

## Session 1, Monday (morning), November 6

Time		Venue
	<b>Exploring the correspondence of melodic contour with gesture in raga alap singing</b> Shreyas M Nadkarni (Indian Institute of Technology Bombay); Sujoy Roychowdhury (Indian Institute of Technology Bombay); Preeti Rao (Indian Institute of Technology Bombay)*; Martin Clayton (Durham University)	
	<b>TriAD: Capturing harmonics with 3D Convolutions</b> Miguel Perez Fernandez (Universitat Pompeu Fabra; Huawei)*; Holger Kirchhoff (Huawei); Xavier Serra (Universitat Pompeu Fabra )	
	<b>Data Collection in Music Generation Training Sets: A Critical Analysis</b> Fabio Morreale (University of Auckland)*; Megha Sharma (University of Tokyo); I-Chieh Wei (University of Auckland)	
	<b>A Review of Validity and its Relationship to Music Information Research</b> Bob L. T. Sturm (KTH Royal Institute of Technology); Arthur Flexer (Johannes Kepler University Linz)*	
	<b>Segmentation and Analysis of Taniavartanam in Carnatic Music Concerts</b> Gowriprasad R (IIT Madras)*; Srikrishnan Sridharan (Carnatic Percussionist); R Aravind (Indian Institute of Technology Madras); Hema A Murthy (IIT Madras)	
	<b>SingStyle111: A Multilingual Singing Dataset With Style Transfer</b> Shuqi Dai (Carnegie Mellon University)*; Siqi Chen (University of South California); Yuxuan Wu (Carnegie Mellon University); Roy Huang (Carnegie Mellon University); Roger B. Dannenberg (School of Computer Science, Carnegie Mellon University)	
	<b>Collaborative Song Dataset (CoSoD): An annotated dataset of multi-artist collaborations in popular music</b> Michèle Duguay (Harvard University)*; Kate Mancey (Harvard University); Johanna Devaney (Brooklyn College)	
	<b>Human-AI Music Creation: Understanding the Perceptions and Experiences of Music Creators for Ethical and Productive Collaboration</b> Michele Newman (University of Washington)*; Lidia J Morris (University of Washington); Jin Ha Lee (University of Washington)	
	<b>Impact of time and note duration tokenizations on deep learning symbolic music modeling</b> Nathan Fradet (LIP6 - Sorbonne University)*; Nicolas	

	Gutowski (University of Angers); Fabien Chhel (Groupe ESEO); Jean-Pierre Briot (CNRS)	
	<b>Chromatic Chords in Theory and Practice</b> Mark R H Gotham (Durham)*	
	<b>A Few-shot Neural Approach for Layout Analysis of Music Score Images</b> Francisco J. Castellanos (University of Alicante)*; Antonio Javier Gallego (Universidad de Alicante); Ichiro Fujinaga (McGill University)	
	<b>TapTamDrum: A Dataset for Dualized Drum Patterns</b> Behzad Haki (Universitat Pompeu Fabra)*; Błażej Kotowski (MTG); Cheuk Lun Isaac Lee (Universitat Pompeu Fabra ); Sergi Jordà (Universitat Pompeu Fabra)	
	<b>Real-time Percussive Technique Recognition and Embedding Learning for the Acoustic Guitar</b> Andrea Martelloni (Queen Mary University of London)*; Andrew McPherson (QMUL); Mathieu Barthet (Queen Mary University of London)	
	<b>IteraTTA: An interface for exploring both text prompts and audio priors in generating music with text-to-audio models</b> Hiromu Yakura (University of Tsukuba)*; Masataka Goto (National Institute of Advanced Industrial Science and Technology (AIST))	
	<b>Similarity evaluation of violin directivity patterns for musical instrument retrieval</b> Mirco Pezzoli (Politecnico di Milano)*; Raffaele Malvermi (Politecnico di Milano); Fabio Antonacci (Politecnico di Milano); Augusto Sarti (Politecnico di Milano)	
	<b>Polyrhythmic modelling of non-isochronous and microtiming patterns</b> George Sioros (University of Plymouth)*	

## Session 2, Monday (afternoon), November 6

Time		Venue
	<b>CLaMP: Contrastive Language-Music Pre-training for Cross-Modal Symbolic Music Information Retrieval</b> Shangda Wu (Central Conservatory of Music); Dingyao Yu (Peking University); Xu Tan (Microsoft Research Asia); Maosong Sun (Tsinghua University)*	
	<b>Symbolic Music Representations for Classification Tasks: A Systematic Evaluation</b> Huan Zhang (Queen Mary University of London)*; Emmanouil Karystinaios (Johannes Kepler University); Simon Dixon (Queen Mary University of London); Gerhard Widmer (Johannes Kepler University); Carlos Eduardo Cancino-Chacón (Johannes Kepler University Linz)	

	<b>A dataset and Baselines for Measuring and Predicting the Music Piece Memorability</b> Li-Yang Tseng (National Yang Ming Chiao Tung University); Tzu-Ling Lin (National Yang Ming Chiao Tung University); Hong-Han Shuai (National Yang Ming Chiao Tung University)*; JEN-WEI HUANG (NYCU); Wen-Whei Chang (National Yang Ming Chiao Tung University)	
	<b>Efficient Notation Assembly in Optical Music Recognition</b> Carlos Penarrubia (University of Alicante); Carlos Garrido-Munoz (University of Alicante); Jose J. Valero-Mas (Universitat Pompeu Fabra); Jorge Calvo-Zaragoza (University of Alicante)*	
	<b>White Box Search over Audio Synthesizer Parameters</b> Yuting Yang (Princeton University)*; Zeyu Jin (Adobe Research); Adam Finkelstein (Princeton University); Connelly Barnes (Adobe Research)	
	<b>Decoding drums, instrumentals, vocals, and mixed sources in music using human brain activity with fMRI</b> Vincent K.M. Cheung (Sony Computer Science Laboratories, Inc.)*; Lana Okuma (RIKEN); Kazuhisa Shibata (RIKEN); Kosetsu Tsukuda (National Institute of Advanced Industrial Science and Technology (AIST)); Masataka Goto (National Institute of Advanced Industrial Science and Technology (AIST)); Shinichi Furuya (Sony Computer Science Laboratories Inc.)	
	<b>Dual Attention-based Multi-scale Feature Fusion Approach for Dynamic Music Emotion Recognition</b> Liyue Zhang ( Xi'an Jiaotong University)*; Xinyu Yang (Xi'an Jiaotong University); Yichi Zhang (Xi'an Jiaotong University); Jing Luo (Xi'an Jiaotong University)	
	<b>Automatic Piano Transcription with Hierarchical Frequency-Time Transformer</b> Keisuke Toyama (Sony Group Corporation)*; Taketo Akama (Sony CSL); Yukara Ikemiya (Sony Research); Yuhta Takida (Sony Group Corporation); WeiHsiang Liao (Sony Group Corporation); Yuki Mitsufuji (Sony Group Corporation)	
	<b>High-Resolution Violin Transcription using Weak Labels</b> Nazif Can Tamer (Universitat Pompeu Fabra)*; Yigitcan Özer (International Audio Laboratories Erlangen); Meinard Müller (International Audio Laboratories Erlangen); Xavier Serra (Universitat Pompeu Fabra )	
	<b>Polyffusion: A Diffusion Model for Polyphonic Score Generation with Internal and External Controls</b> Lejun Min (Shanghai Jiao Tong University)*; Junyan Jiang (New York University Shanghai); Gus Xia (New York University Shanghai); Jingwei Zhao (National University of Singapore)	
	<b>The Coordinated Corpus of Popular Musics (CoCoPops): A Meta-Dataset of Melodic and Harmonic Transcriptions</b>	

	Claire Arthur (Georgia Institute of Technology)*; Nathaniel Condit-Schultz (Georgia Institute of Technology)	
	<b>Towards computational music analysis for music therapy</b> Anja Volk (Utrecht University)*; Tinka Veldhuis (Utrecht University); Katrien Foubert (LUCA School of Arts); Jos De Backer (LUCA School of Arts)	
	<b>Timbre Transfer using Image-to-Image Denoising Diffusion Implicit Models</b> Luca Comanducci (Politecnico di Milano)*; Fabio Antonacci (Politecnico di Milano); Augusto Sarti (Politecnico di Milano)	
	<b>Correlation of EEG responses reflects structural similarity of choruses in popular music</b> Neha Rajagopalan (Stanford University)*; Blair Kaneshiro (Stanford University)	
	<b>Musical Micro-Timing for Live Coding</b> Max Johnson (University of Cambridge); Mark R H Gotham (Durham)*	

## Session 3, Tuesday (morning), November 7

Time		Venue
	<b>BPS-Motif: A Dataset for Repeated Pattern Discovery of Polyphonic Symbolic Music</b> YO-WEI HSIAO (Academia Sinica); TZU-YUN Hung (National Taiwan Normal University); Tsung-Ping Chen (Academia Sinica); Li Su (Academia Sinica)*	
	<b>Weakly Supervised Multi-Pitch Estimation Using Cross-Version Alignment</b> Michael Krause (International Audio Laboratories Erlangen)*; Sebastian Strahl (International Audio Laboratories Erlangen); Meinard Müller (International Audio Laboratories Erlangen)	
	<b>The Batik-plays-Mozart Corpus: Linking Performance to Score to Musicological Annotations</b> Patricia Hu (Johannes Kepler University)*; Gerhard Widmer (Johannes Kepler University)	
	<b>Mono-to-stereo through parametric stereo generation</b> Joan Serra (Dolby Laboratories)*; Davide Scaini (Dolby Laboratories); Santiago Pascual (Dolby Laboratories); Daniel Arteaga (Dolby Laboratories); Jordi Pons (Dolby Laboratories); Jeroen Breebaart (Dolby Laboratories); Giulio Cengarle (Dolby Laboratories)	
	<b>From West to East: Who can understand the music of the others better?</b> Charilaos Papaioannou (School of ECE, National Technical	

	University of Athens)*; Emmanouil Benetos (Queen Mary University of London); Alexandros Potamianos (National Technical University of Athens)	
	<b>On the Performance of Optical Music Recognition in the Absence of Specific Training Data</b> Juan Carlos Martinez-Sevilla (University of Alicante)*; Adrián Roselló (Universidad de Alicante); David Rizo (Universidad de Alicante); Jorge Calvo-Zaragoza (University of Alicante)	
	<b>Composer's Assistant: An Interactive Transformer for Multi-Track MIDI Infilling</b> Martin E Malandro (Sam Houston State University)*	
	<b>The FAV Corpus: An audio dataset of favorite pieces and excerpts, with formal analyses and music theory descriptors</b> Ethan Lustig (Ethan Lustig)*; David Temperley (Eastman School of Music)	
	<b>LyricWhiz: Robust Multilingual Lyrics Transcription by Whispering to ChatGPT</b> Le Zhuo (Beihang University); Ruibin Yuan (CMU)*; Jiahao Pan (HKBU); Yinghao MA (Queen Mary University of London); Yizhi Li (The University of Sheffield); Ge Zhang (University of Michigan); Si Liu (Beihang University); Roger B. Dannenberg (School of Computer Science, Carnegie Mellon University); Jie Fu (BAAI); Chenghua Lin (University of Sheffield); Emmanouil Benetos (Queen Mary University of London); Wenhui Chen (University of Waterloo); Wei Xue (HKUST); Yike Guo (Hong Kong University of Science and Technology)	
	<b>Sounds out of place? Score independent detection of conspicuous mistake regions in MIDI piano performances</b> Alia Morsi (Universitat Pompeu Fabra)*; Kana Tatsumi (Nagoya Institute of Technology); Akira Maezawa (Yamaha Corporation); Takuya Fujishima (Yamaha Corporation); Xavier Serra (Universitat Pompeu Fabra )	
	<b>VampNet: Music Generation via Masked Acoustic Token Modeling</b> Hugo F Flores Garcia (Northwestern University)*; Prem Seetharaman (Northwestern University); Rithesh Kumar (Descript); Bryan Pardo (Northwestern University)	
	<b>Expert and Novice Evaluations of Piano Performances: Criteria for Computer-Aided Feedback</b> Yucong Jiang (University of Richmond)*	
	<b>Contrastive Learning for Cross-modal Artist Retrieval</b> Andres Ferraro (Pandora/SiriusXM)*; Jaehun Kim (Pandora / SiriusXM); Andreas Ehmann (Pandora); Sergio Oramas (Pandora/SiriusXM); Fabien Gouyon (Pandora/SiriusXM)	
	<b>Repetition-Structure Inference with Formal Prototypes</b> Christoph Finkensiep (EPFL)*; Matthieu Haeblerle (EPFL);	

	Friedrich Eisenbrand (EPFL); Markus Neuwirth (Anton Bruckner Privatuniversität Linz); Martin A Rohrmeier (Ecole Polytechnique Fédérale de Lausanne)	
	<b>Algorithmic Harmonization of Tonal Melodies using Weighted Pitch Context Vectors</b> Peter Van Kranenburg (Utrecht University; Meertens Institute)*; Eoin J Kearns (Meertens Instituut)	
	<b>Text-to-lyrics generation with image-based semantics and reduced risk of plagiarism</b> Kento Watanabe (National Institute of Advanced Industrial Science and Technology (AIST))*; Masataka Goto (National Institute of Advanced Industrial Science and Technology (AIST))	

## Session 4, Tuesday (afternoon), November 7

Time		Venue
	<b>LP-MusicCaps: LLM-Based Pseudo Music Captioning</b> Seunghoon Doh (KAIST)*; Keunwoo Choi (Gaudio Lab, Inc.); Jongpil Lee (Neutune); Juhan Nam (KAIST)	
	<b>A Repetition-based Triplet Mining Approach for Music Segmentation</b> Morgan Buisson (Telecom-Paris)*; Brian McFee (New York University); Slim Essid (Telecom Paris - Institut Polytechnique de Paris); Helene-Camille Crayencour (CNRS)	
	<b>Predicting Music Hierarchies with a Graph-Based Neural Decoder</b> Francesco Foscarin (Johannes Kepler University Linz)*; Daniel Harasim (École Polytechnique Fédérale de Lausanne); Gerhard Widmer (Johannes Kepler University)	
	<b>Stabilizing Training with Soft Dynamic Time Warping: A Case Study for Pitch Class Estimation with Weakly Aligned Targets</b> Johannes Zeitler (International Audio Laboratories Erlangen)*; Simon Deniffel (International Audio Laboratories Erlangen); Michael Krause (International Audio Laboratories Erlangen); Meinard Müller (International Audio Laboratories Erlangen)	
	<b>Finding Tori: Self-supervised Learning for Analyzing Korean Folk Song</b> Danbinaerin Han (Sogang Univ.); Rafael Caro Repetto	

	(Kunstuniversität Graz); Dasaem Jeong (Sogang University)*	
	<b>Singer Identity Representation Learning using Self-Supervised Techniques</b> Bernardo Torres (Telecom Paris, Institut polytechnique de Paris)*; Stefan Lattner (Sony CSL); Gaël Richard (Telecom Paris, Institut polytechnique de Paris)	
	<b>On the effectiveness of speech self-supervised learning for music</b> Yinghao MA (Queen Mary University of London)*; Ruibin Yuan (CMU); Yizhi Li (The University of Sheffield); Ge Zhang (University of Michigan); Chenghua Lin (University of Sheffield); Xingran Chen (University of Michigan); Anton Ragni (University of Sheffield); Hanzhi Yin (Carnegie Mellon University); Emmanouil Benetos (Queen Mary University of London); Norbert Gyenge (Sheffield University); Ruibo Liu (Dartmouth College); Gus Xia (New York University Shanghai); Roger B. Dannenberg (School of Computer Science, Carnegie Mellon University); Yike Guo (Hong Kong University of Science and Technology); Jie Fu (BAAI)	
	<b>Transformer-based beat tracking with low-resolution encoder and high-resolution decoder</b> Tian Cheng (National Institute of Advanced Industrial Science and Technology (AIST))*; Masataka Goto (National Institute of Advanced Industrial Science and Technology (AIST))	
	<b>Adding Descriptors to Melodies Improves Pattern Matching: A Study on Slovenian Folk Songs</b> Vanessa Nina Borsan (Université de Lille)*; Mathieu Giraud (CNRS, Université de Lille); Richard Groult (Université de Rouen Normandie); Thierry Lecroq (Université de Rouen Normandie )	
	<b>How Control and Transparency for Users Could Improve Artist Fairness in Music Recommender Systems</b> Karlijn Dinnissen (Utrecht University)*; Christine Bauer (Paris Lodron University Salzburg)	
	<b>Towards a New Interface for Music Listening: A User Experience Study on YouTube</b> Ahyeon Choi (Seoul National University)*; Eunsik Shin (Seoul National University); Haesun Joung (Seoul National University); Joongseek Lee (Seoul National University); Kyogu Lee (Seoul National University)	
	<b>FiloBass: A Dataset and Corpus Based Study of Jazz Basslines</b> Xavier Riley (C4DM)*; Simon Dixon (Queen Mary University of London)	

	<b>Comparing Texture in Piano Scores</b> Louis Couturier (MIS, Université de Picardie Jules Verne)*; Louis Bigo (Université de Lille); Florence Leve (Université de Picardie Jules Verne - Lab. MIS - Algomus)	
	<b>Introducing DiMCAT to leverage the dataframe for processing and analyzing notated music on a very large scale</b> Johannes Hentschel (École Polytechnique Fédérale de Lausanne)*; Andrew McLeod (Fraunhofer IDMT); Yannis Rammos (EPFL); Martin A Rohrmeier (Ecole Polytechnique Fédérale de Lausanne)	
	<b>Sequence-to-Sequence Network Training Methods for Automatic Guitar Transcription with Tokenized Outputs</b> Sehun Kim (Nagoya University)*; Kazuya Takeda (Nagoya University); Tomoki Toda (Nagoya University)	

## Session 5, Wednesday (morning), November 8

Time		Venue
	<b>PESTO: Pitch Estimation with Self-supervised Transposition-equivariant Objective</b> Alain Riou (Télécom Paris, IP Paris, Sony CSL)*; Stefan Lattner (Sony CSL); Gaëtan Hadjeres (Sony CSL); Geoffroy Peeters (LTCI - Télécom Paris, IP Paris)	
	<b>The Games We Play: Exploring The Impact of ISMIR on Musicology</b> Vanessa Nina Borsan (Université de Lille)*; Mathieu Giraud (CNRS, Université de Lille); Richard Groult (Université de Rouen Normandie)	
	<b>Carnatic Singing Voice Separation Using Cold Diffusion on Training Data with Bleeding</b> Genís Plaja-Roglans (Music Technology Group)*; Marius Miron (Universitat Pompeu Fabra); Adithi Shankar (Universitat Pompeu Fabra); Xavier Serra (Universitat Pompeu Fabra )	
	<b>Unveiling the Impact of Musical Factors in Judging a Song on First Listen: Insights from a User Survey</b>	



	Kosetsu Tsukuda (National Institute of Advanced Industrial Science and Technology (AIST))*; Tomoyasu Nakano (National Institute of Advanced Industrial Science and Technology (AIST)); Masahiro Hamasaki (National Institute of Advanced Industrial Science and Technology (AIST)); Masataka Goto (National Institute of Advanced Industrial Science and Technology (AIST))	
	<b>Towards Building a Phylogeny of Gregorian Chant Melodies</b> Jan Hajič, jr. (Charles University)*; Gustavo Ballen (dos Reis research group, School of Biological and Behavioural Sciences, Queen Mary University of London); Klára Mühlová (Institute of Musicology, Faculty of Arts, Masaryk University); Hana Vlhová-Wörner (Masaryk Institute and Archives, Czech Academy of Sciences)	
	<b>Audio Embeddings as Teachers for Music Classification</b> Yiwei Ding (Georgia Institute of Technology)*; Alexander Lerch (Georgia Institute of Technology)	
	<b>ScorePerformer: Expressive Piano Performance Rendering with Fine-Grained Control</b> Ilya Borovik (Skolkovo Institute of Science and Technology)*; Vladimir Viro (Peachnote)	
	<b>Roman Numeral Analysis with Graph Neural Networks: Onset-wise Predictions from Note-wise Features</b> Emmanouil Karystinaios (Johannes Kepler University)*; Gerhard Widmer (Johannes Kepler University)	
	<b>Semi-Automated Music Catalog Curation Using Audio and Metadata</b> Brian Regan (Spotify)*; Desislava Hristova (Spotify); Mariano Beguerisse-Díaz (Spotify)	
	<b>Crowd's Performance on Temporal Activity Detection of Musical Instruments in Polyphonic Music</b> Ioannis Petros Samiotis (Delft University of Technology)*; Alessandro Bozzon (Delft University of Technology); Christoph Lofi (TU Delft)	
	<b>MoisesDB: A Dataset For Source Separation Beyond 4 Stems</b> Igor G. Pereira (Moises.AI)*; Felipe Araujo (Moises.AI); Filip Korzeniowski (Moises.AI); Richard Vogl (moises.ai)	
	<b>Music as flow: a formal representation of hierarchical processes in music</b> Zeng Ren (EPFL)*; Wulfram Gerstner (EPFL); Martin A Rohrmeier (Ecole Polytechnique Fédérale de Lausanne)	
	<b>Online Symbolic Music Alignment with Offline Reinforcement Learning</b> Silvan Peter (JKU)*	
	<b>InverSinthII: Sound matching via self-supervised synthesizer-proxy and inference-time finetuning</b> Oren Barkan (Microsoft); Shlomi Shvartzamn (Tel Aviv	

	University ); Noy Uzrad (Tel Aviv University ); Moshe Laufer (Tel Aviv University); Almog Elharar (Tel Aviv University); Noam Koenigstein (Tel Aviv University)*	
	<b>A Semi-Supervised Deep Learning Approach to Dataset Collection for Query-by-Humming Task</b> Amantur Amatov (Higher School of Economics)*; Dmitry Lamanov (Huawei Noah's Ark Lab); Maksim Titov (Huawei Noah's Ark Lab); Ivan Vovk (Huawei Noah's Ark Lab); Ilya Makarov (AI Center, NUST MISiS); Mikhail Kudinov (Huawei Noah's Ark Lab)	
	<b>Towards Improving Harmonic Sensitivity and Prediction Stability for Singing Melody Extraction</b> Keren Shao (UCSD)*; Ke Chen (University of California San Diego); Taylor Berg-Kirkpatrick (UCSD); Shlomo Dubnov (UC San Diego)	

## Session 6, Wednesday (afternoon), November 8

Time		Venue
	<b>Singing voice synthesis using differentiable LPC and glottal-flow inspired wavetables</b> Chin-Yun Yu (Queen Mary University of London)*; George Fazekas (QMUL)	
	<b>Harmonic Analysis with Neural Semi-CRF</b> Qiaoyu Yang (University of Rochester)*; Frank Cwitkowitz (University of Rochester); Zhiyao Duan (University of Rochester)	

	<b>A Dataset and Baseline for Automated Assessment of Timbre Quality in Trumpet Sound</b> Ninad Puranik (McGill University ); Alberto Acquilino (McGill University)*; Ichiro Fujinaga (McGill University); Gary Scavone (McGill University)	
	<b>Visual Overviews for Sheet Music Structure</b> Frank Heyen (VISUS, University of Stuttgart)*; Quynh Quang Ngo (VISUS, University of Stuttgart); Michael Sedlmair (Uni Stuttgart)	
	<b>Passage Summarization with recurrent models for Audio – Sheet Music Retrieval</b> Luis Carvalho (Johannes Kepler University)*; Gerhard Widmer (Johannes Kepler University)	
	<b>Predicting performance difficulty from piano sheet music images</b> Pedro Ramoneda (Universitat Pompeu Fabra)*; Dasaem Jeong (Sogang University); Jose J. Valero-Mas (Universitat Pompeu Fabra); Xavier Serra (Universitat Pompeu Fabra )	
	<b>Self-Refining of Pseudo Labels for Music Source Separation with Noisy Labeled Data</b> Junghyun Koo (Seoul National University); Yunkee Chae (Seoul National University)*; Chang-Bin Jeon (Seoul National University); Kyogu Lee (Seoul National University)	
	<b>Quantifying the Ease of Playing Song Chords on the Guitar</b> Marcel A Vélez Vásquez (University of Amsterdam)*; Mariëlle Baelemans (University of Amsterdam); Jonathan Driedger (Chordify); Willem Zuidema (ILLC, UvA); John Ashley Burgoyne (University of Amsterdam)	
	<b>FlexDTW: Dynamic Time Warping With Flexible Boundary Conditions</b> Irmak Bukey (Pomona College); Jason Zhang (University of Michigan); Timothy Tsai (Harvey Mudd College)*	
	<b>Modeling Bends in Popular Music Guitar Tablatures</b> Alexandre D’Hooge (Université de Lille)*; Louis Bigo (Université de Lille); Ken Déguernel (CNRS)	
	<b>Self-Similarity-Based and Novelty-based loss for music structure analysis</b> Geoffroy Peeters (LTCI - Télécom Paris, IP Paris)*	
	<b>Modeling Harmonic Similarity for Jazz Using Co-occurrence Vectors and the Membrane Area</b> Carey Bunks (Queen Mary University of London)*; Simon Dixon (Queen Mary University of London); Tillman Weyde (City, University of London); Bruno Di Giorgi (Apple)	
	<b>Transfer Learning and Bias Correction with Pre-trained Audio Embeddings</b> Changhong Wang (Telecom Paris, Institut polytechnique de Paris)*; Gaël Richard (Telecom Paris, Institut polytechnique de Paris); Brian McFee (New York University)	

	<b>A Computational Evaluation Framework for Singable Lyric Translation</b> Haven Kim ( KAIST ), Kento Watanabe ( National Institute of Advanced Industrial Science and Technology (AIST) ), Masataka Goto ( National Institute of Advanced Industrial Science and Technology (AIST) ), Juhan Nam ( KAIST ) <juhan.nam@kaist.ac.kr>	
	<b>Chorus-Playlist: Exploring the Impact of Listening to Only Choruses in a Playlist</b> Kosetsu Tsukuda (National Institute of Advanced Industrial Science and Technology (AIST))*; Masahiro Hamasaki (National Institute of Advanced Industrial Science and Technology (AIST)); Masataka Goto (National Institute of Advanced Industrial Science and Technology (AIST))	

## Session 7, Thursday (morning), November 9

Time		Venue
	<b>Supporting musicological investigations with information retrieval tools: an iterative approach to data collection</b> David Lewis (University of Oxford eResearch Centre)*; Elisabete Shibata (Beethoven-Haus Bonn); Andrew Hankinson (RISM Digital); Johannes Kepper (Paderborn University); Kevin R Page (University of Oxford); Lisa Rosendahl (Paderborn University); Mark Saccomano (Paderborn University); Christine Siegert (Beethoven-Haus Bonn)	
	<b>Optimizing Feature Extraction for Symbolic Music</b> Federico Simonetta (Instituto Complutense de Ciencias Musicales)*; Ana Llorens (Universidad Complutense de Madrid); Martín Serrano (Instituto Complutense de Ciencias Musicales); Eduardo García-Portugués (Universidad Carlos III de Madrid); Álvaro Torrente (Instituto Complutense de Ciencias Musicales - Universidad Complutense de Madrid)	
	<b>Exploring Sampling Techniques for Generating Melodies with a Transformer Language Model</b> Mathias Rose Bjare (Johannes Kepler University Linz)*; Stefan Lattner (Sony CSL); Gerhard Widmer (Johannes Kepler University)	
	<b>Measuring the Eurovision Song Contest: A Living Dataset for Real-World MIR</b> John Ashley Burgoyne (University of Amsterdam)*; Janne	

	Spijkervet (University of Amsterdam); David J Baker (University of Amsterdam)	
	<b>Efficient Supervised Training of Audio Transformers for Music Representation Learning</b> Pablo Alonso-Jiménez (Universitat Pompeu Fabra)*; Xavier Serra (Universitat Pompeu Fabra ); Dmitry Bogdanov (Universitat Pompeu Fabra)	
	<b>A Cross-Version Approach to Audio Representation Learning for Orchestral Music</b> Michael Krause (International Audio Laboratories Erlangen)*; Christof Weiß (University of Würzburg); Meinard Müller (International Audio Laboratories Erlangen)	
	<b>Music source separation with MLP mixing of time, frequency, and channel</b> Tomoyasu Nakano (National Institute of Advanced Industrial Science and Technology (AIST))*; Masataka Goto (National Institute of Advanced Industrial Science and Technology (AIST))	
	<b>Gender-coded sound: Analysing the gendering of music in toy commercials via multi-task learning</b> Luca Marinelli (Queen Mary University of London)*; George Fazekas (QMUL); Charalampos Saitis (Queen Mary University of London)	
	<b>The Music Meta Ontology: a flexible semantic model for the interoperability of music metadata</b> Valentina Carriero (University of Bologna); Jacopo de Berardinis (King's College London); Albert Meroño-Peñuela (King's College London); Andrea Poltronieri (University of Bologna)*; Valentina Presutti (University of Bologna)	
	<b>Polar Manhattan Displacement: measuring tonal distances between chords based on intervallic content</b> Jeffrey K Miller (Queen Mary University of London)*; Johan Pauwels (Queen Mary University of London); Mark B Sandler (Queen Mary University of London)	