

Salão de Atos of UFRGS
Tuesday, 4th June 2019
At 20:00

GIRA

João Nogueira Tragtenberg
Filipe Calegario

SENAI Innovation Institute for ICT, Recife, Brazil
SENAI Innovation Institute for ICT, Recife, Brazil

BAD MOTHER / GOOD MOTHER - AN AUDIOVISUAL PERFORMANCE

Annina Rüst

Florida Atlantic University, Jupiter, United States

COLLIGATION

James Dooley

Royal Birmingham Conservatoire, Birmingham, United Kingdom

SELF-BUILT INSTRUMENT

Jiyun Park

Academy of Media Art Cologne, Cologne, Germany

BORROWED VOICES: PERFORMATIVE SINGING SYNTHESIS FEATURING T-VOKS AND C-VOKS

Boris Doval
Christophe d'Alessandro
Grégoire Locqueville
Xiao Xiao

Institut Jean Le Rond d'Alembert, Paris, France
CNRS Sorbonne Université, Paris, France
Institut Jean Le Rond d'Alembert, Paris, France
MIT Media Lab, Cambridge, United States

DIY BIONOISE

Sabina Hyoju Ahn

Kunstuniversität Linz, Linz, Austria

MUSICCURSOR

Martim Galvão

Brown University, Providence, United States

PYTHAGOREAN DOMINO

Ana, Dall'Ara-Majek
Takuto Fukuda

CIRMMT, Montreal, Canada
CIRMMT Montreal, Canada

Agulha Night Club
Thursday, 6th June 2019
At 20:00

KEYNOTE

Ana María Romano Gomez

Universidad El Bosque, Colombia

WE BASS: INTER(ACTIONS) ON A HYBRID INSTRUMENT

Miguel Antar
Paulo Assis

University of São Paulo, São Paulo, Brazil
University of São Paulo, São Paulo, Brazil

FLEXSYNTH: BLENDING MULTI-DIMENSIONAL SONIC SCENES

Tom Ajin Jiji

McGill University, Montreal, Canada

FIBER OPTIC MIDI CONTROLLER

Jesse Simpson

New York University, United States

SOUND OF COMPUTING THE SIGNAL ANALYSIS OF GRAVITY WAVES

Edgar Berdahl

School of Music, Louisiana State University, Baton Rouge,
Louisiana, United States

PANDEMONIUM TRIO

Barry J. Cullen
Miguel Ortiz
Paul Stapleton

Queen's University Belfast, Belfast, United Kingdom
Queen's University Belfast, Belfast, United Kingdom
Sonic Arts Research Centre, Belfast, United Kingdom

OPEN JACK NIGHT



INSTALLATIONS

**Centro Cultural and Sala dos Son of UFRGS
Porto Alegre, 3rd – 6th June 2019**

MARKOV MAGIC CIRCLE

Sofy Yuditskaya

Sala dos Sons of UFRGS

Music Dept, NYU/GSAS, NYC, New York, United States

TOUCHING AFFECTIVE

Hannah E. Wolfe

Hall 312

Media Arts and Technology, University of California, Santa Barbara, Santa Barbara, California, United States

CHOWNDOLO

Giacomo Lepri

Alessia Milo
Fabio Morreale

Room 312

Centre for Digital Music, Queen Mary University, London, United Kingdom
Queen Mary University of London, London, United Kingdom
Creative Arts and Industries, University of Auckland, Auckland, New Zealand

MATERIA ANIMATA

Ricardo Scholz

Iuru Brainer Araújo Tregne

Room 308

Informatics Centre, Universidade Federal de Pernambuco, Recife/PE, Brazil
UM Coletivo, Recife/PE, Brazil

GUAÍBA'S SOUND ISLAND

Camila Proto

Hall 308

Federal University of Rio Grande do Sul, Porto Alegre/RS, Brazil

SOMACOUSTICS

Maros Suran Bomba
Palle Dahlstedt

Room 304

Aalborg University, Aalborg, Denmark
Dept. of Communication, Aalborg University, Aalborg, Denmark
Dept. of Computer Science and Engineering, University of Gothenburg, Gothenburg, Sweden

FERNWEH VR

Guido Flichman
Matias Brunacci

UBA, Buenos Aires, Buenos Aires, Argentina
UDK, Berlin, Germany

Room 310**ACTING VOICES – Madrigale a Sei Vasi**

Paulo Vitor Itaboraí
Alex Buck

Universidade de São Paulo, São Paulo, Brazil
CalArts, Santa Clarita, California, United States

Room 305**Embodied Sonic Meditation: Resonance of the Heart**

Jiayue Cecilia Wu
Donghao Ren

University of Colorado , Denver, Colorado, United States
University of California, Santa Barbara, California, United States

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DEMOS

Room 211
Porto Alegre, 4th June 2019
Demo Session: 1 & 2

SCREENPLAY: A TOPIC-THEORY-INSPIRED INTERACTIVE SYSTEM

George Meikle

Performing Arts, Edge Hill University, Ormskirk, Lancashire,
United Kingdom

MUSCULAR WIRES

Monica Bate

Departamento de Artes Visuales, Universidad de Chile, Santiago,
RM, Chile

Javier Jaimovich

Departamento de Sonido, Universidad de Chile, Santiago, RM,
Chile

Francisca Morand

Departamento de Danza, Universidad de Chile, Santiago, RM,
Chile

**AUDIOSTELLAR: A SAMPLER-LIKE MUSICAL INSTRUMENT FOR LATENT SOUND STRUCTURE
DISCOVERY AND EXPERIMENTATION**

Leandro Garber
Tomás Ciccola

CONICET, CIIPME, Capital Federal, Argentina
MUNTREF Art and Science, UNTREF, Buenos Aires, Argentina

HANDY INTERMODULATOR

Laewoo Kang

Information Science, Cornell University, Ithaca, New York, United
States

EAVI EMG board

Balandino Di Donato

Embodied Audiovisual Interaction Unit, Computing Department,
Goldsmith, University of London, London, England, United
Kingdom

Atau Tanaka

EAVI, Goldsmiths, University of London, London, United
Kingdom

Michael Zbyszynski

Goldsmiths University of London, London, United Kingdom

A "VOICE" INSTRUMENT WITH NEUTRAL VOICE AND INTONATION BASED ON VOCAL TRACT MODELS WITH SOFT MATERIAL

Kazuhiro Jo
Fou Yoshimura

Faculty of Design, Kyushu University, Fukuoka, Japan
Graduate School of Design, Kyushu University, Fukuoka, Japan

Room 211
Porto Alegre, 5th June 2019
Demo Session: 3 & 4

COLLABORATIVE MUSICAL PERFORMANCES WITH AUTOMATIC HARP BASED ON IMAGE RECOGNITION AND FORCE SENSING RESISTORS

Yupu Lu

School of Aerospace Engineering, Tsinghua University,
Beijing, China

Yijie Wu
Yuxiang Ma

Department of Computer Science, The University of Hong Kong
School of Aerospace Engineering, Tsinghua University,
Beijing, China

Shijie Zhu

School of Aerospace Engineering, Tsinghua University,
Beijing, China

AUSYNTHAR: A SIMPLE LOW-COST MODULAR SYNTHESIZER BASED ON AUGMENTED REALITY

Pedro Pablo Lucas

Independent Researcher, Guayaquil, Ecuador

CHORDATA: A STRING BASED MUSIC CONTROLLER

Stevie Jonathan Sutanto
Wesley Lee Yang

Interface Cultures, Kunstuniversität Linz, Linz, Austria
Interface Cultures, Kunstuniversität Linz, Linz, Austria

ACADEMIC FESTIVAL OVERTURE

Dietmar Hellmich
Oliver Hödl

Composer, Vienna, Austria
Faculty of Informatics, Cooperative Systems Research Group,
University of Vienna, Vienna, Austria

VIRTUAL HOMO DEUS 1

Philip Liu

Berlin University of the Arts, Berlin, Germany

STEAM SYNTH: SYNTHESIS WITH TACTILE, ELECTRONIC, ACOUSTIC AND MECHANICAL PROPERTIES

Stephen J Harhai

Handmade Electronic Instruments, Denver, Colorado

Room 211
Porto Alegre, 6th June 2019
Demo Session: 5 & 6

EXPLORING THE CONTAINER METAPHOR FOR EQUALISATION MANIPULATION

Christopher Dewey

School of Computing and Engineering, University of Huddersfield,
Huddersfield, United Kingdom

Jonathan P. Wakefield

School of Computing and Engineering, University of Huddersfield,
Huddersfield, United Kingdom

A SPATIALLY DISTRIBUTED VIBROTACTILE ACTUATOR ARRAY FOR THE FINGERTIPS

Edgar Berdahl

Louisiana State University, Baton Rouge, Louisiana, United States

Austin Franklin

Louisiana State University, Baton Rouge, Louisiana, United States

Eric Sheffield

Louisiana State University, Baton Rouge, Louisiana, United States

GRAIN PRISM: HIEROGLYPHIC INTERFACE FOR GRANULAR SAMPLING

Gabriela Bila Advincula

Media Lab - City Science, MIT, Cambridge, Massachusetts, United States

Don Derek Haddad

Responsive Environments, Media Lab, MIT, Cambridge,
Massachusetts, United States

Kent Larson

MIT, Cambridge, Massachusetts, United States

AMIGO: AN ASSISTIVE MUSICAL INSTRUMENT TO ENGAGE, CREATE AND LEARN MUSIC

Isabela Corintha

Sound Design for Digital Media, FEUP, Porto, Portugal

Giordano Cabral

Centro de Informática, Universidade Federal de Pernambuco,
Recife, Pernambuco, Brazil

Gilberto Bernardes

Sound Design for Digital Media, FEUP, Porto, Portugal

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WORKSHOPS

**Centro Cultural of UFRGS
Porto Alegre, 3rd June 2019**

NIME PRIMER WORKSHOP

Room 309

From 9:00 to 11:30

Dan Overholt

Sound and Music Computing, Aalborg University, Copenhagen,
Denmark

Stefania Serafin

Department of Architecture, Design and Media Technology,
Aalborg University, Copenhagen, Denmark

Laurel Pardue

Department of Architecture, Design and Media Technology,
Aalborg University, Copenhagen, Denmark

COSMO WORKSHOP: INTRODUCTION TO EFFECT PROCESSING WITH CSOUND AND THE COSMO-DSP LIBRARY

Room 211

From 9:00 to 13:00

Alex Hofmann

Dept. of Music Acoustics, *University of Music and Performing
Arts Vienna; **Austrian Academy of Sciences, Vienna, Austria

Bernt Isak Wærstad

Norwegian Academy of Music, Music Technology, Oslo, Norway

DIY INSTRUMENT DESIGN

Room 211
From 14:30 to 18:30

Diana Castro

Music Experience Design Lab, NYU, New York, United States

MAKING PREDICTIVE NIMES WITH NEURAL NETWORKS

Room 311
From 9:00 to 18:30

Charles Patrick Martin

Research School of Computer Science, The Australian National University, Canberra, Australia

Jim Torresen

Department of Informatics, University of Oslo, Oslo, Norway

Tejaswinee Kelkar

Department of Musicology, University of Oslo, Oslo, Norway

OPEN RESEARCH STRATEGIES AND TOOLS IN THE NIME COMMUNITY

Room 309
Part 1 from 11:30 to 13:00
Part 2 from 14:30 to 16:00

Alexander Refsum Jensenius

University of Oslo, Oslo, Norway

Andrew P. McPherson

Queen Mary University of London, London, United Kingdom

Anna Xambó

Norwegian University of Science and Technology, Trondheim, Norway

Dan Overholt, Aalborg

University, Copenhagen, Denmark

Guillaume Pellerin

IRCAM, Paris, France

Ivica Ico Bukvic

Virginia Tech, Blacksburg, Virginia, United States

Rebecca Fiebrink

Goldsmiths University of London, London, United Kingdom

Rodrigo Schramm

Universidade Federal do Rio Grande do Sul, Porto Alegre, Brazil

ETHICS AT NIME

Room 309
From 16:00 to 18:30

Alexander Refsum Jensenius

University of Oslo, Oslo, Norway

Rodrigo Schramm

Universidade Federal do Rio Grande do Sul, Porto Alegre, Brazil

Lamberto Coggioli

Royal Birmingham Conservatoire, Birmingham, UK

Clara Mancini

The Open University, Milton Keynes, UK

Michael J. Lyons

Ritsumeikan University Kyoto, Japan

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PAPERS

Robotics & Mechatronics

Room 309
Tuesday, 4th June 2019
At 9:00

KEYNOTE

Marcelo Wanderley McGill University, Canada

AN ACTIVE WINE GLASS SYSTEM WITH A LIQUID SLOSHING VIBRATO MECHANISM

Lior Arbel Faculty of Architecture and Town Planning, Technion - Israel
Institute of Technology, Haifa, Israel

Yoav Y. Schechner Viterbi Faculty of Electrical Engineering, Technion - Israel
Institute of Technology, Haifa, Israel

Noam Amir Department of Communication Disorders, Sackler Faculty
of Medicine, Tel Aviv University, Tel Aviv, Israel

EXPLORING DYNAMIC VARIATIONS FOR EXPRESSIVE MECHATRONIC CHORDOPHONES

Juan Pablo Yopez Placencia School of Engineering and Computer Science,
Victoria University of Wellington, Wellington, New Zealand

Jim Murphy New Zealand School of Music, Victoria University of
Wellington, Wellington, New Zealand

Dale Carnegie School of Engineering and Computer Science, Victoria University
of Wellington, Wellington, New Zealand

EXPLORING HUMAN-MACHINE SYNERGY AND INTERACTION ON A ROBOTIC INSTRUMENT

Sang-won Leigh Media Lab, MIT, Cambridge, Massachusetts, United States

Abhinandan Jain Media Lab, MIT, Cambridge, Massachusetts, United States

Pattie Maes Media Lab, MIT, Cambridge, Massachusetts, United States

Theory & Evaluation

Room 309
Tuesday, 4th June 2019
At 11:30

BESPOKE DESIGN FOR INCLUSIVE MUSIC: THE CHALLENGES OF EVALUATION

Alex Michael Lucas Sonic Arts Research Centre, Queens University Belfast, Belfast,
United Kingdom

Miguel Ortiz SARC, Queen's University Belfast, Belfast, United Kingdom,
United Kingdom

Franziska Schroeder

Sonic Arts Research Centre, Queens University Belfast, Belfast,
United Kingdom

MATERIAL EMBODIMENTS OF ELECTROACOUSTIC MUSIC: AN EXPERIMENTAL WORKSHOP STUDY

Enrique Tomas

Tangible Music Lab, University of Art and Design of Linz, Linz,
Austria

Thomas Gorbach

Multidisciplinary Design Group, Institute of Design and
Assessment of Technology, Faculty of Informatics, TU Wien,
Vienna, Austria

Hilda Tellioglu

Multidisciplinary Design Group, Institute of Design and
Assessment of Technology, Faculty of Informatics, TU Wien,
Vienna, Austria

Martin Kaltenbrunner

Tangible Music Lab, University of Art and Design of Linz, Linz,
Austria

REANIMATING THE READYMADE

Peter Bussigel

Ian Gillespie Faculty of Design + Dynamic Media, Emily Carr

Stephan Moore

University of Art + Design, Vancouver, British Columbia, Canada

Scott Smallwood

Dept. of Music, University of Alberta, Edmonton, Alberta, Canada

FICTIONAL INSTRUMENTS, REAL VALUES: DISCOVERING MUSICAL BACKGROUNDS WITH NON-FUNCTIONAL PROTOTYPES

Giacomo Lepri

Centre for Digital Music, Queen Mary University of London, UK

Andrew P. McPherson

Centre for Digital Music, Queen Mary University of London, UK

Sensors, Multi-touch & Network

Room 309

Tuesday, 4th June 2019

At 14:30

MAGPICK: AN AUGMENTED GUITAR PICK FOR NUANCED CONTROL

Fabio Morreale

Creative Arts and Industries, University of Auckland, Auckland,
New Zealand

Andrea Guidi

Electronic Engineering and Computer Science, Queen Mary
University of London, London, Greater London, United Kingdom

Andrew P. McPherson

Centre for Digital Music, Queen Mary University of London,
London, United Kingdom

BENDIT_I/O: A SYSTEM FOR NETWORKED PERFORMANCE OF CIRCUIT-BENT DEVICES

Anthony T. Marasco

Experimental Music & Digital Media, Louisiana State University,
Baton Rouge, Louisiana, United States

Edgar Berdahl

Louisiana State University, Baton Rouge, Louisiana, United States

ILLUMIWEAR: A FIBER-OPTIC ETEXTILE FOR MULTIMEDIA INTERACTIONS

Josh Urban Davis

Discovery Lab, Dartmouth College, Hanover, New
Hampshire, United States

PRACTICAL CONSIDERATIONS FOR MIDI OVER BLUETOOTH LOW ENERGY AS A WIRELESS INTERFACE

Johnty Wang

Input Devices and Music Interaction Laboratory, McGill
University, Montreal, Quebec, Canada

Axel Mulder

Infusion Systems, Montreal, Quebec, Canada

Marcelo Wanderley

Music Technology, Schulich School of Music, McGill University
Montreal, Quebec, Canada

History & Critique

Room 309
Tuesday, 4th June 2019
At 17:00

LEARNING FROM HISTORY: RECREATING AND REPURPOSING HARRIET PADBERG'S COMPUTER COMPOSED CANON AND FREE FUGUE

Richard J Savery	Georgia Tech Center for Music Technology, Atlanta, Georgia, United States
Jason Brent Smith	Georgia Tech Center for Music Technology, Atlanta, Georgia, United States
Benjamin Genchel	Georgia Tech Center for Music Technology, Atlanta, Georgia, United States
Anthony Caulkins	No affiliation
Molly E Jones	No affiliation
Anna Savery	No affiliation

LATIN AMERICAN NIMES: Electronic Musical Instruments and Experimental Sound Devices in the Twentieth Century

Martin Matus Lerner	Universidad Nacional de Quilmes, Buenos Aires, Argentina
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THE MODULAR BACKWARD EVOLUTION - WHY TO USE OUTDATED TECHNOLOGIES

Beat Rossmly	Mediainformatics Lab, LMU University of Munich, Munich, BY, Germany
Alexander Wiethoff	Media Informatics Lab, Ludwig-Maximilians University of Munich (LMU), Munich, Germany

EPHEMERAL INSTRUMENTS

Vincent Goudard	Sorbonne Université, Paris, France
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New Instruments & Interactions

Room 309
Wednesday, 5th June 2019
At 9:00

KEYNOTE

Eduardo Reck Miranda	Plymouth University, United Kingdom
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ADAPTIVE MULTIMODAL MUSIC LEARNING VIA INTERACTIVE HAPTIC INSTRUMENT

Yian Zhang	NYU Shanghai, Shanghai, China
Yinmiao Li	NYU Shanghai, Shanghai, China
Daniel Chin	NYU Shanghai, Shanghai, China
Gus Xia	NYU Shanghai, Shanghai, China

BLIKSEM: AN ACOUSTIC SYNTHESIS FUZZ PEDAL

Lloyd May	Bregman Studio, Dartmouth College, Hanover, New Hampshire, United States
Spencer Topel	Bregman Studio, Department of Music, Dartmouth College, Hanover, New Hampshire, United States Yale Quantum Institute, Yale University, New Haven, Connecticut, United States

REBUILDING AND REINTERPRETING A DIGITAL MUSICAL INSTRUMENT - THE SPONGE

Ajin Jiji Tom	CIRMMT, Music Technology Department , McGill University, Montreal, Quebec, Canada
Harish Jayanth Venkatesan	Music Technology, Schulich School of Music, McGill University, Montreal, Quebec, Canada
Ivan Franco	Music Technology, Schulich School of Music, McGill University, Montreal, Quebec, Canada
Marcelo Wanderley	Music Technology, Schulich School of Music, McGill University, Montreal, Quebec, Canada

Instrument Augmentation

Room 309
Wednesday, 5th June 2019
At 11:30

DRMMR: AN AUGMENTED PERCUSSION IMPLEMENT

Hunter Brown	Digital Musics, Dartmouth College, Hanover, New Hampshire, United States
Spencer Topel	Music, Dartmouth College, Hanover, New Hampshire, United States Yale Quantum Institute, Yale University, New Haven, Connecticut, United States

THE SLOWQIN: AN INTERDISCIPLINARY APPROACH TO REINVENTING THE GUQIN

Echo Ho	Tangible Music Lab - Institute of Media Studies, University of Art and Design, Linz, Austria
Alberto de Campo	Generative Art / Computational Art at the Institute for Time-Based Media, Berlin University of the Arts, Berlin, Germany

TAMING AND TICKLING THE BEAST - MULTI-TOUCH KEYBOARD AS INTERFACE FOR A PHYSICALLY MODELLED INTERCONNECTED RESONATING SUPER-HARP

Palle Dahlstedt	Dept. of Computer Science and Engineering, University of Gothenburg, Gothenburg, Sweden Dept. of Communication, Aalborg University, Aalborg, Denmark
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SEPARATING SOUND FROM SOURCE: SONIC TRANSFORMATION OF THE VIOLIN THROUGH ELECTRODYNAMIC PICKUPS AND ACOUSTIC ACTUATION

Laurel Pardue	Department of Architecture, Design and Media Technology, Aalborg University, Copenhagen, Denmark
Kurijn Buys	Centre for Digital Music, Queen Mary University of London, UK
Dan Overholt	Centre for Digital Music, Queen Mary University of London, UK Sound and Music Computing, Aalborg University, Copenhagen, Denmark
Andrew P. McPherson	Centre for Digital Music, Queen Mary University of London, UK
Michael Edinger	Musiklab, Copenhagen, Denmark

Inclusion, Education & Collaboration

Room 309
Wednesday, 5th June 2019
At 14:30

STRATEGIES TO FACILITATE RAPID CREATIVE DEVELOPMENT WITH MULTIPLE NETWORKED DEVICES USING [ANON1]

Oliver Bown	UNSW Faculty of Art & Design, Interactive Media Lab, Sydney, NSW, Australia
Angelo Fraietta	UNSW Art and Design, University of NSW, Paddington, New South Wales, Australia
Sam Ferguson	Faculty of Engineering and IT, University of Technology Sydney, Sydney, NSW, Australia

Lian Loke Architecture, Design and Planning, University of Sydney, Sydney, Australia

ON THE INCLUSIVITY OF CONSTRAINT: CREATIVE APPROPRIATION IN INSTRUMENTS FOR NEURODIVERSE CHILDREN AND YOUNG PEOPLE

Joe Wright Integra Lab, Royal Birmingham Conservatoire, Birmingham City University, Birmingham, United Kingdom
James Dooley Integra Lab, Royal Birmingham Conservatoire, Birmingham, West Midlands, United Kingdom

NIME PROTOTYPING IN TEAMS: A PARTICIPATORY APPROACH TO TEACHING PHYSICAL COMPUTING

Anna Xambó Department of Music, Norwegian University of Science and Technology, Trondheim, Norway
Sigurd Saue Department of Music, Norwegian University of Science and Technology, Trondheim, Norway
Alexander Refsum Jensenius University of Oslo, Oslo, Norway
Robin Støckert Department of Mathematical Sciences, Norwegian University of Science and Technology, Trondheim, Norway
Oeyvind Brandtsegg Department of Music, Norwegian University of Science and Technology, Trondheim, Norway

SOUND CONTROL: SUPPORTING CUSTOM MUSICAL INTERFACE DESIGN FOR CHILDREN WITH DISABILITIES

Samuel Thompson Parke-Wolfe Department of Computing, Goldsmiths University of London, United Kingdom
Hugo Scurto STMS Ircam-CNRS-Sorbonne Université, Paris, France
Rebecca Fiebrink Department of Computing, Goldsmiths University of London, London, United Kingdom

Software & Algorithms

Room 309
Wednesday, 5th June 2019
At 17:00

VENEER: VISUAL AND TOUCH-BASED PROGRAMMING FOR AUDIO

Vesa Petri Norilo DocMus, University of the Arts, Helsinki, Finland

COMPOSING AND EXECUTING INTERACTIVE MUSIC USING THE HIPHOP.JS LANGUAGE

Bertrand Petit INDES, INRIA, Sophia-Antipolis, France
Manuel Serrano Inria, Sophia Antipolis, France

T-VOKS: CONTROLLING SINGING AND SPEAKING SYNTHESIS WITH THE THEREMIN

Xiao Xiao MIT Media Lab, Cambridge, Massachusetts, United States Institut Jean Le Rond d'Alembert, Paris, France
Grégoire Locqueville Institut Jean Le Rond d'Alembert, Paris, France
Christophe d'Alessandro Institut Jean Le Rond D'Alembert, CNRS Sorbonne Université, Paris, France
Boris Doval Institut Jean Le Rond d'Alembert, Paris, France

A COMPARISON OF OPEN-SOURCE LINUX FRAMEWORKS FOR AN AUGMENTED MUSICAL INSTRUMENT IMPLEMENTATION

Eduardo Meneses IDMIL, McGill University, Montreal, Quebec, Canada CIRMMT, McGill University, Montreal, Quebec, Canada
Johnty Wang Input Devices and Music Interaction Laboratory, McGill University, Montreal, Quebec, Canada CIRMMT, McGill University, Montreal, Quebec, Canada
Sergio Freire School of Music - CEGeME, Universidade Federal de Minas

Marcelo Wanderley

Gerais (UFMG), Belo Horizonte, Minas Gerais, Brazil
Music Technology, Schulich School of Music, McGill University,
Montreal, Quebec, Canada

Movement & Gesture

Room 309

Thursday, 6th June 2019

At 9:00

VRENGT: A SHARED BODY-MACHINE INSTRUMENT FOR MUSIC-DANCE PERFORMANCE

Cagri Erdem

RITMO Centre for Interdisciplinary Studies in Rhythm, Time and
Motion, University of Oslo, Oslo, Norway

Katja Henriksen Schia

Norwegian Contemporary Dance Company

Alexander Refsum Jensenius

RITMO Centre for Interdisciplinary Studies in Rhythm, Time and
Motion, University of Oslo, Oslo, Norway

THE RECIPROCITY BETWEEN ANCILLARY GESTURE AND MUSIC STRUCTURE PERFORMED BY EXPERT MUSICIANS

Thais Fernandes Santos

Federal University of Rio Grande do Sul, Porto Alegre, Brazil

SOMACOUSTICS: INTERACTIVE BODY-AS-INSTRUMENT

Maros Suran Bomba

Aalborg University, Aalborg, Denmark

Palle Dahlstedt

Dept. of Communication, Aalborg University, Aalborg, Denma

Dept. of Computer Science and Engineering, University of
Gothenburg, Gothenburg, Sweden

AMBULATION: EXPLORING LISTENING TECHNOLOGIES FOR AN EXTENDED SOUND WALKING PRACTICE

Tim Shaw

Culture Lab, Newcastle University, Newcastle, United Kingdom

John Bowers

Newcastle University, Newcastle upon Tyne, United Kingdom

DESIGNING GESTURES FOR CONTINUOUS SONIC INTERACTION

Atau Tanaka

EAVI, Goldsmiths, University of London, London, United
Kingdom

Balandino Di Donato

Embodied Audiovisual Interaction Unit, Computing Department,
Goldsmith, University of London, London, England, United
Kingdom

Michael Zbyszynski

Goldsmiths University of London, London, United Kingdom

Geert Roks

Mapping & Sound Generation

Room 309

Thursday, 6th June 2019

At 11:30

IMPROVISING A LIVE SCORE TO AN INTERACTIVE BRAIN-CONTROLLED FILM

Richard Ramchurn

Mixed Reality Lab, The University of Nottingham, Nottingham,
United Kingdom

Juan Pablo Martinez Avila

Mixed Reality Laboratory, The University of Nottingham,
Nottingham, United Kingdom

Sarah Martindale

Horizon Digital Economy Research, University of Nottingham,
Nottingham, United Kingdom

Alan Chamberlain

Mixed Reality Lab, University of Nottingham, Nottingham, United
Kingdom

Max L Wilson

School of Computer Science, University of Nottingham,
Nottingham, United Kingdom

Steve Benford

University of Nottingham, Nottingham, United Kingdom

PERSPECTIVES ON TIME: PERFORMANCE PRACTICE, MAPPING STRATEGIES, & COMPOSITION WITH MIGSI

Sarah Reid	California Institute of the Arts, Santa Clarita, California, United States
Ryan Gaston	California Institute of the Arts, Valencia, California, United States
Ajay Kapur	California Institute of the Arts, Valencia, California, United States

FROM MONDRIAN TO MODULAR SYNTH: RENDERING NIME USING GENERATIVE ADVERSARIAL NETWORKS

Akito Van Troyer	Opera Of The Future, MIT Media Lab, Cambridge, Massachusetts, United States Electronic Production and Design, Berklee College of Music, Boston, Massachusetts, United States
Rebecca Kleinberger	Media Lab, MIT, Cambridge, Massachusetts, United States

AUTOMATIC RECOGNITION OF SOUNDPAINTING FOR THE GENERATION OF ELECTRONIC MUSIC SOUNDS

David Antonio Gómez	Jáuregui Estia-Recherche, ESTIA, Bidart, France
Irvin Dongo	Informatique, École Supérieure Des Technologies Industrielles Avancées, Bidart, Aquitaine, France
Nadine Couture	Estia-Recherche & LaBRI, ESTIA, Bidart, Pays Basque, France

Artificial Intelligence & Machine Learning

Room 309
Thursday, 6th June 2019
At 14:30

GENERATING CONVINCING HARMONY PARTS WITH BLSTM NETWORK

Andrei Faitas	Department of Informatics, University of Oslo, Oslo, Oslo, Norway
Synne Engdahl Baumann	Department of Informatics, University of Oslo, Oslo, Norway
Torgrim Rudland Næss	University of Oslo, Oslo, Norway
Jim Torresen	Department of Informatics, University of Oslo, Oslo, Norway
Charles Patrick Martin	Department of Informatics, University of Oslo, Oslo, Norway

AN INTERACTIVE MUSICAL PREDICTION SYSTEM WITH MIXTURE DENSITY RECURRENT NEURAL NETWORKS

Charles Patrick Martin	Department of Informatics, University of Oslo, Oslo, Norway
Jim Torresen	Department of Informatics, University of Oslo, Oslo, Norway RITMO Centre for Interdisciplinary Studies in Rhythm, Time, and Motion, University of Oslo, Oslo, Norway

AUGMENTING PARAMETRIC SYNTHESIS WITH LEARNED TIMBRAL CONTROLLERS

Jeff Gregorio	ExCITE Center, Drexel University, Philadelphia, Pennsylvania, United States
Youngmoo Kim	ExCITE Center, Drexel University, Philadelphia, Pennsylvania, United States

SMALL DYNAMIC NEURAL NETWORKS FOR GESTURE CLASSIFICATION WITH THE RULERS (A DIGITAL MUSICAL INSTRUMENT)

Vanessa Yaremchuk	
Carolina Brum Medeiros	
Marcelo Wanderley	Music Technology, Schulich School of Music, McGill University, Montreal, Quebec, Canada

TOWARDS THE CONCEPT OF DIGITAL DANCE AND MUSIC INSTRUMENTS

João Nogueira Tragtenberg	Creativity and Innovation for Music Manufacturing, SENAI Innovation Institute for ICT, Recife, PE, Brazil Centro de Informatica, UFPE, Recife, PE, Brazil
Filipe Calegario	Creativity and Innovation for Music Manufacturing, SENAI Innovation Institute for ICT, Recife, PE, Brazil Instituto SENAI de Inovação para Tecnologias da Informação e Comunicação, Recife, Brazil
Giordano Cabral	Centro de Informática, Universidade Federal de Pernambuco, Recife, Pernambuco, Brazil Geber L. Ramalho Centro de

PICO: A PORTABLE AUDIO EFFECT BOX FOR TRADITIONAL PLUCKED-STRING INSTRUMENTS

Julian Jaramillo	Escola de Comunicações e Artes, Universidade de São Paulo, São Paulo, Brazil
Fernando Iazzetta	Escola de Comunicações e Artes, Universidade de São Paulo, São Paulo, SP, Brazil

THE WORLDWIDE WEB IN AN ANALOG PATCHBAY

Don Derek Haddad	Responsive Environments, Media Lab, MIT, Cambridge, Massachusetts, United States
Joe Paradiso	Responsive Environments, MIT Media Lab, Cambridge, Massachusetts, United States

A PHYSICAL INTELLIGENT INSTRUMENT USING RECURRENT NEURAL NETWORKS

Torggrim Rudland Næss	University of Oslo, Oslo, Norway
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EXPRESSIVE POTENTIALS OF MOTION CAPTURE IN MUSICAL PERFORMANCE

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Ronan Gaugne	Universidad Rennes, Inria, CNRS, IRISA, Rennes, France

A BASSLINE GENERATION SYSTEM BASED ON SEQUENCE-TO-SEQUENCE LEARNING

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A MIDI CONTROLLER MAPPER FOR THE BUILT-IN AUDIO MIXER IN UNITY GAME ENGINE

Pedro Pablo Lucas	Independent Researcher, Guayaquil, Ecuador
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Porto Alegre, 5th June 2019
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BORDER: A LIVE PERFORMANCE BASED ON WEB AR AND A GESTURE CONTROLLED INSTRUMENT

Kiyu Nishida	Karlsruhe University of Arts and Design, Karlsruhe, Germany School of Design, Kyushu University, Fukuoka, Japan
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Kazuhiro Jo	Faculty of Design, Kyushu University, Fukuoka, Japan YCAM, Yamaguchi, Japan
Paul Modler	Karlsruhe University of Arts and Design, Karlsruhe, Germany School of Design, Kyushu University, Fukuoka, Japan

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INSPECTING MEANINGFUL LATENT REPRESENTATIONS OF MUSICVAE

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EL MAPA NO ES EL TERRITORIO: SENSOR MAPPING FOR AUDIOVISUAL PERFORMANCES

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CORETET: A VIRTUAL REALITY STRING QUARTET FOR THE 21ST CENTURY

Rob Hamilton

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PARAMETERIZED MELODY GENERATION WITH AUTOENCODERS AND TEMPORALLY-CONSISTENT NOISE

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SEARCHING FOR THE PERFECT INSTRUMENT: INCREASED IMMERSION THROUGH INTERACTIVE EVOLUTIONARY INSTRUMENT DESIGN

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Peter Bennett

University of Bristol, Bristol, United Kingdom
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CD-SYNTH: A ROTATING, UNTETHERED, DIGITAL SYNTHESIZER

Patrick Chwalek
Joe Paradiso

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ENHANCING THE EXPRESSIVITY OF THE SENSEL MORPH VIA AUDIO-RATE SENSING

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Denmark

INTRODUCING LOCUS: A NIME FOR IMMERSIVE EXOCENTRIC AURAL ENVIRONMENTS

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Woohun Joo

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Ivica Ico Bukvic

SOPA, DISIS, ICAT, Virginia Tech, Blacksburg, Virginia, United
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MESH GARDEN: A CREATIVE-BASED MUSICAL GAME FOR PARTICIPATORY MUSICAL PERFORMANCE

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ADAPTIVE MAPPING OF SOUND COLLECTIONS FOR DATA-DRIVEN MUSICAL INTERFACES

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Owen Green

CeReNeM, University of Huddersfield, Huddersfield, UK

Pierre Alexandre Tremblay

CeReNeM, University of Huddersfield, Huddersfield, UK

NETWORKED HEAD-MOUNTED DISPLAYS FOR ANIMATED NOTATION AND AUDIO-SCORES WITH SMARTVOX

Jonathan Bell

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REACH: A KEYBOARD-BASED GESTURE RECOGNITION SYSTEM FOR LIVE PIANO SOUND MODULATION

Niccolò Granieri

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University, Birmingham, West Midlands, United Kingdom

James Dooley

Integra Lab, Royal Birmingham Conservatoire, Birmingham City
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HA DOU KEN MUSIC: DIFFERENT MAPPINGS TO PLAY MUSIC WITH JOYSTICKS

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Rei, São João del-Rei, Minas Gerais, Brazil

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INTIMAL: WALKING TO FIND PLACE, BREATHING TO FEEL PRESENCE

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THE SCALE NAVIGATOR: A SYSTEM FOR NETWORKED ALGORITHMIC HARMONY

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Ajay Kapur

California Institute of the Arts, Valencia, California, United States

HMUSIC: A DOMAIN SPECIFIC LANGUAGE FOR MUSIC PROGRAMMING AND LIVE CODING

Andre Rauber Du Bois

Universidade Federal de Pelotas, Pelotas, RS, Brazil

Rodrigo Geraldo Ribeiro

Departament of Computer Science, Universidade Federal de Ouro
Preto, Ouro Preto, Minas Gerais, Brazil

HYPESAX: SAXOPHONE ACOUSTIC AUGMENTATION

Cristopher Ramos Flores	New Zealand School of Music, Victoria University of Wellington, Wellington, New Zealand
Jim Murphy	New Zealand School of Music, Victoria University of Wellington, Wellington, New Zealand
Michael Norris	New Zealand School of Music, Victoria University of Wellington, Wellington, New Zealand

ABDUCTION, DIAGRAMS AND ALGORITHMS FOR INTERACTION WITH LIVE-ELECTRONICS

Daniel F. Puig	Universidade Federal do Sul da Bahia, UFSB, Itabuna, Bahia, Brazil
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BLENDING DIMENSIONS' WHEN COMPOSING FOR DMI AND SYMPHONIC ORCHESTRA

Oliver Hödl	Faculty of Informatics, Cooperative Systems Research Group, University of Vienna, Vienna, Austria
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ESMERIL - A INTERACTIVE AUDIO PLAYER AND COMPOSITION SYSTEM FOR COLLABORATIVE EXPERIMENTAL MUSIC NETLABELS

Cristiano Figueiró	IHAC, UFBA, Salvador, Bahia, Brazil
Guilherme Soares	CECULT, UFRB, Santo Amaro, Bahia, Brazil
Bruno Rohde	Universidade Federal da Bahia, Salvador, Bahia, Brazil

COMPOSING IN SPACE-TIME WITH RAINBOWS: A FRAMEWORK FOR SPATIAL META-COMPOSITION

Robert S Jarvis	Exertion Games Lab, RMIT, Melbourne, VIC, Australia
Florian Floyd Mueller	Exertion Games Lab, RMIT University, Melbourne, VIC, Australia
Darrin Sean Verhagen	Digital Media/School of Design/Audiokineic Experiments lab, RMIT University, Melbourne, VIC, Australia

TECHNOLOGICAL INTERFACES APPLIED IN DANCE PERFORMANCE TO CREATE MUSIC AND GARMENT MOVEMENTS

Natacha Lamounier	Federal University of Minas Gerais, Belo Horizonte, Brazil
Luiz Naveda	Post Graduate Program in Arts, State University of Minas Gerais, Belo Horizonte, Minas Gerais, Brazil
Adriana Bicalho	Federal University of Minas Gerais, Belo Horizonte, Brazil

OTOKIN: MAPPING FOR SOUNDSPACE EXPLORATION THROUGH DANCE IMPROVISATION

Palle Dahlstedt	Dept. of Computer Science and Engineering, University of Gothenburg, Gothenburg, Sweden Dept. of Communication, Aalborg University, Aalborg, Denmark
Ami Skånberg Dahlstedt	Dept. of Drama, Theatre & Dance, Royal Holloway University of London, London, United Kingdom Academy of Music and Drama, University of Gothenburg, Gothenburg, Sweden

COMPOSING UNDERSTANDINGS: MUSIC, MOTION, GESTURE AND EMBODIED COGNITION

Guilherme Bertissolo	UFBA, Salvador/BA, Brazil
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SHOW THEM MY SCREEN: MIRRORING A LAPTOP SCREEN AS AN EXPRESSIVE AND COMMUNICATIVE MEANS IN COMPUTER MUSIC

Sang Won Lee	Computer Science, Virginia Tech, Blacksburg, Virginia, United States
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TOWARDS A TELEMATIC DIMENSION SPACE

Patrick Müller	Institute for Computer Music and Sound Technology, Zurich University of the Arts, Zurich, Switzerland
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EOLOS: A WIRELESS MIDI WIND CONTROLLER

Juan Mariano Ramos

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