TUDESDAY 10 June		JIB GNS	
09:00	Registration is open		
10:00	Welcome and Opening		
		Session 1 – chair: Leigh Landy	
10:30	Andrea Szigetvári	Soundscape Composition – Strategies For the Development of New Forms of Sonic Performance	
11:00	Simon Emmerson	Listening in time and over time – the construction of the electroacoustic musical experience	
11:30	*break*		
		Session 2 – chair: Volker Straebel	
12:00	Robert Normandeau	The ritual of the electroacoustic concert	
12:30	Fabian Czolbe	"Klangkunst" goes mobile	
13:00	Peter Batchelor	Evaluating Acousmatic Compositional Strategies within Public Sound Art	
13:30	*lunch*		
14:00	*lunch*		
		Session 3 – chair: Sabine Sanio	
14:30	Hannah Bosma	Playing Loudspeakers, Unsettling Concerts. Gender and Performance in Interdisciplinary Electroacoustic Music	
15:00	Volker Straebel	Louis and Bebe Barron's "Electronic Sound Images" for the Science-Fiction Movie "Forbidden Planet" (1955/56)	
15:30	Tatjana Böhme-Mehner	Searching for Safety: The concert listener beyond the limits of the concert hall	
16:00	*break*		
		Session 4 – chair: Martha Brech	
16:30	Luc Döbereiner	How to Think Sound in Itself? Towards a Materialist Dialectic of Sound	
17:00	Olaf Hochherz	Reasons for the Occurrences of Synthesized Referential "Real-World" Sounds "Outside" of Electroacoustic Music Concert Hall	
17:30	John Young	The Shock of Risk	17:00 Sound Installation I
			–
20:30	keynote lecture by Helga de la Motte-Haber		–
			22:00

GNS: Georg-Neumann-Saal des JIB

EIN 127: Hörsaal 127 der UdK am Einsteinufer
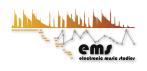
Adresse: Einsteinufer 43-53
　　　　　10587 Berlin

WEDNESDAY 11 June		JIB GNS			EIN 127	
		Session 5 – chair: Frédéric Döhl				
09:00	Lindsay Vickery	Notating the Sonic Environment				
09:30	Tom Adams Monty Adkins	Digital Music, Digital Distribution				
10:00	Aaron Einbond	Composer as curator: uncreativity in recent electroacoustic music				
10:30	break		Panel II			
		Session 6 – chair: John Young			Session 7 – chair: Gregor Herzfeld	
11:00	Michael T. Bullock	The electroacoustic performance/installation and its audience	11:00	James Mooney	Hugh Davies's Electronic Music Documentation 1961–8	
11:30	Teresa M. Connors	Bringing Forth a World Sound Installation as a Process of Cognition	11:30	Viviane Waschbüsch	The stance of German "New Simplicity" composers on sound art	
12:00	Ian Stevenson	Into-Place-Sound: Sound Installation Art	12:00	Sonya Hofer	"Atomic" Music: Navigating Experimental Electronica and Sound Art through Microsound	
12:30	lunch		lunch			
13:00	lunch		lunch			
13:30	lunch		lunch			
		Session 8 – chair: Wolfgang Heiniger			Session 9 – chair: Hannah Bosma	
14:00	Nicola Baroni Carlo Benzi	Gesture analysis and rhetoric. Hyper-cello as an algorithmic composer.	14:00	Panos Amelides	Universalizing the acousmatics: storytelling and culture-specific works	
14:30	Heather Frasch	(Re-)Contextualizing Meaning with Physical and Sonic Objects in the work of Hanna Hartman	14:30	James Andean	Towards a Narratology of Acousmatic Music	
15:00	Owen Green	Four Small LLEAPPs for Electroacoustic Music Studies: Notes on performance strategies from a series of participatory electronic music workshops	15:00	Diego Garro	From 'concert' to 'screening': visual anecdotes in Electroacoustic Music presentations	
15:30	break					
		Session 10 – chair: Miller Puckette				
16:00	Jack Nagle Kerry Hagen	How Live is Real-Time?				
16:30	Jin Hyun Kim	An Action-Oriented Sonic Experience: Taking multimodal and interactive electroacoustic music and sound art into account				
17:00	Theodoros Lotis	Site and Time Specificity in the Performance of Live Electronics.	17:00	Sound Installation II		
17:30	Per Anders Nilsson	Control or Play?	– – 22:00			

THURSDAY 12 June		JIB GNS			EIN 127
		Session 11 – chair: John Dack			
09:00	Jean-François Denis	Access Beyond The Concert Performance: Practical Consequences To On-Demand Online Electroacoustic Music Streaming			
09:30	Christopher Haworth	Ecosystem or Technical System? Technologically-Mediated Performance and the Music of *The Hub*			
10:00	Daniel Teruggi	How and why do we preserve electroacoustic music			
10:30	*break*		Panel II		
		Session 12 – chair: Morag J. Grant			Session 13 – chair: Dörte Schmidt
11:00	Pascal Terrien Nicolas Marty	Listening behaviors and formal representation of an extract of acousmatic music in non-expert listeners	11:00	Luisa Santacesaria	*Switch* by Benjamin Thigpen and Darren Copeland: a hybrid case of electroacoustic live performance work
11:30	Nye Parry	Toward Sound Installation, Spatial metaphors in the musical avant-garde of the mid 20th Century	11:30	Simonetta Sargenti	Dramaturgy of sound, mobile sound and digital garden as grounding concepts of multimedia
12:00	Suk-Jun Kim	Taking Time and Taking Place: Deconstructing the Studio aesthetics	12:00	Anthony Tan	Timbre as Vertical Process: Attempting a Perceptually Informed Functionality of Timbre
12:30	*lunch*		*lunch*		
13:00	*lunch*		*lunch*		
13:30	*lunch*		*lunch*		
		Session 14 – chair: Stefan Weinzierl			Session 15 – chair: Marc Battier
14:00	Luca Forcucci	Touching the Audience	14:00	Makato Mikawa	Aesthetic Meaning of Mixed-Media and Intercultural Composition: *Water Music* (1960) by Tôru Takemitsu and Hisao Kanze
14:30	Georgia Kalodiki	Conceptual strategies in forming electroacoustic sound identities	14:30	Yuriko Hase Kojima	Listening Analysis of Takemitsu's "Water Music"
15:00	Satoshi Morita	Sonic art for intersensory listening experience	15:00	Mikako Mizuno	Sound Arts, Sound Performances and Sonic Arts ---alternative presence of Japanese electroacoustic music
15:30	*break*				
		Session 16 – chair: Barry Truax			
16:00	Gary Kendall	The Feeling Blend: An Extension of Blend Theory For Feeling and Emotion in Electroacoustic Music			
16:30	Terri Hron	Between the stage and the gallery: objects and spaces in three works by Canadian sound artists			
17:00	Ellen Flügge	Hearing Space	17:00	Sound Installation III	
17:30	Giacomo Albert	The origins of sound installation: case study Turin	–		
			– 22:00		

FRIDAY 13 June		JIB GNS	EIN 127		
Panel I		Session 17 – chair: Jost Muxfeldt	Panel II		Session 18 – chair: Simon Atkinson
09:00	Massimo Avantaggiato	Donatoni: a critical re-appraisal of Quartetto III	09:00	Frédéric Dufeu Alain Bonardi	Analysing the Creative Process through a Modelling of Tools and Methods for Composition in Hans Tutschku's *Entwurzelt*
09:30	Alba F. Battista	New dimensions of musical enjoyment. The Analysis problem: Luc Ferrari through the Aesthesic-Cognitive Method	09:30	Pierre Couprie Mikhail Malt	Representation: From Acoustics to Musical Analysis
10:00	Michael Clarke Frédéric Dufeu Peter Manning	Barry Truax *Riverrun* (1986/2004), a case study from the TaCEM project, exploring new approaches to techniques of analysis and re-synthesis in the study of concert electroacoustic works	10:00	Bruno Bossis Laurent Pottier	A Method For the Analysis of the Relation Between Symbolic Notation and Electroacoustic Textures In Hans Tutschku's *Entwurzelt*
10:30	*break*		10:30	*break*	
		Session 19 – chair: Mikhail Malt			Session 20 – chair: Marc Battier
11:00	Jean-Louis Di Santo	Analysis of Incidences/résonances by B. Parmegiani with an acousmatic score	11:00	Lin-Ni Liao	TRANSCULTURATION: Western Intellectual Organization and Far Eastern Spiritual Listening
11:30	Giuliano Obici Alexandre Fenerich	Symphonie pour un Homme Seul - de-acousmatized (SPHUS-d)	11:30	Ruibo Zhang	CHEARS ver.2.0 – Combination and Integration of EARS2
12:00	Cecilia Taher	The unity of opposites: Jonathan Harvey's *Advaya* for cello and electronics	12:00	Bai Zhao	Heritage of Gérard Grisey in China
12:30	*lunch*				
13:00	*lunch*				
13:30	*lunch*				
		Session 21 – chair: Pierre Alexandre Tremblay			
14:00	John Dack	Pousseur's 'Huit Etudes Paraboliques': Musical and Social Contexts			
14:30	Mikko Ojanen	Electroacoustic concert and happening performances of the '60s and early '70s in Finland			
15:00	Barry Truax	Electroacoustic Music of Extended Duration: A Question of Format			
15:30	*break*				
		Session 22 – chair: Julia H. Schröder			
16:00	Miriam Akkermann	COMPUTER NETWORK MUSIC Approximation to a far-scattered history			
16:30	Georg Hajdu	Disposable Music			
17:00	Doug Van Nort	Approaches to Distributed Agency and Shared Musical Meaning in Electroacoustic Improvisation	17:00 –	Sound Space & Wave Field Installation	
20:30	keynote lecture by Miller Puckette		20:30		

SATURDAY 14 June		JIB GNS
		Session 23 – chair: Pierre Couprie
09:00	Landon Morrison	A Comparative Study of Graphic Representation Tools Based on an Aural Analysis of Philippe Leroux's *M.É.*
09:30	René Mogensen	Comparing comprehensibility of analytical representations of electroacoustic music: pictographic versus symbolic
10:00	Emily Richmond Pollock	The Electronic Manifesto: Scores for Tape and Synthesized Music in John Cage's *Notations*
10:30	*break*	
		Session 24 – chair: Martin Supper
11:00	Florence Lethurgez	Read music at the concert: program notes of electroacoustic music composers
11:30	Bertrand Merlier	The Sampler. An historical, musicological and phenomenological study
12:00	Simon Atkinson Kerry Francksen	Ultra-sensing: moving beyond 'work' and 'venue' in intermedia art