

| September 4th                          | September 5th, Tuesday |                                 | September 6th, Wednesday  |             |                                   |   |
|--|------------------------|---------------------------------|---|-------------|-----------------------------------|---|
| Monday                                 | 8:15~                  | registration                    |   |             |                                   |   |
|  | 8:50~9:00              | opening coments                 |   |             |                                   |   |
|  | Session 1              |                                 | Session 6   |             |                                   |   |
|  | 9:00~10:30             | Noora Tienaho                   | Rationality in electronic music – what would Adorno say?  | 9:00~10:30  | Nicolas Marty                     | Intention and Reception – Listening Behaviours in Acousmatic Music  |
|  |                        | Andrew Blackburn                | The representation of the electronics in a musique-mixte environment: analysing some ontological and semiotic solutions for performance |             | Judith Romero-Porras              | “Murmillos del Páramo”: rethinking Julio Estrada’s opera through Zeami’s theater Nô aesthetics  |
|  |                        | Brian Garbet                    | Navigating the noisecap: Repurposing unwanted sounds to raise awareness through sonic art   |             | Reiko Yoshida                     | Musique concrète and dance, Pierre Henry’s collaboration with Maurice Béjart  |
|  |                        | break                           |   |             | break                             |   |
|  | Session 2              |                                 | Session 7   |             |                                   |   |
|  | 11:00~12:30            | Eiko Shiono                     | The role of performers in the electroacoustic music – around the mixed music and the real-time electronic music                         | 11:00~12:30 | Simonetta Sargenti                | Analysis of electroacoustic and interactive music works: Solo by Karlheinz Stockhausen, an example of performance analysis  |
|  |                        | Naotoshi Osaka                  | A structured timbre and its application to electroacoustic music  |             | Keita Matsumiya                   | Pour Adoucir le cours du temps of Tristan Murail Local-global processes and his treatment of computer assisted composition  |
|  |                        | Yoko Momiyama                   | Acoustic Expression of Japanese Geminate Obstruent and Moraic Nasal in Singing from the Viewpoint of Word-Setting                       |             | Bruno Bossis                      | Electroacoustics as transcultural dialog in Jonathan Harvey’s music and thought   |
|  |                        | lunch                           |   |             | lunch                             |   |
|  | Session 3              |                                 | Session 8   |             |                                   |   |
|  | 13:30~15:00            | Sven-Amin Lembke                | Triangular sound shapes: spectromorphology and its perceptual implications  | 13:30~15:00 | Zhu, Shijia                       | The new art age of spatial control  |
|  |                        | Ivan Zavada & Dale Keaveny      | The Xenophone, an electroacoustic representation of intercultural communication trends on social media.                                 |             | Martin Ritter                     | Considering Space: Issues Surrounding Communicating Spatial Information in Electroacoustic Music Works  |
|  |                        | Miriam Akkermann                | Beyond practice? Tracing cultural preferences in mixed music performances   |             | Lucas Bennett & Germán Toro Pérez | Spatial concepts and performance practice. On the impact of evolving sound diffusion standards on electroacoustic music   |
|  |                        | break                           |   |             | break                             |   |
|  | Session 4              |                                 | Session 9   |             |                                   |   |
|  | 15:30~17:00            | Adam Stanović                   | Force, Flow and Foundry Flux: textility and hylomorphism in electroacoustic composition   | 15:30~17:00 | Ken Fields & Mengjie Qi           | Network Music Performance over IPv6: Two Year CERNET2 Project to Create a Large Scale Piece   |
|  |                        | Alyssa Aska                     | Evaluating the need for unified notation: conceptual and creative consequences of communicating electroacoustic music                   |             | Ian Whalley                       | Integrating Interdisciplinary Work in Contemporary Non-linear Real-Time Digital Art Practice: Communication, Sequence, Frameworks, and Logistics                    |
|  |                        | Aya Shimano-Bardai              | Terminological discourses in the field of sound art   |             | Eldad Tsabary & Donna Hewitt      | “Getting it done” in electroacoustic studies: The effects of deadlines and structured guidelines on the creativity and motivation of electroacoustic music students |
|  |                        | break                           |   |             | break                             |   |
|  | Session 5              |                                 | Session 10  |             |                                   |   |
|  | 17:30~18:30            | Florence Lethurgez              | What is communicating for an electroacoustic music composer?  | 17:30~18:30 | Anna Terzaroli                    | Synket by Paolo Ketoff  |
|  |                        | Adrian Moore                    | “That Hertz Mr. Merzbow”: Audio polysemy: Language: Communication: Confusion.   |             | Martin Link                       | Thema (Omaggio a Joyce) – expression as a meaning   |
|  |                        |                                 |   |             |                                   |   |
|  | 18:45~19:45            | keynote speech : Dr.Yuji Numano |   |             |                                   |   |
|  | 20:00~                 | petit banquet                   |   | 19:00~20:00 | Concert 1 JSSA                    |   |
| 17:00~19:00<br>Registration desk opens |                        |                                 |   |             |                                   |   |

| September 7th, Thursday |                                       |   | September 8th, Friday |                             |   |
|-------------------------|---------------------------------------|---|-----------------------|-----------------------------|---|
| Session 11              |                                       |   | Session 16            |                             |   |
| 9:00~10:30              | CHEN, Yi-Shin, Liu, Toby Chen, et al. | Automatic Beatmaps Generation for Electroacoustic Songs in Rhythm Games: an Audio Data-driven Approach                              | 9:00~10:30            | Liu Chenhan                 | Overview of Types and Researches of Data Controllers in Interactive Electronic Music  |
|                         | Su, Yu-Huei et al.                    | Implementation of Interactive Ecological Sound Devices in a Long Term Care Facility   |                       | Clarence Mak                | Alternatives Perception of Musical Pitch: Compositional Practice Towards Auditory Aesthetics  |
|                         | Huang, Chih-Fang & Yu, Yen-Yeu        | Melodic Contour Applied for Algorithmic Composition   |                       | Koichi Fujii                | <i>Musique concrète</i> of Minao Shibata  |
| break                   |                                       |   | break                 |                             |   |
| Session 12              |                                       |   | Session 17            |                             |   |
| 11:00~12:30             | Daichi Ando                           | Efficiency of adopting Interactive Machine Learning into Electro-Acoustic Composition   | 11:00~12:30           | Marin Escande               | The tape music of Jikken Kōbō 実験工房 (Experimental Workshop): Characteristics and specificities in the 1950s  |
|                         | Jeremy Corral                         | On the difficulty to consider as a continuity the production of the NHK electronic studio   |                       | Makoto Mikawa               | Recognition of TÔRU TAKEMITSU's Electroacoustic Composition outside Japan: It's Theatricality and the Vortex  |
|                         | Jean-Louis Di Santo                   | "Six Japanese Gardens" by Kaija Saariaho: eastern and western temporalities   |                       | Yuriko Hase Kojima          | Musical Analysis of Takemitsu's "Water Music": Rhythmic Interactions and Spatial Projections of the Sounds  |
| lunch                   |                                       |   | lunch                 |                             |   |
| Session 13              |                                       |   | Session 18            |                             |   |
| 13:30~15:00             | Yang, Wanjun & Zhang, Xiyue           | The Culture Characteristics under the Oriental Context of Chinese Electronic Music Composition                                      | 13:30~15:00           | Julian Jaramillo            | Perceptualization machines: environmental data sonification using electroacoustic resources   |
|                         | Yang, YINUO                           | Daoism and Tibetan Buddhism in Chinese Electroacoustic Music: Technology as a Poetic Trope  |                       | Ryan Kirkbride              | Troop: A Collaborative Environment for Live Coding Electronic Music   |
|                         | Zhang, Ruibo                          | Assisting the Development of the Field of Electroacoustic Music Studies in China  |                       | Clovis McEvoy               | The audio-visual contract within multi-modal virtual reality environments: a case for re-evaluation   |
| break                   |                                       |   | break                 |                             |   |
| Session 14              |                                       |   | Session 19            |                             |   |
| 15:30~17:00             | Leigh Landy                           | Cultural Identity in Electroacoustic Music: A Beijing Case Study  | 15:30~17:00           | Katt Hernandez              | Psych-geography and Psycho-sonic Cartography through Electroacoustic Music  |
|                         | Chen, Hui-Mei                         | The cross-use of electroacoustic music and traditional funeral ritual music of Taiwan in a dance performance The End of the rainbow |                       | Manuella Blackburn          | Other people's sounds: examples and implications of borrowed audio  |
|                         | Lu, Minjie & Fan, Hongshuo            | Analysis on Multimedia Convergence Composition of EXTREMA   |                       | Leigh Landy & John Richards | On the Music of Sounds and the Music of Things  |
| break                   |                                       |   | break                 |                             |   |
| Session 15              |                                       |   | Session 20            |                             |   |
| 17:30~18:30             | Jean Penny                            | (Re)notating cultural identities through musique-mixte: A reflection of heterotopian constructs in performance                      | 17:30~18:30           | Yoshihisa Suzuki            | An Analysis of Movements in Playing Percussion Instrument   |
|                         | José Ignacio López                    | Hybrid Modulations: Report on the Culture of Electroacoustic Music in Contemporary Peru   |                       | Wang, Chi                   | Remixing Two Musical Settings of Goethe's Ein Gleiches: Communicating Poem, Art Song and Electroacoustic Music through electronic music compositional process |
|                         |                                       |   |                       |                             |   |
| 18:30~                  |                                       |   | closing comments      |                             |   |
| 19:00~20:00             | Concert 2 JSEM                        |   |                       |                             |   |