

September 4th	September 5th, Tuesday		September 6th, Wednesday	
Monday	8:15~	registration		
	9:00~9:15	opening comments (A305 ROOM)		Session 5 AKKERMANN, Miriam
	Session 1 BOSSIS, Bruno			9:00~10:30
	9:15~10:45	TIENAHO, Noora	Rationality in electronic music – what would Adorno say?	MARTY, Nicolas
		BLACKBURN, Andrew	The representation of the electronics in a musique-mixte environment: analysing some ontological and semiotic solutions for performance	ROMERO-PORRAS, Judith
		GARBET, Brian	Navigating the noisecape: Repurposing unwanted sounds to raise awareness through sonic art	YOSHIDA, Reiko
		break		break
	Session 2 WHALLEY, Ian			Session 6 SHIONO, Eiko
	11:15~12:45	SHIONO, Eiko	The role of performers in the electroacoustic music – around the mixed music and the real-time electronic music –	11:00~12:30
		OSAKA, Naotoshi	A structured timbre and its application to electroacoustic music	SARGENTI, Simonetta
		MOMIYAMA, Yoko	Acoustic Expression of Japanese Special Morae in Singing from the Viewpoint of Word-Setting and Reflection for Electroacoustic Music	MATSUMIYA, Keita
		lunch		BOSSIS, Bruno
				lunch
	Session 3 FIELDS, Ken			Session 7 ZAVADA, Ivan
	14:00~15:30	LEMBKE, Sven-Amin	Triangular sound shapes: spectromorphology and its perceptual implications	13:30~15:00
		ZAVADA, Ivan & KEAVENY, Dale	The Xenophone, an electroacoustic representation of intercultural communication trends on social media	ZHU, Shijia
		AKKERMANN, Miriam	Beyond practice? Tracing cultural preferences in mixed music performances	RITTER, Martin
		break		TORO-PÉREZ, Germán & BENNETT, Lucas
				break
	Session 4 CHEN, Hui-Mei			Session 8 BLACKBURN, Andrew
	16:00~17:00	ASKA, Alyssa	Evaluating the need for unified notation: conceptual and creative consequences of communicating electroacoustic music	15:30~17:30
		SHIMANO-BARDAI, Aya	Terminological discourses in the field of sound art	QI, Mengjie & FIELDS, Ken
				WHALLEY, Ian
				TSABARY, Eldad & HEWITT, Donna
				LINK, Martin
				Thema (Omaggio a Joyce) – expression as a meaning
17:00 ~ 19:00 Registration desk opens	18:00~18:50	Large Lecture Hall		
		keynote speech : Dr.NUMANO Yuji Rethinking“ The Liberation of Sound”		
	19:00~	petit banquet		19:00~20:00 Large Lecture Hall
		Concert 1 JSSA		

September 7th, Thursday			September 8th, Friday		
Session 9 LU, Minjie			Session 14 MOMIYAMA, Yoko		
9:00~10:30	SU, Yu-Huei, SOO, Von-Wun, HUANG, Chih-Fang, CHEN, Heng-Shuen et al.	Implementation of Interactive Ecological Sound Devices in a Long Term Care Facility	9:00~10:30	LIU, Chenhan	Overview of Types and Researches of Data Controllers in Interactive Electronic Music
	CHEN, Yi-Shin, CHEN, Kuan-Ting, LIU, Hsien-Toby et al.	Automatic Beatmaps Generation for Electroacoustic Songs in Rhythm Games: an Audio Data-driven Approach		MAK, Clarence	Alternatives Perception of Musical Pitch: Compositional Practice Towards Auditory Aesthetics in music by contemporary Hong Kong composers
	HUANG, Chih-Fang & YU, Yen-Yeu	Melodic Contour Applied for Algorithmic Composition		FUJII, Koichi	<i>Musique concrète</i> of Minao Shibata
break			break		
Session 10 KOJIMA, Yuriko Hase			Session 15 FUJII, Koichi		
11:00~12:30	ANDO, Daichi	Efficiency of adopting Interactive Machine Learning into Electro-Acoustic Composition	11:00~12:30	ESCANDE, Marin	The tape music of <i>Jikken Kōbō</i> 実験 工房 (Experimental Workshop): Characteristics and specificities in the 1950s
	CORRAL, Jeremy	On the difficulty to consider as a continuity the production of the NHK electronic studio		MIKAWA, Makoto	Recognition of Tōru Takemitsu's Electroacoustic Composition outside Japan : its Theatricality and the <i>Vortex</i>
	DI SANTO, Jean-Louis	"Six Japanese Gardens" by Kaija Saariaho: eastern and western temporalities		KOJIMA, Yuriko Hase	Musical Analysis of Takemitsu's " <i>Water Music</i> ": Rhythmic Interactions and Spatial Projections of the Sounds
lunch			lunch		
Session 11 CHEN, Yi-Shin			Session 16 ZHU, Shijia		
13:30~15:00	YANG, Wanjun & ZHANG, Xiyue	The Culture Characteristics under the Oriental Context of Chinese Electronic Music Composition –Take Two Electronic Music Pieces by Minjie LU as an Example	13:30~15:00	JARAMILLO ARANGO, Julián	Perceptualization machines: environmental data sonification based on electroacoustic music
	YANG, Yinuo	Daoism and Tibetan Buddhism in Chinese Electroacoustic Music: Technology as a Poetic Trope		KIRKBRIDE, Ryan	Troop: A Collaborative Environment for Live Coding Electronic Music
	ZHANG, Ruibo	Assisting the Development of the Field of Electroacoustic Music Studies in China		MCEVOY, Clovis	The audio-visual contract within multi- modal virtual reality environments: a case for re-evaluation
break			break		
Session 12 SARGENTI, Simonetta			Session 17 PENNY, Jean		
15:30~17:00	LANDY, Leigh	Cultural Identity in Electroacoustic Music: A Beijing Case Study	15:30~17:30	HERNANDEZ, Katt	Psycho-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 <i>The End of the rainbow</i>		BLACKBURN, Manuella	Other people's sounds: examples and implications of borrowed audio
	LU, Minjie & FAN, Hongshuo	Analysis on Multimedia Convergence Composition of <i>EXTREMA</i>		RICHARDS, John & LANDY, Leigh	On the Music of Sounds and the Music of Things
break			SUZUKI, Yoshihisa An Analysis of Movements in Playing Percussion Instrument and an Application to Performance Information		
Session 13 TSABARY, Eldad			17:30~ closing comments		
17:30~18:30	PENNY, Jean	(Re)notating cultural identities through <i>musique-mixte</i> : A reflection of heterotopian constructs in performance			
	LÓPEZ RAMÍREZ- GASTÓN, José Ignacio	Hybrid Modulations: Report on the Culture of Electroacoustic Music in Contemporary Peru			
19:00~20:00 Large Lecture Hall	Concert 2 JSEM				