et al.</i> : Extraction, Mapping, and Evaluation of Expressive Acoustic Features for Adaptive Digital Audio Effects <i>Esqueda et al.</i> : Virtual Analog Model of the Lockhart Wavefolder <i>Bisig et al.</i> : Musical Approaches for Working with Time-Delayed Feedback Networks <i>Valle et al.</i> : Electric grammars: Algorithmic design and construction of experimental music circuits	Closing	13:00	13:20	13:40		
13:20				14:00	14:20			
13:40	Keynote Pulkki and Lokki: Audio and Acoustics research at Aalto University Demonstrations (Otakaari 5)	Concert <i>Nystrom: Spheroid</i> <i>Polato: In Between The Lines</i> <i>Emelianoff Hungry Ghosts (Induction Instruments)</i>	Concert <i>Lee et al.</i> : The First Flowers of the Year Are Always Yellow <i>Allik et al.</i> : [sisesta pealkiri] <i>Mihály: The Counting Sisters</i> <i>Abolaffio: Synaesthesia</i> <i>Artut et al.</i> : RAW Live Coding Audio/Visual Performance <i>Andreuccetti: >>< cpd (In two minds)</i> <i>Gracia: Medial Ages, an experimental electromagnetic noise performance</i>	Our Sponsors   	13:40	14:00	14:20	
14:00					14:40	14:40		
14:20	Coffee break		Coffee break		Coffee break			
14:40	Posters Poster session and finger food dinner	Concert Bus transfer to Hanasaari	Concert Banquet at Hanasaari	Sessions 1 Music performance analysis and rendering 2 Social interaction 3 Music information retrieval 4 Spatial sound and sofinication 5 Computer music languages and software 6 Analysis, synthesis, and modification of sound 7 Computer-based music analysis 8 Automatic systems and interactive performance	14:40	15:00	15:00	
14:40					15:00	15:00		
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15:20	Posters Poster session and finger food dinner	Concert Bus transfer to Hanasaari	Concert Banquet at Hanasaari	Sessions 1 Music performance analysis and rendering 2 Social interaction 3 Music information retrieval 4 Spatial sound and sofinication 5 Computer music languages and software 6 Analysis, synthesis, and modification of sound 7 Computer-based music analysis 8 Automatic systems and interactive performance	15:00	15:00	15:00	
15:20					15:00	15:00		
15:40	Coffee break		Coffee break		Coffee break			
16:00	Posters Poster session and finger food dinner	Concert Bus transfer to Hanasaari	Concert Banquet at Hanasaari	Sessions 1 Music performance analysis and rendering 2 Social interaction 3 Music information retrieval 4 Spatial sound and sofinication 5 Computer music languages and software 6 Analysis, synthesis, and modification of sound 7 Computer-based music analysis 8 Automatic systems and interactive performance	15:00	15:00	15:00	
16:00					15:00	15:00		
16:20	Coffee break		Coffee break		Coffee break			
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22:40					15:00	15:00		
23:00	Coffee break		Coffee break		Coffee break			

Posters Poster session and finger food dinner	<i>Lazzarini</i> : The design of a lightweight DSP programming library	<i>Hödl et al.</i> : Design Implications for Technology-Mediated Audience Participation in Live Music	<i>Mayer</i> : Kitchen studies	<i>Kujuntuntu</i> : Burbot's song
	<i>Turchet et al.</i> : Towards the Internet of Musical Things	<i>Takamori et al.</i> : Automatic Arranging Musical Score for Piano using Important Musical Elements	<i>Mazzotti</i> : I have not seen you on the jumbotrons at TimeSquare	<i>Milo</i> : Aural Fabric: Greenwich
	<i>Masu et al.</i> : Robinlock: a polyphonic algorithmic composer for interactive scenarios with children	<i>McCormack et al.</i> : FFT-based dynamic range compression	<i>Yeo et al.</i> : Onus Probandi - Images of the inaudible	<i>Devorah</i> : Revontulet (2017)
	<i>Kocher</i> : Technology-Assisted Performance of Polytemporal Music	<i>Rutz et al.</i> : A Sonification Interface Unifying Real-Time and Offline Processing	<i>Vasquez</i> : Collage 15 "Rachmaninoff Collage"	<i>Schlienger et al.</i> : The CM&T Dome@SMC-17
	<i>Burns et al.</i> : Learning to play the guitar at the age of interactive and collaborative Web technologies	<i>Micheloni et al.</i> : Interactive painting sonification using a sensor-equipped runway	<i>Bonanno</i> : Over the Horizon	<i>Angel</i> : WEB-Mindscape
	<i>Beauguitte et al.</i> : Key Inference from Irish Traditional Music Scores and Recordings	<i>Lénox et al.</i> : Investigating spatial music qualia through tissue conduction	<i>Jette</i> : Unmoored Jetty	<i>Zang et al.</i> : Lightscape-Masquerade
	<i>Morris</i> : Ferin Martino's Tour: Lessons And Discoveries From Adapting the Same Algorithmic Art Installation to Different Venues and Platforms	<i>Valero-Mas et al.</i> : Experimental assessment of descriptive statistics and adaptive methodologies for threshold establishment in onset selection functions	<i>Seo</i> : The Moon Landing	<i>Morris</i> : Raveshift
	<i>Kelkar et al.</i> : Melodic Contour and its Correspondence with Hand Motion	<i>Brásio et al.</i> : Qualia - A Software for Guided Melan-Improvisation Performance	<i>Steen</i> : Assumption: 5.1 audio piece	<i>Burnett et al.</i> : Fracture
	<i>Kirkbride</i> : Troop: A Collaborative Tool for Live Coding	<i>Jackowski et al.</i> : Sound Synthesis Using Unity Unprocessed Feedback	<i>Allio et al.</i> : Dicotomico	<i>Lock</i> : ImproRecorderBot. An autonomous improvising device
	<i>Wada et al.</i> : An adaptive karaoke system that plays accompaniment parts of music audio signals synchronously with users' singing voices	<i>Lionello et al.</i> : Interactive Soundscapes: Developing a Physical Space Augmented through Dynamic Sound Rendering and Granular Synthesis	<i>Senko</i> : Five Cycles	<i>Michalakos</i> : SON1-5
			<i>Matsumure</i> : Sound Wrinkle	<i>Mosher</i> : Tributaries of Out Distant Palpability