# Draft Conference Timetable

## Thursday

| TIME | Papers — Room 1 | | | Performances — Room 2 | | | ARTIST PRESENTATIONS & WORKSHOPS — Room 3 | | | Sound Gallery | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Authors | Titles | VENUE | Authors | Titles | Venue | Authors | Titles | Venue | Authors | Titles | Venue |
| 0900 | | | | | | | Mark Pedersen<br>session 1 | Getting Started in Visual Music and AudioVisual Improv | | #N/A | #N/A | |
| 0930 | SARAH BELLE REID | KEYNOTE<br>session 2 | ONLINE | | | | | | | #N/A | #N/A | |
| 1000 | | | | | | | | | | #N/A | #N/A | |
| 1030 | Zak Argabrite<br>Bridget Johnson<br>Weitong Huang | Enter The Packetsphere: The Browser-as-medium in the Internet-of-overconsuming-things era<br>Farm Music: A Collaboration with Junk<br>session 3<br>Percussion Inspired Modular Synthesiser Interface in Augmented Reality | | | | | | | | #N/A | #N/A | |
| 1100 | | | | | | | | | | #N/A | #N/A | |
| 1130 | | | | | | | | | | #N/A | #N/A | |
| 1200 | | | | Josh Paton<br>Sze Tsang<br>Daniel Markuse<br>session 4 | n/a<br>The Lost<br>Human MIDI | | Jon Christopher Nelson<br>session 5 | Synth Building in Csound within the Cabbage Framework | | #N/A | #N/A | |
| 1230 | | | | | | | | | | #N/A | #N/A | |
| 1300 | Sophie Rose<br>Claud Unknowing<br>Robbie Pattinson<br>session 6 | Ode to My Frayed Nerves: Exploring Physical Trauma through Gestural Control in Surround Sound Environments<br>Trevor Real-time Embodiment and Virtual Object Response (TREVOR): Towards a low-cost and immersive Virtual Reality Ambisonic environment<br>A Novel System for Spatialised Electro-Acoustic Performance | | | | | | | | #N/A | #N/A | |
| 1330 | | | | | | | Matt Bray<br>session 7 | Dylemidi - the potential of exchanging MIDI across the Internet | | #N/A | #N/A | |
| 1400 | | | | | | | | | | #N/A | #N/A | |
| 1430 | Roger Alsop<br>Adrian Sherriff<br>Jesse Austin-Stewart<br>session 8 | Lost Horizons, an immersive computer-based work integrating text, visual imagery, spatialized sound in performance<br>Time Scale Modulation in Electroacoustic Mridangam Performance<br>Multichannel Monophonic Spatial Application | | | | | | | | #N/A | #N/A | |
| 1500 | | | | | | | | | | #N/A | #N/A | |
| 1530 | | | | | | | | | | #N/A | #N/A | |
| 1600 | Yichen Wang<br>LINDSAY VICKERY<br>session 9 | Sonic Sculptural Staircase in Highly Immersive and World Aware Augmented Reality<br>Musica ex machina: Integrating the sonic pallet of machines with acoustic instruments. | | | | | | | | #N/A | #N/A | |
| 1630 | | | | | | | | | | #N/A | #N/A | |
| 1700 | | | | | | | James Aylward<br>session 10 | Mutatis Mutandis: Using Computational Thinking to Interpret Scores by Herbert Brün | | #N/A | #N/A | |
| 1730 | | | | | | | | | | #N/A | #N/A | |
| 1800 | | | | Roger Alsop<br>Roger Alsop<br>Ushini Attanayake/Ben Swift<br>Sophie Rose<br>Brigid Burke and Adrian Sherriff<br>Wayne DeFehr<br>Jon Christopher Nelson<br>session 11 | Ghosts in Machines<br>Lost Horizons<br>livecoding duo<br>Ode to My Frayed Nerves<br>PAUSAII<br>Wind in the Trees: The Ghosts on the Schoolyards of Canadian Residential Schools<br>and sometimes wind from the south | | | | | #N/A | #N/A | |
| 1830 | | | | | | | | | | #N/A | #N/A | |
| 1900 | | | | | | | | | | #N/A | #N/A | |
| 1930 | | | | | | | | | | #N/A | #N/A | |
| 2000 | | | | | | | | | | #N/A | #N/A | |

## Friday

| TIME | Authors | Titles | VENUE | Authors | Titles | Venue | Authors | Titles |
|---|---|---|---|---|---|---|---|---|
| 0900 | | | | Federico Camara Halac<br>Leon Liang<br>session 12 | ,Au1002,Aü: A Collaborative Networked Performance with CollidePd<br>Clusters | | | |
| 0930 | Federico Camara Halac<br>Stuart James | ,Au1002,Aü: A Collaborative Networked Performance with CollidePd<br>Framing the Shot: a reflection over a decade of Recording Live Instruments and Electronics<br>session 13 | | | | | | |
| 1000 | | | | | | | Alex White<br>session 14 | Approaches to generative composition with modular synthesisers |
| 1030 | | | | | | | | |
| 1100 | Nadiah Jailani<br>Tayo Shirai<br>session 15 | The bedroom as studio space: creating and improving the acoustic environment for the purpose of audio engineering.<br>Can the Roland SP404 SX be used as a complete tool for music production? An autoethnographic study of the process of creating music on the SP. | | | | | | |
| 1130 | | | | | | | | |
| 1200 | NEIL MORRIS/DRMGNGNOW | KEYNOTE | MELB/ONLINE | | | | | |
| 1230 | | | | | | | | |
| 1300 | Sergio Santiago RenteriVe Aguilar<br>Sze Tsang<br>session 16 | Multimodal Soundscape Synthesis<br>Exploring aspects of place through sound mapping | | | | | | |
| 1330 | | | | Ash Walker<br>Alex White<br>Nancy Lever<br>session 17 | Ratewant Elephants- The Dark Side Of Baboons<br>Transductions<br>Higher Ground | | | |
| 1400 | | | | | | | | |
| 1430 | Alex White<br>Federico Camara Halac<br>session 18 | Rethinking the analog-digital dichotomy through the lens of contemporary modular synthesiser practice.<br>DreamSound: Deep Activation Layer Sonification | | | | | | |
| 1500 | | | | | | | | |
| 1530 | | | | | | | | |
| 1600 | Blake Johnston<br>session 19 | rise: a metaperceptual design approach case study | | | | | | |
| 1630 | | | | | | | Alice Bennett<br>session 20 | Discussion: Accessibility in Electronic Music |
| 1700 | SISTERS WITH TRANSISTERS | KEYNOTE/FILM | ONLINE | | | | | |
| 1730 | | | | | | | | |
| 1800 | | | | Fiona Hill<br>Nicole L. Carroll<br>Jon Drummond<br>Donna Hewitt<br>LINDSAY VICKERY<br>Dr. David Haberfeld<br>Gloria Damijan<br>Mark Oliveiro<br>Michael Lukaszuk<br>Arham Aryadi<br>session 21 | reflux<br>In the Liminal Space<br>L=E>A>P Live Electro Acoustic Performance<br>Trolls<br>Mirovia Ocean<br>Honeysmack Live<br>Dilate Ensemble<br>Corrugate(d)iron<br>Habitats<br>Generative Gamelan | | | |
| 1830 | | | | | | | | |
| 1900 | | | | | | | | |
| 1930 | | | | | | | | |
| 2000 | | | | | | | | |