ST. PÖLTEN UNIVERSITY
OF APPLIED SCIENCES

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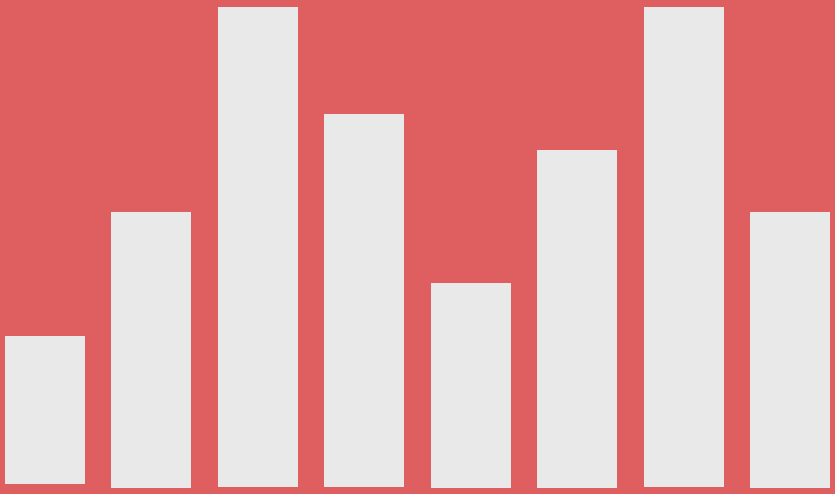

6th–9th of September 2022
Campus St. Pölten, Austria

audiomostly.com/2022

audio mostly
a conference on interaction with sound

What you hear is what you see?

Perspectives on modalities in sound and music interaction

SIGCHI

acm In-Cooperation

ICPS Published by ACM

After the AudioMostly took place online as a virtual conference for obvious reasons in the last two years, it makes us here at the St. Pölten University of Applied Sciences particularly happy that we have now been given the opportunity to (almost) return to „normal“ mode. People will communicate face to face and „real“ sounds will set large volumes of air in motion so that we can experience them all together. Nevertheless, we will also accommodate online presentations to a certain extent. Those who, for whatever reason, are unable to attend the event in person will also have the opportunity to present and share their research results.

Over the four days of the conference, 95 contributions in the form of keynotes, presentations, installations, demos, workshops, and performances provide an opportunity for shared experiences. Numerous coffee breaks, lunches, snacks, receptions, and the conference dinner mean plenty of occasions for follow-up discussions, exchange, and networking. With the opening concert, organised in cooperation with the St. Pölten Music School, we will open the university space to the public, thereby creating awareness for the fascination and importance of Sound&Music Interaction and Spatial Audio.

We would like to thank some persons who made this event possible through their support and trust:

Dipl.-Ing. Gernot Kohl, MSc	Chief Executive Officer
FH-Prof. Dipl.-Ing. Hannes Raffaseder	Chief Research and Innovation Officer
FH-Prof. Dipl.-Ing. Dr. Alois Frotschnig	Chairperson of the Academic Board
FH-Prof. Dipl.-Ing. Dr. Franz Fidler	Head of the Department of Media & Digital Technologies
FH-Prof. Dr. Thomas Moser	Head of the Institute of Creative\Media/ Technologies
Mag. Alfred Kellner, PhD	Head of the Department of Culture and Education, City Council St. Pölten, Chairman of the Supervisory Board of the St. Pölten University of Applied Sciences
Lukas Schönsgibl, BA MAS	Head of the St. Pölten Music School
Univ.Prof. Dr.techn. Robert Höldrich	Head of the Institute of Electronic Music and Acoustics at Kunstuni Graz

We would like to thank the AudioMostly 2022 chairs as well as all programme committee members for their voluntary work in assuring an independent and impartial review process.

We also thank the State of Lower Austria, the City of St. Pölten, and all our sponsors, which you will find listed on the last page of this booklet, for their generous support as well as all AudioMostly Steering Committee members for their trust in our work and preparation.

Finally, the organisation of this event would not have been possible without our many colleagues at the Department of Media & Digital Technologies, the services Marketing and Communications and International Relations as well as our Facility Management.

We are looking forward to four exciting and inspiring days,

Michael Iber & Kajetan Enge (Conference Chairs)

All details:
audiomostly.fhstp.ac.at

Concert
Tuesday, September 6th 2022
19:30 | Main Hall B

In cooperation with the St. Pölten Music School

Without the spatio-temporal expansion of sound, music cannot exist. This means that the acoustics of a room contribute significantly to the listening experience of music. The space for which a piece of music is composed thus becomes an instrument itself, a resonating body. Understandably, the relationship between music and architecture is evident throughout the entire history of music. There is the Venetian polychoral style of the Renaissance, which came to full bloom in the architecture of St. Mark‘s Cathedral. The delicate sonatas by Italian composer Domenico Scarlatti, written only a little later, also bear a spatial concept: They were composed for recitals in the royal chambers at the Spanish court. In recent music history, impressive connections between music and space can be found in the sprawling expanses of stadium rock, the cramped basement vaults of jazz concerts, and also in the heated energy of techno clubs. The space shapes the music and the music shapes the space. In this sense, every room has its own music that suits it.

Spacious and flooded with light, the entrance and interior area of the new campus building of the St. Pölten University of Applied Sciences, which was completed last year and extends over 4 floors, is perfect for musical exploration. Its openness and transparency are entirely in keeping with the vision of the university’s Strategy2025 which sees the “European University as an inspiring source of knowledge transfer and skills acquisition for all people who contribute to an inclusive and progressive society.” So, what is the “right” music for such a space? This is the question the concert will explore.

Opening & Introduction: Lukas Schönsgibl

Head of the St. Pölten Music School

Gerriet K. Sharma: critical mass (2015-16/2022)

for icosahedron loudspeaker and architecture

Michael Gordon: Timber (2009)

for percussion ensemble
STUDIO PERCUSSION graz

Susanne Fröhlich & Gerriet K. Sharma: Semaphor (2018)

room composition for Helder tenor recorder and icosahedron loudspeaker

The composer and sound artist **Gerriet K. Sharma** works mainly in the field of computer music and sound projection with loudspeaker instruments as well as hybrid forms of performance between installation sound art and concert. His works are presented at international festivals and on international stages. He regularly passes on his specialist knowledge in the field of spatial sound projection and composition in international workshops and master classes. He is a recipient of the “Deutscher Klangkunstpreis” and held the DAAD’s prestigious Edgard-Varèse Guest Professorship at the Electronic Studio of the TU Berlin in the academic year of 2017/18.

Susanne Fröhlich is a recorder player and dedicates herself to early music, contemporary music, improvisation, and new concert formats. She gives concerts and holds workshops in Europe and abroad on a regular basis. As a former founding member of the recorder quartet QNG – Quartet New Generation, she performs both as a soloist and in various formations, as well as in several art and music theatre productions, including with Saâdane Afif, Ari Benjamin Meyers, andcompany&Co, Constanza Macras/dorkypark, and Opera Lab Berlin. She has participated in numerous world premieres in world-renowned concert halls and festivals, including Ensemble Adapter, Collegium Novum, Figura Ensemble, Ictus Ensemble, Neue Vokalsolisten, and Trickster Orchestra.

Michael Gordon was born in Florida in 1956. The composer and co-founder of the legendary ensemble Bang on a Can is one of the pioneers of post-minimalism and totalism of the 1980s and 90s. His work is influenced by both New York underground rock and by his academic studies in composition.

Founded in 1979 by Günter Meinhart, the ensemble **STUDIO PERCUSSION graz** has brought a considerable number of the most diverse productions to a wide variety of stages in Austria and abroad over the past 35 years. Exciting projects in the contemporary field, cross-border cooperation with musicians, composers, and organisers in the field of jazz and classical music, special children's and youth programmes, and the passion for its own music theatre productions have shaped and characterised the work of the ensemble.

The performing artists are: Günther Meinhardt, Lukas Kleemair, Bernhard Richter, Johannes Ebner, Sebastian Baumgartner and Grilli Pollheimer

Keynote 1

Wednesday, September 7th 2022 | 09:30
Large Assembly Hall

DSP as a Service

Sacha Krstulović, Technology and Innovation Leader at Music Tribe (UK)

The current geopolitical situation is prompting the music equipment industry to find solutions to work around component shortages, to define new services and business models around remote music creation, and generally to keep and grow music making as a top choice activity for the general public.
This talk will outline Music Tribe's strategy to empower everyone to make music, with a particular focus on the company's recently started endeavours to research and develop solutions based on the wider concept of Digital Signal Processing as a Service (DSPaaS). After defining what we mean by DSPaaS and how it segments into categories of services for musicians, we will have a look at the underlying technological challenges in the domains of networking, advanced DSP and Artificial Intelligence, which are being addressed to turn this vision into reality."

Dr. Sacha Krstulović is the Head of AI research at Music Tribe, a major manufacturer of audio equipment and the holding company of iconic brands such as Midas, Behringer, TC electronics, Aston Microphones and more. Prior to that, he was the director of research at Audio Analytic, a Cambridge based AI startup, where he was driving forward a new type of AI technology that allows machines to hear sounds, and he used to be a Senior Research Engineer at Nuance's Advanced Speech Group (Nuance ASG), where he worked on pushing the limits of large-scale speech recognition services such as Voicemail-to-Text and Voice-Based Mobile Assistants (Apple Siri type services). Before that, he was a Research Engineer at Toshiba Research Europe Ltd., developing novel Text-To-Speech synthesis approaches able to learn expressive speech acoustics from data. Sacha is the author and co-author of three book chapters, several international patents and several articles in international journals and conferences, mostly revolving around machine learning applied to speech and audio processing. At Music Tribe, Sacha and his research team are focusing their research interests on using AI, machine learning and advanced DSP to lower the barriers to making music: AI empowers, musicians create.

Keynote 2

Wednesday, September 7th 2022 | 17:00
Large Assembly Hall & Online

Delayscapes

Chris Chafe, Director of Stanford University's Center for Computer Research in Music and Acoustics (USA)

Musical interactions take place with sound propagation delay and with other qualities of delay which can be attributed to human factors. The speed of sound determines the time it takes for sound to travel from source to receiver. Timing dynamics in musical production are less well understood. Feedback loops are the topic of this talk, namely when a sound or a musical „message" going out makes a round trip that recirculates between two endpoints. Common examples are acoustical environments whose echoes are the result of passive loops between reflecting walls and active loops which can arise within these rooms when two musicians are playing together. Internet „rooms" provide places for remote musical interaction which have analogous qualities. Delayscapes in the acoustical worlds of air and the internet are compared in terms of physical round trips of sounds and differences in interactions.

Chris Chafe is a composer, improvisor, and cellist, developing much of his music alongside computer-based research. He is Director of Stanford University's Center for Computer Research in Music and Acoustics (CCRMA). In 2019, he was International Visiting Research Scholar at the Peter Wall Institute for Advanced Studies The University of British Columbia, Visiting Professor at the Politecnico di Torino, and Edgard-Varèse Guest Professor at the Technical University of Berlin. At IRCAM (Paris) and The Banff Centre (Alberta), he has pursued methods for digital synthesis, music performance and real-time internet collaboration. CCRMA's JackTrip project involves live concertizing with musicians the world over.

Keynote 3

Thursday, September 8th 2022 | 09:00
Large Assembly Hall

Audio Mostly!? – What we could actually learn from the digital evolution of music

Hannes Raffaseder, Chief Research and Innovation Officer at St. Pölten University of Applied Sciences (Austria)

Rapid progress of digital (audio) technologies have not only completely changed music production and industry, but also compensated some basic principles of sound, influenced sonic perception and changed human listening skills. For instance, the transience of sonic energy, the impossibility of identical repetition, the irreversible principle of cause and effect and the need for dynamic processes have lost importance or even validity: “Music is no longer about time, place, occasion” (Bill Drummond, 2010). Though we still can’t touch the sound itself, it has somehow become a durable medium with almost unlimited access at any time and any place and “recorded music somehow reduced everything to one genre“ (Bill Drummond 2010). There is no doubt that we have to re-think the framework of sonic experience and (digital) perception leading to changing roles and new potentials of sound in the digital age. The music industry was one of the first sectors to be affected by the digital transformation. An analysis of the digital evolution of could therefore also provide important learned lessons and relevant insights into the ongoing change processes and diverse challenges of our societies in the digital age.

Hannes Raffaseder is internationally active as an award-winning composer and sound artist. His music has been performed in renowned concert halls and media art festivals. He has more than 20 years of teaching experience in media technology and was responsible for several research projects dealing primarily with sonic perception and the effects of sound in (digital) media. His textbook Audiodesign is considered as one standard works in the German-speaking area. Hannes was the academic director of a master‘s degree in digital media technology and founding director of the Institute for Creative\Media/Technology. Since 2019, Hannes has been a member of the executive board of the St. Pölten University of Applied Sciences as Chief Research & Innovation Officer. Also, since 2020, he has acted as lead coordinator of E^{3}UDRES^{2}, the Engaged and Entrepreneurial European University as Driver for European Smart and Sustainable Regions.

Keynote 4

Friday, September 9th 2022 | 09:00
Large Assembly Hall

Multisensory Experiences for Health and Culture

Stefania Serafin, Professor at the Department of Architecture, Design and Media Technology at Aalborg University (Denmark)

In this talk I will present different research projects we are currently involved in at the Multisensory Experience lab at Aalborg University in Copenhagen. Specifically, I will focus on the collaboration with The Center for Hearing and Balance at Rigshospitalet in Denmark to use technologies to help hearing impaired individuals train their listening skills, and the collaboration with the Danish Music Museum part of the National Museum to metaphorically take the musical instruments outside the glass cabinet and make them alive.

Stefania Serafin is professor of Sonic Interaction Design at Aalborg University in Copenhagen and the leader of the Multi-Sensory Experience Lab together with Rolf Nordahl. She is the President of the Sound and Music Computing association, Project Leader of the Nordic Sound and Music Computing network and lead of the Sound and Music Computing Master at Aalborg University. Stefania received her PhD entitled “The sound of friction: computer models, playability and musical applications” from Stanford University in 2004, supervised by Professor Julius Smith III. Her research on sonic interaction design, sound for virtual and augmented reality with applications in health and culture can be found here: tinyurl.com/35wjk3jn

Audio Mostly 2022 Committee

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Audio Mostly Program Committee

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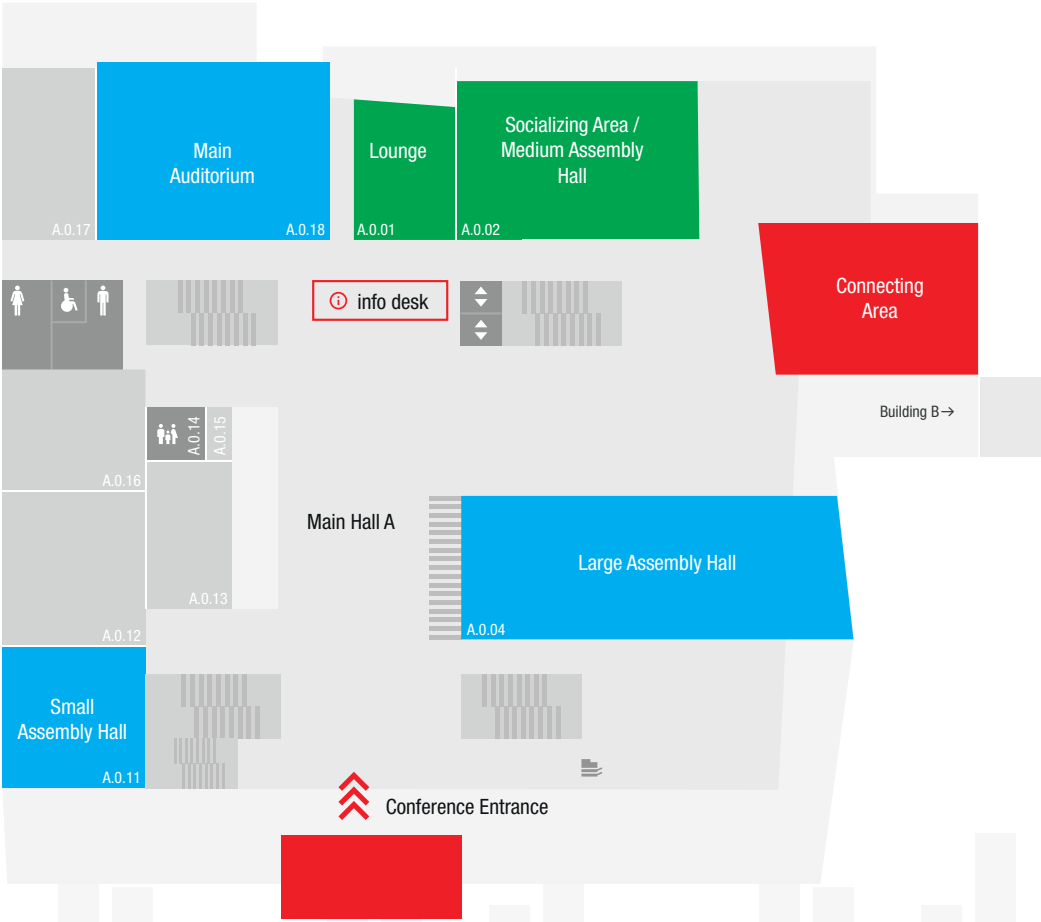
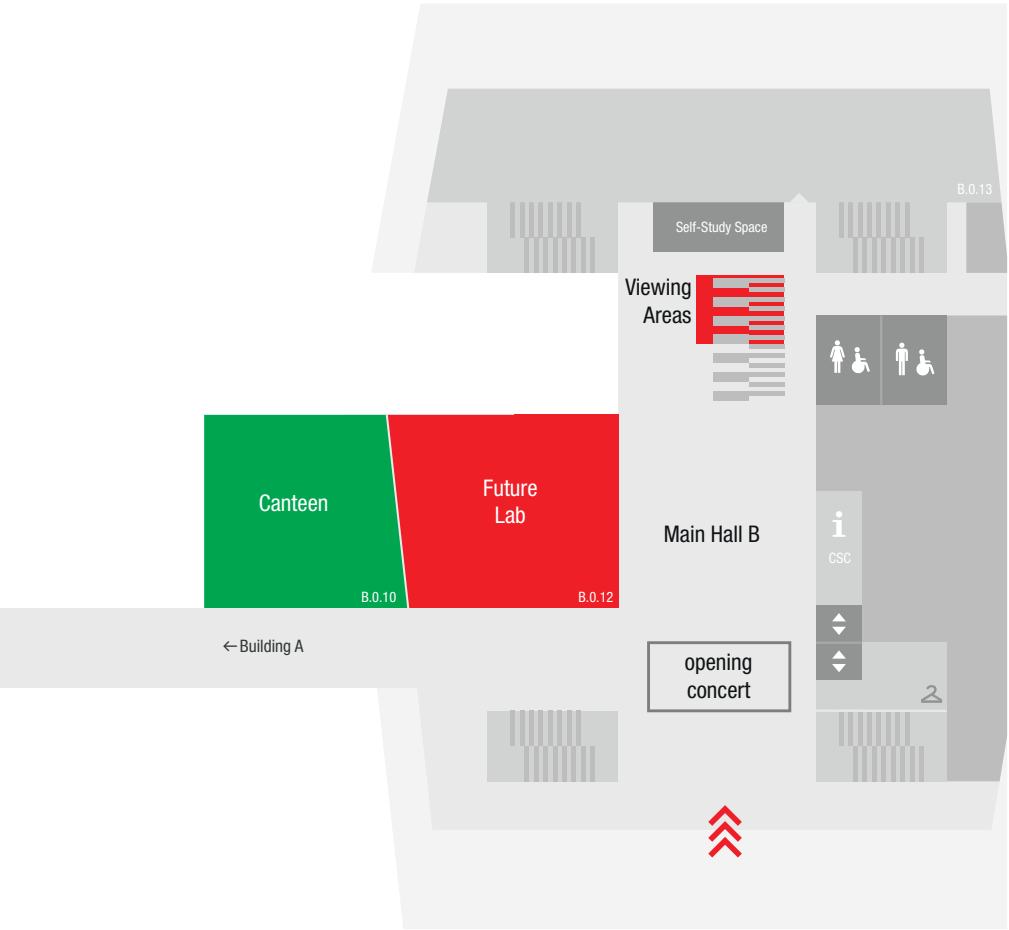
https://audiomostly.com/2022/info/committee/

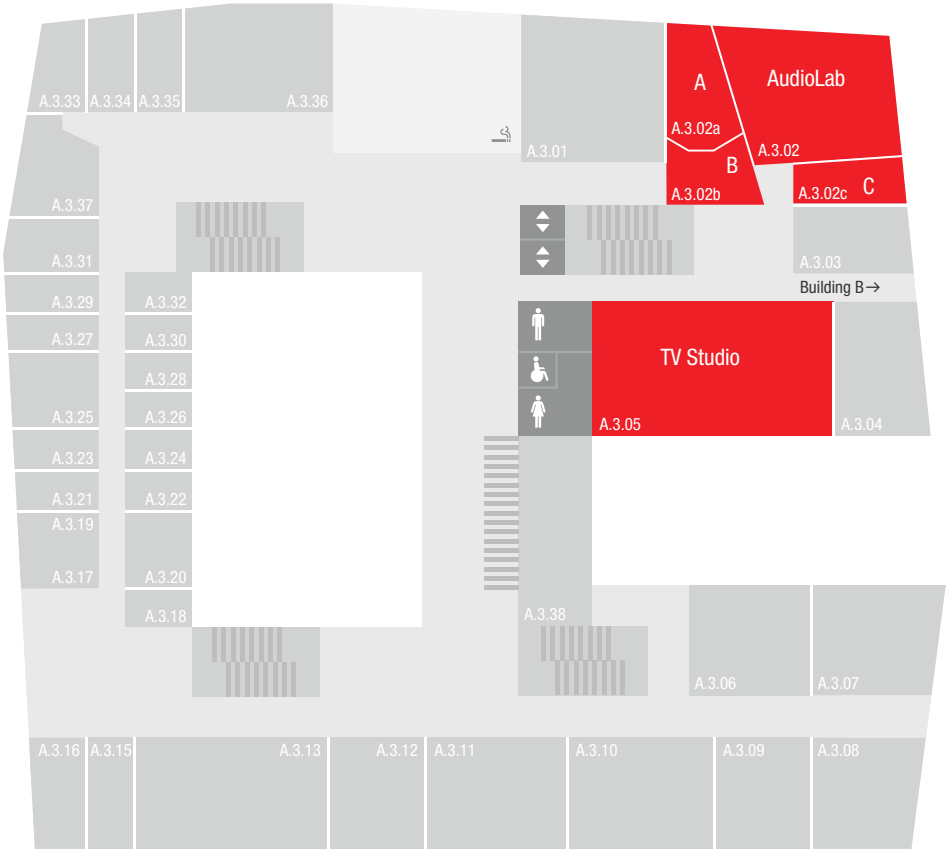
Building A | Ground Floor



Building B | Ground Floor



Building A | 3rd Floor



Permanent Installations

- Poster & Industry Exibition (Future Lab)
- Foto Exibition (opposite Future Lab)
- Nicholas Ivansits - Jim Curious (Studio A)
- Andreas Dorner - The Link (Studio C)
- Workshop Creative Media Summer School 2022 - AI Ruins (Of) The Future (Viewing Area)
- Eleni-Ira Panourgia and Martin Parker - Schíma – morphḗ – íchos (shape, form, sound) (TV Studio)

Programme Tuesday

September 6th 2022

08:00 – Registration (Main Hall A)

08:50 – Opening: Michael Iber & Kajetan Enge (Conference Chairs) (Main Auditorium)

Session 1: All Around Audio Symposium (Main Auditorium)

Session Chair: Katharina Pollack (Austrian Academy of Sciences)

09:00 - Werner Bleisteiner - Reality check: On practical (im)possibilities for interactive broadcasting content

09:15 - Alexander Weller - Variable Length Podcast Player: Interactive audio playback using object based audio in the Web Audio API

09:30 - Maria Kalliponpää - Pushed Towards the Fringes of Sound: The Systematic Omission of Female and LGBTQ+ Artists in Music History

09:45 - Anna Maćkowiak - The role of the tone of voice in building relationships with the recipients of media content (on the example of journalistic and advertising materials)

10:00 - Hans-Peter Gasselseder - What You Hear is Where, Why, and Who You Are: A Cognitive Model of Immersive Experience

10:15 - Coffee Break (Socializing Area Medium Assembly Hall)

Session 2a: All Around Audio Symposium (Main Auditorium)

Session Chair: Annika Neidhardt (TU Ilmenau)

10:45 - Marian Weger - The information capacity of auditory augmentations

11:00 - Piotr Majdak, Michael Mihocic, Markus Noisternig, Fabian Brinkmann, Franz Zotter and Julien De Muynke - Storing head-related transfer functions in the spatially oriented format for acoustics

11:15 - Katharina Pollack and Piotr Majdak - The future of personalised head-related transfer functions

11:30 - Clara Hollomey, Nicki Holighaus and Peter Balasz - The Large Time Frequency Analysis Toolbox

Session 2b: All Around Audio Symposium (Small Assembly Hall)

Session Chair: Cornelius Pöppel (Ansbach UAS)

10:45 - Lorenz Schwarz - Musical Application of Linear Feedback Shift Registers for Multichannel Loudspeaker Systems

11:00 - Enrique Mendoza Mejia - Electroacoustic Composition for Hybrid Audio Diffusion Systems (HADS)

11:15 - Mattia Mazzocchio - Gathering Infinite Madness

11:30 - Martin Rumori and Ludwig Zeller - Sonic Imagination

11:45 - Coffee Break (Socializing Area Medium Assembly Hall)

Session 3: AllAroundAudio goes Industry (Main Auditorium)

12:00 - Martin Rumori - Sonible smart:eq3 – Assistive mixing with inter-plug-in communication across multiple tracks

12:20 - Christoph Frank - Austrian Audio: Creating Ambisonic- and Stereo-Recordings with two Dual-Membrane Microphones

12:40 – Christian Sander - DearReality: Mixing Spatial Audio in XR

13:00 - Lunch Break (Canteen)

14:00 - Session 4a: Tailored Media: Presentation & Workshop (Main Auditorium)

Workshop Hosts: Georg Thallinger, Christoph Bauer, Peter Judmaier, Werner Bailer

Presentation of the AI „Taylor“ for automatic tagging of audiovisual media to support archival, editorial and journalistic work. Afterwards, Taylor can be tried out in a workshop. Project partners: Joanneum Research Graz (lead), St. Poelten University of Applied Sciences, Austrian Broadcasting Corporation (ORF), Technisches Museum Wien with Österreichische Mediathek, and RedLink GmbH

14:00 - Session 4b: Procedural Audio for Virtual Environments workshop (Audio Lab)

Workshop Hosts: Balandino Di Donato & Rod Selfridge (Edinburgh Napier University)

We invite the Audio Mostly community to the Procedural Audio for Virtual Environments workshop. In this workshop, you will learn about Procedural Audio for Virtual Environments and its application. You will be first introduced to concepts, theories and current work in this field, and later you will learn how to implement a procedural audio model in an interactive virtual environment using the Pure Data and Unity software. Participants can either install Unity 2021.3.5f1 and the latest version of Pd vanilla on their machines or use one of the local machines to participate in the workshop

14:00 - Session 4c: Student & Industry Exhibition and Demos (Future Lab/ Connection Corridor/ Main Hall A / Studio A / Studio B / Studio C)

Manuel Schumach - Das Tischklavier | Thomas Klein - Interactive Sound | Thomas Klein – Humankind | Christoph Fuchs – Radione | Christoph Fuchs - Mainstager DSP | Nicholas Ivansits - Jim Curious | Andreas Dorner - The Link

16:00 – AES Austrian General Meeting (Seminar Room A.1.07 - AES members only)

16:00 – Session 4d: Voice Emission Workshop (Small Assembly Hall A.0.13 – max. 10 participants)

Anna Śróda - The classes are intended for people who use voice as a tool in their professional work. During the workshop, I will discuss the correct body posture, present breathing exercises and show how to strengthen the timbre of the voice without unnecessarily burdening the throat.

18:00 - Snack Break (Socializing Area Medium Assembly Hall)

19:30 - Audio Mostly 2022 Opening Concert (Main Hall B), details on page 4 to 7

21:00 – Reception (Socializing Area Medium Assembly Hall)

Abstracts All Around Audio Symposium

Programme Wednesday

September 7th 2022

08:00 – Registration (Socializing Area Medium Assembly Hall)

09:00 - Opening (Large Assembly Hall)

- Alois Frotschnig, Kollegiumsleiter, offizielle Begrüßung von Seite der FH St. Pölten
- Gemeinderat Wallner, offizielle Begrüßung von Seite Stadt St. Pölten
- Franz Fidler, DL, offizielle Begrüßung DMDT/ICMT

09:30 - Keynote: Sacha Krstulović - DSP as a Service, details on page 8

10:30 - Coffee Break (Socializing Area Medium Assemly Hall)

Session 5: Audio Augmentation (Large Assembly Hall)

Session Chair: Luca Turchet (University of Trento)

11:00 - Katharina Groß-Vogt, Iason Svoronos Kanavas and Marian Weger - The Augmented Floor - Assessing Auditory Augmentation

11:20 - Eric Larrieux and Stella Speziali - Augmented Objects as Portals into Virtual Worlds: Using Audio to Create Immersive Experiences in Extended Realities

11:40 - Riccardo Bona, Davide Fantini, Giorgio Presti, Marco Tiraboschi, Juan Isaac Engel Alonso-Martinez and Federico Avanzini - Automatic Parameters Tuning of Late Reverberation Algorithms for Audio Augmented Reality

12:00 - Marian Weger, Iason Svoronos-Kanavas and Robert Höldrich - Schrödinger‘s box: an artifact to study the limits of plausibility in auditory augmentations

12:30 - Lunch (Socializing Area Medium Assembly Hall)

Session 6: International Workshop on the Internet of Sounds (Large Assembly Hall)

Session Chair: Balandino Di Donato (Edinburgh Napier University)

14:00 - Thomas Borgogno and Luca Turchet - ImproScales: a self-tutoring web system for using scales in improvisations.

14:20 - Matteo Sacchetto, Yuen Huang, Andrea Bianco and Cristina Rottondi - Using Autoregressive Models for Real-Time Packet Loss Concealment in Networked Music Performance Applications

14:40 - Davide Cocchiara and Luca Turchet - Democratizing access to collaborative music making over the network using air instruments

15:00 - Luca Turchet, Nicola Garau and Nicola Conci - Networked Musical XR: where's the limit? A preliminary investigation on the joint use of point clouds and low-latency audio communication

15:30 - Coffee Break (Socializing Area Medium Assembly Hall)

Session 7: International Workshop on the Internet of Sounds (Large Assembly Hall)

Session Chair: Balandino Di Donato (Edinburgh Napier University)

16:00 - José Cadavid, Martin Bo Møller, Søren Bech, Toon van Waterschoot and Jan Østergaard - Performance of Low Frequency Sound Zones Based on Truncated Room Impulse Responses

16:20 - Leonardo Gabrielli and Luca Turchet - Towards a Sustainable Internet of Sounds

16:40 – Ove Holmqvist - IWIS Industrial Online Demo: HolonicSystem

17:00 - Keynote: Chris Chafe – Delayscapes (online form California), details on page 9

19:30 - Pre-finals of Europe's Sixth Student 3D Audio Production Competition (Large Assembly Hall)

21:00 Reception (Socializing Area Medium Assembly Hall)

Programme Thursday

September 8th 2022

09:00 - Keynote: Hannes Raffaseder - Audio Mostly!? – What we could actually learn from the digital evolution of music, details on page 10

Session 8: Sound & Music Creation (Large Assembly Hall)

Session Chair: Niklas Rönnberg (Linköping University)

10:00 - Stuart Cunningham and Iain McGregor - Manipulating Foley Footsteps and Character Realism to Influence Audience Perceptions of a 3D Animated Walk Cycle

10:20 - Stefano Delle Monache, Doudou Jia, Daan Kamphuis and Elif Özcan - Exploring profiling and personalisation in sleep music design

10:40 - Coffee Break (Socializing Area Medium Assembly Hall)

11:00 - Session 9: Posters and Demos (Future Lab/ Connecting Corridor/ Main Hall A/Viewing Area)

Session Chair: Kajetan Enge (St. Pölten UAS)

Poster Presentations (Future Lab, Viewing Area)

Matthias Frank and Djordje Perinovic - Matching auditory and visual room size, distance, and source orientation in virtual reality

Lucas Temor, Zainab Husain and Peter Coppin - A cross-modal UX design pedagogy for industrial design

Mari Lesteberg and Alexander Refsum Jensenius - Micro and Macro

Florian Goeschke - The iOSCahedron: developing a hybrid Spatialization Instrument

Toros Senan, Alessandro Corbetta and Bart Hengeveld - Towards Sound-based Crowd Management: Investigating Sonification for Pedestrian Steering

Tyler McIntosh, Jonathan Weinel and Stuart Cunningham - Lundheim: Exploring Affective Audio Techniques in an Action-Adventure Video Game

Holy Lovenia, Dessi Puji Lestari and Rita Frieske - What Did I Just Hear? Detecting Pornographic Sounds in Adult Videos Using Neural Networks

Stine S. Johansen, Rune Møberg Jacobsen, Mikael B. Skov and Jesper Kjeldskov - Contextual and Informational Aspects of Sound Zone Visualisations

Andreas Bergsland - Dance phrase onsets and endings in an interactive dance study

Maria von Hösslin and Cornelius Poepel - An Investigation into the State of Mind of Recipients when Listening to a Nature Soundscape in Virtual Reality

Ludwig Zeller and Hannes Barfuss - OpenSoundLab - A virtual sound laboratory for the arts (Viewing Area)

Cornelius Poepel, Katja Finger, Nils Peters and Bernd Edler - Exploring a Long-term Dataset of Nature Reserve Ambisonics Recordings

Dongho Kwak, Michael J. Krzyzaniak, Anne Danielsen and Alexander Refsum Jensenius - A mini acoustic chamber for small-scale sound experiments

Demos & Installations

Marian Weger, Iason Svoronos-Kanavas, and Robert Höldrich - Schrödingers Box (Connecting Corridor)

Stefan Troschka - Recursive Mirrors (Main Hall A)

Eleni-Ira Panourgia and Martin Parker - Schíma – morphé – íchos (shape, form, sound) (TV Studio)

Uyen Nguyen and Matthew Riley - YomeciBand x Audio Mostly 2022, (Outdoor, at Conference Entry Area)

13:30 – Lunch (Socializing Area Medium Assembly Hall)

Session 10: Online Presentations (Large Assembly Hall)

Session Chair: Johanna Grüblbauer (St. Pölten UAS)

14:30 - Michael Krzyzaniak - How to build pipe organ robots

14:45 - Woohun Joo - Graphic-to-Sound Sonification for Visual and Auditory Communication Design

15:00 - Tim Ziemer and Holger Schultheis - Both Rudimentary Visualization and Prototypical Sonification can Serve as a Benchmark to Evaluate New Sonification Designs

15:15 - César de Almeida Braga and Cesar Adriano Traldi - Harmonic Anamorphism in an Interactive Improvisation: A live looping technique using DAW Reaper to combine timelines and phase-shifting in popular piano music

15:30 - Federico Martusciello - The reality of the reproduction. Aesthetics of a "conscious" approach to sound design in the soundscape composition: a case study

15:45 - Lucas Samaruga and Pablo Riera - A port of the SuperCollider's class library to Python

16:00 - Kat Agres, Ting Yuan Tay and Marcus Pearce - Comparing Musicians and Non-musicians' Expectations in Music and Vision

16:15 - Coffee Break (Socializing Area Medium Assembly Hall)

17:00 - Session 11: Sound and Music Interaction (Large Assembly Hall)

Session Chair: Maria Kallionpää (Hong Kong Baptiste University)

Bagio Francia - Water and Fire - live performance

Tsz To Lo - From Jekyll to Hyde - surround, fixed media

Manuela Meier - Iterate no trace - performed by Anna Koch - live performance

Domenico De Simone – Bios - surround, fixed media

Martin Ritter – Baisiez - ambisonics, fixed media

Fernando Egido – Horror vacui - performed by Claire Elizabeth Craig & Reinhild Buchmayer - live performance

Charles Nichols - Skull Bridge - ambisonics, fixed media

Music
and Installations

19:30 - Conference Dinner (Rendl Keller)

Rendl-Keller-Gasse 6 (Mamauer Kellerweg), 3100 St. Pölten

Rendlkeller

Programme Friday

September 9th 2022

09:00 - Keynote: Stefania Serafin - Multisensory Experiences for Health and Culture, details on page 11

Session 12: Sound and Music Perception (Large Assembly Hall)

Session Chair: Katharina Groß-Vogt (Kunstuni Graz)

10:00 - Mark Grimshaw-Aagaard and Brian Bemman - An Exploratory Study on Ultrasound Presence in Urban Spaces

10:20 - Kai Tuuri, Oskari Koskela and Jukka Vahlo - In Pursuit of Measuring Pre-reflective Music Listening Experiences

10:40 - Jonathan Pigrem, Andrew McPherson, Nick Bryan-Kinns and Robert Jack - Sounds -> Object -> Gesture: Physical Affordances of Virtual Materials

11:00 - Coffee Break (Socializing Area Medium Assembly Hall)

Session 13: Interaction and Education (Large Assembly Hall)

Session Chair: Victor-Adriel de-Jesus-Oliveira (St. Pölten UAS)

11:30 - Celia Moosbrugger, Katharina Groß-Vogt and Marian Weger - Real-time Button Display and Chord Verification – an Interactive Learning App for the Diatonic Accordion

11:50 - Oliver Hödl, Albert Rafetseder, Patricia Hu and Fares Kayali - STEAM for non-novice STEM students with Digital Musical Instruments

12:10 - Toros Senan, Bart Hengeveld and Berry Eggen - Sounding Obstacles for Social Distance Sonification

12:30 - Mariana Seiça, Licinio Roque, Pedro Martins and F. Amílcar Cardoso - An Illustrative Design Case of Systemic Sonification

13:00 – Lunch (Socializing Area Medium Assembly Hall)

14:30 - Closing and Awards (Large Assembly Hall)

Audio Mostly would like to thank for the support

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