Preface

Welcome to ISMIR 2022, the 23rd International Society for Music Information Retrieval Conference. ISMIR is the world's leading research forum on processing, searching, organizing, and accessing music-related data. Our community reflects a diversity of scientific disciplines, seniority levels, professional affiliations, and cultural backgrounds. This year's ISMIR conference is being hosted in Bengaluru, India, making it the first ever ISMIR conference to take place in India. It comes at a very appropriate time, when we are seeing a steadily growing interest in MIR in both academic institutions and in start-ups in the country. Due to the changing global landscape as a result of the COVID-19 pandemic, the 23rd ISMIR conference became the first hybrid ISMIR conference, with both in-person and virtual attendees and presenters. While this posed unique challenges, we took this as an opportunity to bring back the benefits of a physical conference, while maintaining the expanded reach and improved inclusivity that the past two virtual editions of ISMIR have provided. The organizing team, who themselves came together from across the globe, welcomes you to ISMIR 2022.

I. Scientific Program

The Scientific Program Chairs (SPC) of this year's ISMIR are Masataka Goto (National Institute of Advanced Industrial Science and Technology (AIST), Japan), Rachel Bittner (Spotify, France), Rafael Caro Repetto (Kunstuniversität Graz, Austria), and Xavier Serra (Universitat Pompeu Fabra, Spain). Together with the General Chairs and with the participation of many members of the community, mainly as meta-reviewers and reviewers, the SPC coordinated the call for papers, the review process of the conference, and the organization of the scientific sessions.

The core of the ISMIR 2022 Scientific Program is the 113 papers that will be presented during the conference. A total of 305 abstracts were registered of which 264 were submitted as full papers eligible for review. In keeping with the practices of the previous years, a two-tier double-blind review process was conducted involving a total of 241 reviewers and 64 meta-reviewers. Meta-reviewers were instructed to complete a full review of each of their assigned papers, in addition to the final meta-review summarizing the individual reviews. Each paper was assigned to a single meta-reviewer and at least 3 reviewers, with every paper receiving at least 4 reviews in total. A reviewer training session given by Meinhard Muller and Ashley Burgoyne was organized before the review process started. Each meta-reviewer was responsible for between 2 and 5 papers, and each reviewer was responsible for no more than 5 papers, with the average reviewer being responsible for 3.4 papers. The initial reviewing phase was followed by a discussion period, in which reviewers and meta-reviewers could discuss and revise their assessments of each paper. Meta-reviewers were then instructed to summarize the discussion and reviews in the final report, and provide a final recommendation. The SPC rendered final decisions for each paper. The SPC would like to express their thanks to the ISMIR community of reviewers for their wholehearted support to this critical aspect of a successful ISMIR technical program.

Table 1 summarizes the submitted papers by subject area together with the corresponding accepted proportion. Figure 1 illustrates the number of papers accepted with at least one contributing author from each region. Geographic affiliations were inferred from self-reported author affiliations and email addresses. Finally, Table 2 summarizes the publication statistics over the 23-year-history of the conference.

Table 1: Papers submitted and accepted by subject area

Subject Area	Submitted	Accepted	Accept %
Applications	22	5	23
Domain knowledge	50	22	44

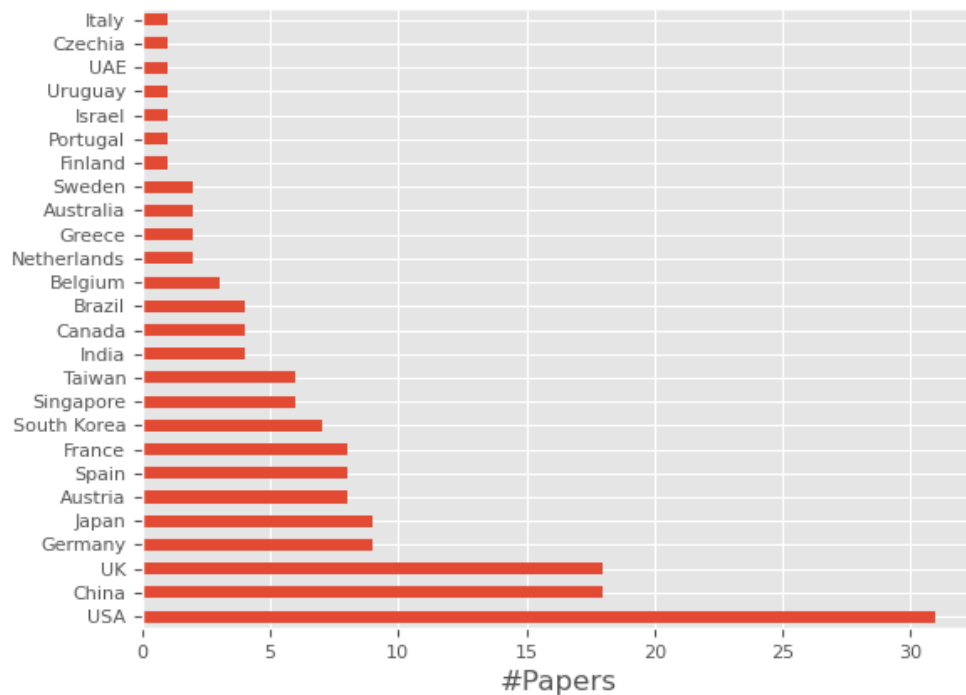|			
Evaluation, datasets and reproducibility	26	11	42
Human-centered MIR	16	3	19
MIR fundamentals and methodology	18	10	56
MIR tasks	94	45	48
Musical features and properties	35	15	43
Philosophical and ethical discussions	3	2	67
Total	**264**	**113**	**42.8**

Figure 1: Number of papers accepted with at least one contributing author affiliated to an institution from each country

Table 2: Summary of publication statistics over the 23-year-history of the ISMIR conference

Year	Location	Oral	Poster	Total	Authors	Unique Authors	Authors / Paper	Unique Authors / Paper
2000	Plymouth	19	16	35	68	63	1.9	1.8
2001	Indiana	25	16	41	100	86	2.4	2.1
2002	Paris	35	22	57	129	117	2.3	2.1
2003	Baltimore	26	24	50	132	111	2.6	2.2
2004	Barcelona	61	44	105	252	214	2.4	2.0

2005	London	57	57	114	316	233	2.8	2.0
2006	Victoria	59	36	95	246	198	2.6	2.1
2007	Vienna	62	65	127	361	267	2.8	2.1
2008	Philadelphia	24	105	105	296	253	2.8	2.4
2009	Kobe	38	85	123	375	292	3.0	2.4
2010	Utrecht	24	86	110	314	263	2.0	2.4
2011	Miami	36	97	133	395	322	3.0	2.4
2012	Porto	36	65	101	324	264	3.2	2.6
2013	Curitiba	31	67	98	395	236	3.0	2.4
2014	Taipei	33	73	106	343	271	3.2	2.6
2015	Málaga	24	90	114	370	296	3.2	2.6
2016	New York	25	88	113	341	270	3.0	2.4
2017	Suzhou	24	73	97	324	248	3.3	2.6
2018	Paris			104	337	265	3.2	2.5
2019	Delft			114	390	315	3.4	2.8
2020	Montréal / Virtual			115	426	343	3.7	3.0
2021	Virtual			104	334	269	3.2	2.6
2022	Bengaluru (Hybrid)			113	423	355	3.8	3.0

Cultural and Social Diversity in MIR (Special Call)

In order to promote the study of music traditions that are still under-represented in MIR, there was a Special Call for Papers on "Cultural and Social Diversity in MIR," continuing the spirit of ISMIR 2021's Special Call for Papers on "Cultural Diversity in MIR." These traditions might not only present music characteristics that would require novel approaches even for standard MIR tasks, but can represent under-studied musical functions and communities. In this regard, this Special Call also encouraged the study of new groups of music makers and users, as well as the development of tools that benefit beyond mainstream music communities. Equally, it encouraged studies from a cross-cultural perspective that cater to this musical and cultural diversity. During the submission process, authors had to indicate that their paper was submitted to this Special Call.

The submissions to the Special Call underwent the same review process as the papers in the main track, with the same number of reviews and a similar number of bids per submission, and with meta-reviewers who were carefully chosen to oversee the review process. In all, 41 papers were submitted to this call, of which 14 were accepted and

verified by the SPC to match the topics of the call. Table 3 shows the distribution of submitted papers across subject areas together with the proportion of accepted papers in each for this special call.

Table 3: Special Call for Papers on "Cultural Diversity in MIR": Papers submitted and accepted by subject area

Subject Area	Submitted	Accepted	Accept %
Applications	5	0	0%
Domain knowledge	14	4	29.6%
Evaluation, datasets, and reproducibility	4	2	50%
Human-centered MIR	2	1	50%
MIR fundamentals and methodology	1	0	0%
MIR tasks	12	4	33.3%
Musical features and properties	2	2	100%
Philosophical and ethical discussions	1	1	100%
Total	**41**	**14**	**34.1%**

Figure 2 depicts the number of Special Call papers accepted with at least one contributing author from each of the specified regions of the world. The geographic affiliations were inferred from self-reported author affiliations. We note an increase of regional diversity in the papers submitted to this year's Special Call, with 7 papers co-authored by researchers from institutions located in 2 or 3 different countries.
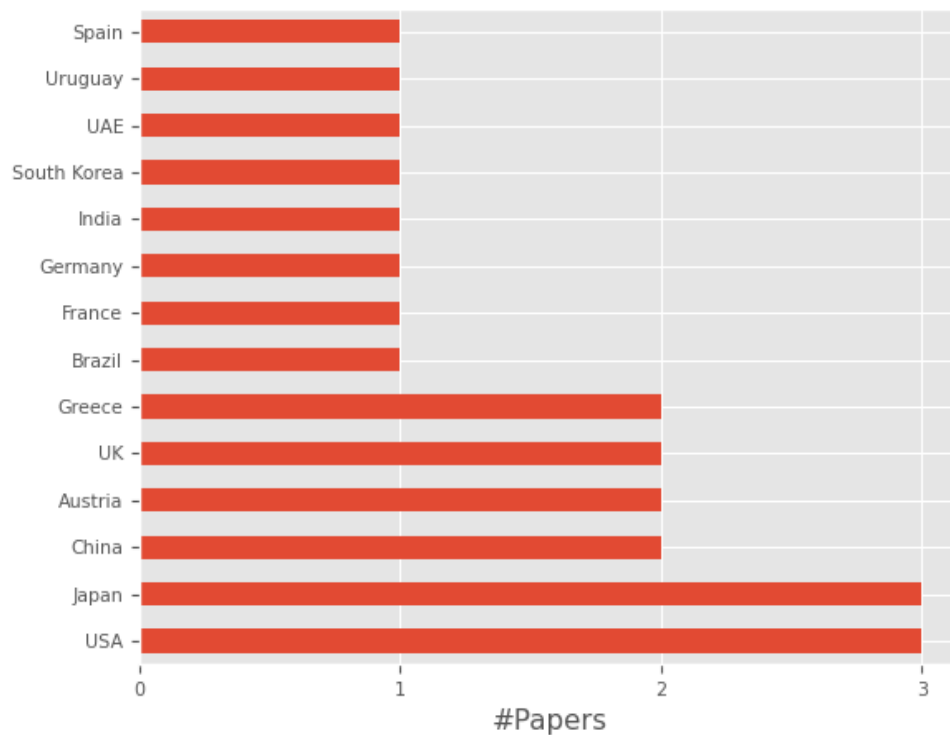

Figure 2: Number of papers in the special call accepted with at least one contributing author affiliated to an institution from each country.

Best Paper Awards

Best paper candidates were selected from the 113 accepted papers. The SPC first short-listed 39 papers based on reviewers' and meta-reviewers' nominations as well as the paper review scores. Of these, the SPC nominated 7 paper candidates under four categories: the Best Paper Award (5 candidates), the Best Student Paper Award (5 candidates), the Best Special Call Paper Award (2 candidates), and the Brave New Idea Award (3 candidates), based on their own judgement of the paper attributes as well as the detailed reviewer comments. This year, the nominations for the Best Paper Award and the Best Student Paper Award are the same. Moreover, we added a criterion,

"Pioneering proposals: This paper proposes a novel topic, task or application. Since this is intended to encourage brave new ideas and challenges, papers rated *Strongly Agree* and *Agree* can be highlighted, but please do not penalize papers rated *Disagree* or *Strongly Disagree*."

to the review form, and thus the Brave New Idea Award was introduced this year to encourage papers with high marks for this criterion. The nominations below are listed in the order of Paper ID for each category. The award winners are underlined.

Best Paper Award Nominations

Yixiao Zhang, Junyan Jiang, Gus Xia, and Simon Dixon, Interpreting Song Lyrics with an Audio-Informed Pre-trained Language Model

Oleg Lesota, Emilia Parada-Cabaleiro, Stefan Brandl, Elisabeth Lex, Navid Rekabsaz, and Markus Schedl, Traces of Globalization in Online Music Consumption Patterns and Results of Recommendation Algorithms

Simeon Rau, Frank Heyen, Stefan Wagner, and Michael Sedlmair, Visualization for AI-Assisted Composing

Mathilde Abrassart and Guillaume Doras, And What If Two Musical Versions Don't Share Melody, Harmony, Rhythm, or Lyrics?

<u>Lele Liu, Qiuqiang Kong, Veronica Morfi, and Emmanouil Benetos, Performance MIDI-to-Score Conversion by Neural Beat Tracking</u>

Best Student Paper Award Nominations

Yixiao Zhang, Junyan Jiang, Gus Xia, and Simon Dixon, Interpreting Song Lyrics with an Audio-Informed Pre-trained Language Model

<u>Oleg Lesota, Emilia Parada-Cabaleiro, Stefan Brandl, Elisabeth Lex, Navid Rekabsaz, and Markus Schedl, Traces of Globalization in Online Music Consumption Patterns and Results of Recommendation Algorithms</u>

Simeon Rau, Frank Heyen, Stefan Wagner, and Michael Sedlmair, Visualization for AI-Assisted Composing

Mathilde Abrassart and Guillaume Doras, And What If Two Musical Versions Don't Share Melody, Harmony, Rhythm, or Lyrics?

Lele Liu, Qiuqiang Kong, Veronica Morfi, and Emmanouil Benetos, Performance MIDI-to-Score Conversion by Neural Beat Tracking

Best Special Call Paper Award Nominations

<u>Martin Clayton, Preeti Rao, Nithya Shikarpur, Sujoy Roychowdhury, and Jin Li, Raga Classification from Vocal Performances Using Multimodal Analysis</u>

Oleg Lesota, Emilia Parada-Cabaleiro, Stefan Brandl, Elisabeth Lex, Navid Rekabsaz, and Markus Schedl, Traces of Globalization in Online Music Consumption Patterns and Results of Recommendation Algorithms

Brave New Idea Award Nominations

Yixiao Zhang, Junyan Jiang, Gus Xia, and Simon Dixon, Interpreting Song Lyrics with an Audio-Informed Pre-trained Language Model

Oleg Lesota, Emilia Parada-Cabaleiro, Stefan Brandl, Elisabeth Lex, Navid Rekabsaz, and Markus Schedl, Traces of Globalization in Online Music Consumption Patterns and Results of Recommendation Algorithms

Jaidev Shriram, Makarand Tapaswi, and Vinoo Alluri, Sonus Texere! Automated Dense Soundtrack Construction for Books Using Movie Adaptations

The final selections were made by specially appointed judges drawn from experienced researchers and were announced during the conference.

Best Reviewer Awards

Based on the scores provided by meta-reviewers on the quality of individual reviews, in relation to the number of papers reviewed by each reviewer, the SPC selected a total of 5 awardees listed below:

Katharina Hoedt   Silvan Peter

Maximilian Schmitt   Reinier de Valk

Thomas Prätzlich

II. Tutorials

T1: An Introduction to Symbolic Music Processing in Python with Partitura
Carlos Cancino-Chacón, Francesco Foscarin, Emmanouil Karystinaios, Silvan David Peter

T2: Computational Methods for Supporting Corpus-Based Research on Indian Art Music
Thomas Nuttall, Genís Plaja-Roglans, Lara Pearson, Brindha Manickavasakan, Ajay Srinivasamurthy, Kaustuv Kanti Ganguli

T3: Designing Controllable Synthesis System for Musical Signals
Hyeong-Seok Choi, Yusong Wu

T4: Few-Shot and Zero-Shot Learning for Musical Audio
Yu Wang, Hugo Flores García, Jeong Choi

T5: Deep learning for Automatic Mixing
Christian J. Steinmetz, Soumya Sai Vanka, Gary Bromham, Marco A. Martínez Ramírez

T6: Trustworthy MIR: Creating MIR applications with values
Christine Bauer, Andrés Ferraro, Emilia Gómez, Lorenzo Porcaro

III. Keynotes

TM Krishna
Karnatik Musician, Author & Activist
Evolution of Performance and Aesthetics in Indian Art Music

Richa Singh
Professor and Head, Dept. of Computer Science and Engineering, Indian Institute of Technology Jodhpur
Adventures of AI: Deepfake and Bias in Audio Processing

IV. Special Sessions

To complement the regular scientific program there were six special sessions, organized as panel discussions, aimed at covering various trending topics of relevance to the ISMIR community. Two of the sessions had a hybrid format and three were fully online.

1. **Enhancing music listening with MIR** (Hybrid)

Moderator: Xavier Serra
Panelists: Anna Gatzioura, Fabien Gouyon, Thomas Lidy, Hugo Rodrigues

In this panel we will discuss the research challenges and opportunities related to the development of new MIR technologies and services to support music listening.

2. **Enhancing music creativity with MIR** (Hybrid)

Moderator: Jan Van Balen
Panelists: Georgi Dzhambazov, Dorien Herremans, Oriol Nieto, Akira Maezawa, Igor Pereira

While audio technology has always had an important role in music production, it is now recognised that MIR tools can provide for workflows that enhance music creativity at every stage of the journey. The panel will discuss the possibilities and challenges of this exciting partnership between music computing and creativity.

3. **Ethics and MIR** (Online)

Moderators: Andre Holzapfel, Fabio Morreale, Bob Sturm

This special session will discuss an action plan towards a code of ethics for the ISMIR community. A code of ethics represents a specific list of values and behaviors that a research community either endorses or objects to. Codes of ethics have been established on the general level of engineering associations (IEEE, ACM), but also more specifically by research communities such as NIME (https://www.nime.org/ethics/).

Whereas ISMIR has seen a series of tutorials on ethics and values, and guidelines have been proposed (https://ismir.net/resources/ethics/), these attempts have not yet manifested into an official code of ethics. Does ISMIR need such a code? What is the function of the code? How can we establish and maintain such a code? What are the main ethical concerns regarding ISMIR research and practice?

4. **PhD in MIR: Challenges and Opportunities** (Online)

Moderator: Meinard Mueller

Music information retrieval (MIR) is an exciting research field related to different disciplines, including signal processing, machine learning, information retrieval, psychology, musicology, and the digital humanities. This diversity opens up many opportunities for challenging, interdisciplinary, and fascinating research projects at the intersection of engineering and humanities. However, younger researchers can also feel overwhelmed by the variety and complexity of MIR research questions. In this session, we will have an informal exchange of ideas and experiences, inviting doctoral candidates and more experienced MIR researchers. Responding to questions from the audience, we hope this interactive session will be helpful for current PhD students and students considering a PhD in MIR.

5. **TISMIR: the open journal of the ISMIR society** (Online)

Moderator: Emilia Gómez

Transactions of the International Society for Music Information Retrieval https://transactions.ismir.net/ was established in 2018 to complement the ISMIR conference proceedings and provide a vehicle for the dissemination of the highest quality and most substantial scientific research in MIR. TISMIR retains the Open Access model of the ISMIR Conference proceedings, encourages reproducibility of the published research papers, and maintains a low publication cost.

Almost 5 years later, this ISMIR 2022 is devoted to discuss and brainstorm on the current status and future perspectives of the journal with a series of TISMIR recent and potential authors, reviewers and editors. We will address the following questions, and others proposed by participants:

What do you appreciate more about TISMIR?

What is the link and complementarity to the ISMIR conference?

Which are the main challenges/limitations that need to be addressed?

How to make TISMIR competitive as a journal in the current publication landscape?

How to engage with more community members in order to make TISMIR a success?

Which are future avenues for conference vs journal outlets in the ISMIR field?

V. Diversity & Inclusion (D&I)

The ISMIR 2022 conference took a broad view of Diversity and Inclusion (D&I). Under the leadership of the conference D&I Chairs, in collaboration with the organizing team at large, ISMIR 2022 offered a variety of initiatives intended to make the conference a positive, welcoming, and supportive environment for a diverse range of presenters and attendees.

The initiatives under ISMIR 2022 D&I included:
1. A new New-to-ISMIR paper mentoring program which was designed for members new to the ISMIR community (early-stage researchers, researchers from areas underrepresented in ISMIR, and/or researchers from other allied fields who wish to submit their work to ISMIR conference). It is envisioned that the program becomes a regular part of the D&I initiatives planned by the society
2. As a part of commitments to foster D&I and to support early-stage researchers, the ISMIR society, WiMIR, local organizers have provided financial support in terms of registration waivers enabled by the generous support of the sponsors. Partial or full waivers have been extended to applicants interested in in-person or virtual participation
3. WiMIR plenary session of ISMIR 2022 invited a panel of four women researchers who are exploring new frontiers and themes in music research, to motivate the audience on their recent research topic, share the challenges and insights and have an interactive session with the audience
4. ISMIR 2022 is made accessible to the local community through open sessions, welcoming the local community to register for free and participate in select sessions

Finally, the ISMIR conference Code of Conduct has been updated to align with this year's hybrid format to provide a harassment-free experience for all participants.

New-to-ISMIR paper mentoring program

The New-to-ISMIR paper mentoring program is designed for members new to ISMIR (early-stage researchers in MIR or researchers from allied fields who wish to consider submitting their work to an ISMIR conference) to share their advanced-stage work-in-progress ISMIR paper drafts with senior members of the ISMIR community (mentors who volunteered for the program) to obtain focused reviews and constructive feedback. The program supplements the generic submission guidelines. The program is being run as a pilot in 2022, closely aligned with the ISMIR 2022 paper submissions deadlines.

We thank the following 24 invited senior members, who were kind enough to sign up as mentors, for their valuable time to review the submitted works with constructive feedback:

Emmanouil Benetos	Cory McKay	David Sears
Jin Ha Lee	Chris Donahue	Ichiro Fujinaga
Cheng-i Wang	Philippe Esling	Juhan Nam
Oriol Nieto	Alexander Lerch	Cynthia Liem
Mitsunori Ogihara	Arthur Flexer	George Fazekas
Carlos Cancino-Chacón	Geoffroy Peeters	Christof Weiss
Justin Salamon	Vipul Arora	Sankalp Gulati
Blair Kaneshiro	Jordan Smith	Xiao Hu

There was an enthusiastic 30 mentee sign-up in the pilot program. 10 out of 15 mentored submissions were submitted to ISMIR 2022. Two of these submissions have been accepted in ISMIR 2022.

Feedback from both mentors and mentees has been collected to establish best practices for future editions of the paper mentoring program.

Women in Music Information Retrieval (WiMIR)

Women in Music Information Retrieval (WiMIR) is a group of people dedicated to promoting the role of, and increasing opportunities for, women in the MIR field. WiMIR's initiatives started as informal gatherings around breakfast or lunch during ISMIR conferences (2011–2014), and moved to formal WiMIR events included in the conference program (2015–today) garnering a high turnout of both women and allies. These events provide occasions for people to network and to discuss several important issues ranging from mentorship and conference support, to improving the representation of women and, more broadly, diversity in the community. In 2018, WiMIR started hosting its own workshop as a satellite event, in which attendees of all genders participated. These workshops aim to offer participants an opportunity for networking, put the spotlight on technical work done by women in the field, and foster collaboration between women and allies by proposing group work led by project guides to try to solve small research problems or to undertake new research projects that could lead to longer-term collaborations. The ISMIR 2022 D&I Chairs gratefully acknowledge the support of this year's WiMIR sponsors, whose contributions support women in the field as well as the broader D&I efforts of this year's conference.

WiMIR Plenary Session

WiMIR plenary session of ISMIR 2022 was a hybrid session, featuring a panel of four women researchers who were invited to motivate the audience about their recent topic of research, while sharing the associated challenges in their journey and valuable insights from their experience. The session also featured an interactive conversation with the audience.

Moderators: Xiao Hu (online), Ranjani H G (in-person)
Panelists:
Xiao Hu (The University of Hong Kong), "Music for learning and well-being"

Emilia Parada-Cabaleiro (Johannes Kepler University), "Working in MIR with a diverse background: A personal view"

Chitralekha Gupta (National University of Singapore), "Automated singing quality analysis: Overview and challenges"

Shahar Elisa (Spotify), "Research on the industrial lane"

Open sessions

As a part of D&I efforts, we had the following events open to the general public and within the IISc community.

The late breaking/demo (LBD) session was proposed to be an open session in ISMIR 2022, and invites students and researchers in the local community. It enabled interested participants to register (without cost) and attend the late-breaking/demo session of the conference and interact with students, experts and senior members of the ISMIR research community.

ISMIR 2022 music track session was proposed to be an open session as a part of outreach to the local community to as a part of efforts to encourage more submissions in future ISMIR editions. The ISMIR 2022 music concert featured a Jugalbandi vocal concert to highlight the commonalities, differences of the two forms of Indian art music - Hindustani and Carnatic music to the ISMIR community. The concert was open to the local community.

Financial support

ISMIR 2022 provided partial and full registration waivers to authors, students, women and other underrepresented minorities in MIR, attendees from low-income countries, new to ISMIR and unaffiliated attendees. The grants included Author Grants (for both accepted full paper and music submissions), WiMIR grants (based on the applicants' eligibility criteria) to encourage student participants, authors for both in-person or virtual participants. Overall, 25 author grants and more than 50 WiMIR grants have been offered. Almost all applicants have been offered registration grants. Registration waivers were offered to all volunteers who signed up for ISMIR 2022. This is the first edition of the hybrid version of ISMIR conference. Since there were uncertainties around travel due to the pandemic, ISMIR 2022 did not consider providing any travel and accommodation grants.

IV. Late Breaking/Demo Session

Late Breaking/Demo (LBD) session was organised in a hybrid format this year with both local and remote sessions. A light screening process was carried out for each submission by the LBD chairs. Owing to visa application processing times, an earlier submission date was recommended for people requiring visas. To clearly distinguish LBD extended abstracts from main conference papers, a new watermark was introduced on the abstract template. Keeping in line with the cultural and social diversity theme of the conference, the chairs reached out to groups working on Indian music inviting submissions. The local LBD session was an open session for students and independent researchers from the local community, allowing them to attend the event for free (subject to venue capacity constraints). This enabled participants to interact with students, experts and senior members of the ISMIR research community.

VI. Music

The idea of the music program this year was to bring together composers, technologists and performers, demonstrating application of music information retrieval, computational musicology, human computer interaction, machine accompaniment, call-response, or ethical hacking. Keeping in line with the cultural and social diversity theme, submissions on non-Eurogenetic music that could present cultural diversity were also encouraged. The submissions were evaluated on the basis of audio-visual presentation, submission statement, concept clarity while capturing and retaining audience attention. Here is a list of music submissions that were presented:

M1: **Hindustronic Live**
Carlos Guedes

M2: **Conformity 16 for autonomous piano and large ensemble**
Jason Palamara

M3: **Wings for Solo Clarinet and Automated Accompaniment Video Animation**
Kaitlin Pet, Nikki Pet, Christopher Raphael

M4: **AI Phantasy**
Panayiotis Kokoras

M5: **A song with yati Patterns - Visual representation through Kolam**
Saroja TK, Sujatha TKL, Chandrakanth Mamillapalli

M6: **Fantastic AI Sinawi**
Danbinaerin Han, Hannah Park, Chaeryeong Oh, Dasaem Jeong

M7: **Mukti - Kahan Re Aaya Tu (मुक्ति - कहाँ रे आया तू)**
Jyoti Narang, Thomas Nuttall

M8: **The Oratory of Saint Philip Neri**
Luke Dzwonczyk

M9: **Beatboxing with a homespun Sound box**
Ranaprathap Ponnam

M10: **Confluence of Carnatic and Western Music using Grahabedha and Carnatic Gamakas**
Tallapragada Shanmukha Sreevatsa, Suswara Pochampally (Equal contribution)

M11: **Recurrent Variations for String Orchestra**
Hendrik Vincent Koops
M12: '**b_dot_io': an Audio-Visual Miniature for Saxophone and Computer**
Mark Hanslip

M13: **Bloom for cello and live electronics**
Austin A Franklin

Music was alive and kicking at hybrid ISMIR 2022!

VII. Industry Presentations Session

With MIR technology playing a prominent role in the present-day industry, we had ISMIR 2022 sponsors making brief presentations about their company profile, the nature of their R&D and the opportunities available to students interested in the field. The participating sponsors were: Spotify, Moises, Adobe, Deezer, Utopia music, Pandora, Smule, Yamaha, and Chordify.

IX. Social Program

After two years of Virtual ISMIR conference, ISMIR 2022 was the first hybrid edition that enabled in-person participants. ISMIR 2022 social program was designed to be engaging to the in-person participants and aimed to

showcase the rich cultural and musical heritage of India. The social program included a performance of Kalidasa's play Mālavikāgnimitram by Dhaatu Puppet Theater (https://www.dhaatupuppets.org/), a Jugalbandi vocal Indian art music concert by Kaustuv Kanti Ganguli and Vignesh Ishwar, an Indian street food themed welcome reception, a banquet dinner in a museum that showcased a model village capturing Karnataka's distinct rural life in all its quaint glory and the traditional ISMIR jam session.

VIII. Satellite Events

In addition to the main conference, five satellite events of ISMIR 2022 were available to participants:

1. **WiMIR workshop**: The WiMIR Workshop comprised two days of talks by eminent researchers in the WiMIR community, and an opportunity to network, socialize, and have discussions with peers ahead of the ISMIR conference. The Workshop was, as ever, free and open to all members of the MIR community. More information: https://wimir.wordpress.com/2022/08/03/wimir-workshop-2022/

2. Music, Mind, Movement and Technology (MMMT) workshop: The MMMT workshop was a hybrid satellite workshop around the 23rd International Society for Music Information Retrieval Conference (ISMIR 2022). MMMT was an attempt to increase the dialogue between the fields of Music Information Retrieval and Music Cognition. This hybrid two-day workshop on Dec 2-3, 2022 brought together leading international researchers for a series of talks highlighting interdisciplinary research and facilitating interaction and exchange of ideas around various themes. More information: https://ismir2022.ismir.net/satellites/mmmt

3. **Indian Music Experience**: As a satellite event for ISMIR 2022, we organized an Indian music experience workshop on the 9th Dec, 2022. The day-long physical-only workshop was hosted at the Indian Music Experience Museum (IME), which is India's first interactive music museum and involved a museum visit, workshops on Indian art music and a music exhibition. More information: https://ismir2022.ismir.net/satellites/ime

4. **Music HackDay India**: The Music Tech Community India is an open community of musicians, developers, researchers and artists with an aim to collaborate, share knowledge and bridge the gap between media, arts and technology as a community. The community conducts talks, workshops, seminars and are currently curating tutorials, resources and interviews with artists, startup founders and researchers. As a satellite event of ISMIR 2022, the community organized a 2-day MusicHackDay India 2022 event on 10-11 Dec, 2022 that included a hackathon, algorave concert, networking, and panel discussions. The event was open to public (with prior registration) and organized in Bengaluru, with a possibility of virtual participation. MusicHackDay India 2022 included the following events:

   - HAMR (Hacking Audio Music Research): Extending on the tradition of past ISMIR conferences, MusicHackDay India included a hackathon with prizes for the best hacks.

   - Algorave concert: Live coding, audio-visual performance from our friends from the Algorave India community, coupled with a social event

   - Networking: A great opportunity to connect the burgeoning tech and music community in Bengaluru, India with the diverse ISMIR community.

   - Panel discussions/Interviews: A panel discussion between individuals from different dimensions of music tech from the Academia, Business and the Musicians.

   More information: https://musichackdayindia.github.io/

5. **CompMusic workshop**: CompMusic Workshop 2022 was a 5-day workshop and a satellite event of ISMIR 2022 to introduce the field of Computational Musicology while focusing on the study of Carnatic Music. By combining theoretical lectures with hands-on labs, the workshop was aimed at giving the participants the conceptual framework and practical tools needed to analyze and understand music signals using a variety of computational methodologies. The workshop was aimed at undergraduate or graduate

students doing engineering, music, or social sciences, without prior experience in the topic but highly interested in acquiring the computational and musicological competencies needed to study music, in particular Carnatic Music. The workshop took place at the [Indian Institute of Technology Madras](), Chennai during the [Madras Music Season](), which is the largest music festival of Carnatic Music. In the evenings, the participants were able to attend a wide variety of Carnatic Music concerts. More information: https://compmusic.upf.edu/workshop-ismir-2022

IX. Acknowledgements

- Pandora
- Soundwide
- TikTok

Supporters
- Steinberg

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Rachel Bittner
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