Program Guide for the 10th International Society for Music Information Retrieval Conference

Kobe International Conference Center
Kobe, Japan
October 26–30, 2009

ismir 2009

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- **Local Organizing Committee**

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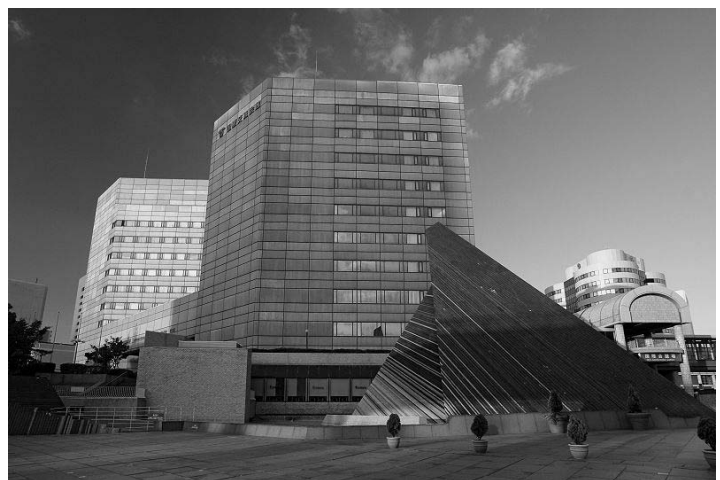
Conference Venue

The 10th International Society for Music Information Retrieval Conference, ISMIR 2009, is being held at Kobe International Conference Center.

The exact address of the conference location is:

Kobe International Conference Center
6-9-1 Minatojima-nakamachi,
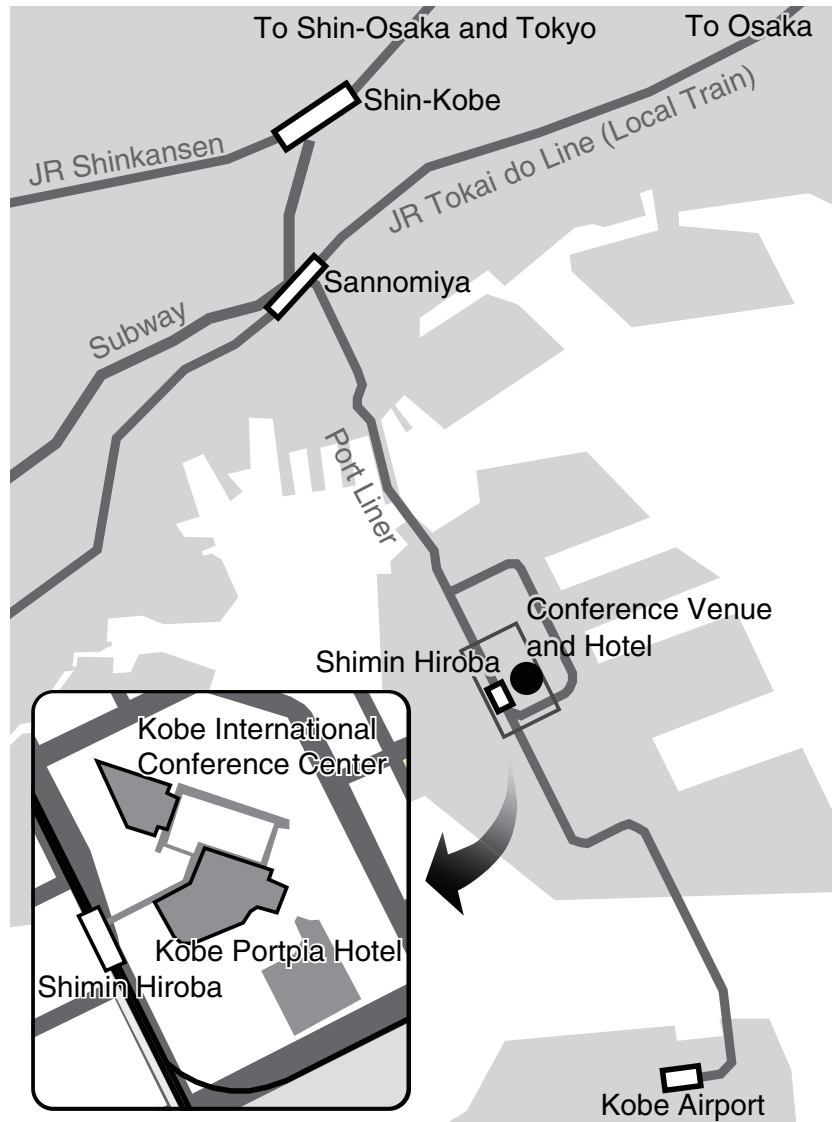**Chuo-ku, Kobe 650-0046,**
Japan.

The venue is located near the Shimin Hiroba Station, easily reachable by the Port Liner trains either from the Kobe Airport Station or the Sannomiya Station.

The map on page 5 gives an overview of the area. Please also take a look at page 6 for a local map around the venue.

Photos courtesy of 663highland from Wikipedia

Overview of the area

Narita Int'l Airport

Tokyo

Kyoto

Kobe

Osaka

Nagoya

JR Shinkansen

Chubu Centrair Int'l Airport

Kansai Int'l Airport

To Shin-Osaka and Tokyo

To Osaka

Shin-Kobe

JR Shinkansen

JR Tokai do Line (Local Train)

Sannomiya

Subway

Port Liner

Conference Venue and Hotel

Shimin Hiroba

Kobe International Conference Center

Kobe Portpia Hotel

Shimin Hiroba

Kobe Airport

Local Map: Restaurants and Convenience Stores

Family Mart (24h)

Shimin Byoin-mae

Koyo (Cafe)
Tokushima (Okonomiyaki)
Dom Dom (Hamburger)
Big Boy (Hamburg & Steak)

Daiei (Supermarket)

Community Cafe Ikoi (Coffee)
Chikaramochi (Udon, Wheat noodle)

Family Mart (24h)

Diana (Restaurant)
Rishuan (Kyoto-style dishes)
All in Chicken (Grilled chicken)

Gyutaro (Beef barbecue)
Konishi (Grilled chicken)
Nikutenya (Japanese pub)

Naka Futo

Quality Hotel Kobe

Family Mart (6:00-23:00)

Lawson (7:00-23:00)

Sakurai (Steak)
Kaen (Chinese)

Andare a Piedi (Cafe & Bakery)

Seven Eleven (24h)

Lawson (8:00-19:00)

Hotel Pearl City Kobe

Prashanti (Resaturant & Cafe)
Hana Shinju (Japanese cuisine)

Republic of San Marino (Italian)

Kobe International Conference Center

World Bldg.

JAVA

Portbello (Restaurant)
Kotonoha (Udon, Wheat noodle)

Conference Venue

Shimin Hiroba

Main Building

Conference Hotel

Kobe Portopia Hotel

South Wing

31F Alain Chapel (French)
30F Plein D'Etoiles (Bar)
29F Shukei-en (Chinese)
 2F L'Estacade (Bar)
    Tajima (Teppanyaki, Grilled beef)
    Soco (Dining cafe)
 1F Mizuno (Soba noodle)
    Kyowada (Oden, Japanese pot-au-feu)
    La Belle Cour (Tea Lounge)
    A La Maison (Delicatessen)

UCC Coffee Museum

Coffee Road (Coffee)

Minami Koen

Kobe Tamura (Kaiseki, Traditional multi-course dinner)
Sushiman (Sushi)
Inaniwa (Udon, Wheat noodle)

IKEA (Furniture store)

Minami Koen (Park)

IKEA Restaurant & Cafe (Swedish Cuisine)
Bistro (Hot dog and beverages)

Lawson (24h)

Kentucky Fried Chicken
Lotteria (Hamburger)
Takonoya (Takoyaki, Octopus dumpling)
Hyogo Beihan (Rice Bowl Dishes)
Sanuki Genzaburo (Udon, Wheat noodle)
Holly's Cafe (Cafe)

Izumiya (Supermarket)

Family Mart (24h)

Convenience Store

Post Office

Sentan Iryo Center Mae

Kuroshio (Conveyor belt sushi)
Tajimaya (Beef barbecue)
Bamiyan (Chinese)
31 Ice Cream (Ice Cream)

N

Restaurant info

A La Maison (Delicatessen)
アラメゾン（デリカテス）
078-302-1108
10:00-20:30

Alain Chapel (French)
アラン・シャペル（フランス料理）
078-303-5201
11:30-14:30 5:00-22:00

All in Chicken (Grilled chicken)
オールインチキン（若鶏料理）
078-303-0052
11:30-20:00 Closed Sunday

Bamiyan (Chinese)
バーミヤン（中華料理）
078-306-0881
10:00-24:00

Big Boy (Hamburg & Steak)
ビッグボーイ（ハンバーグ＆ステーキ）
078-302-5598
11:00-22:00

Bistro (Hot dog and beverages)
ビストロ（ホットドック・ドリンク）
078-304-7000
10:00-20:00

Chikaramochi (Udon, Wheat noodle)
ちから餅（うどん）
078-303-0252
11:30-15:00

Coffee Road (Coffee)
コーヒーロード（コーヒーショップ）
078-302-8823
10:00-18:00

Diana (Diner)
ディアナ（レストラン）
078-303-5500
7:00-21:30

Dom Dom (Hamburger)
ドムドム（ハンバーガー）
078-302-5774
9:00-20:00

Gyutaro (Beef barbecue)
牛太郎（焼肉）
078-302-7665
11:30-14:00 17:00-22:00 Closed Thursday

Hana Shinju (Japanese cuisine)
花真珠（和食処）
078-303-6649
11:30-14:00 17:30-22:00

Holly's Cafe (Cafe)
ホリーズカフェ（カフェ）
078-306-1528
10:00-21:00

Hyogo Beihan (Rice Bowl Dishes)
どんぶりの兵庫米飯（どんぶり）
078-303-4649
10:00-21:00

IKEA Restaurant & Cafe (Swedish Cuisine)
イケアレストラン＆カフェ（スウェーデン料理）
078-304-7000
10:00-20:00

Ikoi (Coffee)
いこい（コーヒー）
090-7360-6865
8:00-21:00

Inaniwa (Udon, Wheat noodle)
いなにわ（手綯いうどん）
078-302-1111
11:30-15:00

Kaen (Chinese)
華苑（中国料理）
078-302-5506
11:30-14:00 17:30-21:00

Kentucky Fried Chicken
ケンタッキーフライドチキン
078-306-1003
10:00-21:00

Kobe Tamura (Kaiseki, Traditional multi-course dinner)
神戸たむら（日本料理）
078-303-5206
11:30-14:30 17:30-21:30

Konishi (Yakitori, Skewered grilled chicken)
こにし（焼鳥）
078-302-0099
11:00-21:00

Kotonoha (Udon, Wheat noodle)
ことのは（讃岐うどん）
078-569-1154
11:30-15:00

KOYO (Cafe)
コーヨー（喫茶・軽食）
8:00-18:00

Kuroshio (Conveyor belt sushi)
黒潮（回転寿司）
078-306-1076
11:00-22:00

Kyowada (Oden, Japanese pot-au-feu)
京和田（おでん）
078-302-1147
11:30-14:30 17:00-22:30

La Belle Cour (Tea Lounge)
ベルクール（ティーラウンジ）
078-302-1111
10:00-20:00

Lotteria (Hamburger)
ロッテリア（ハンバーガー）
078-304-7790
10:00-21:00

L'stacade (Bar)
レスタカード（バー）
078-302-1111
5:00-23:00

Mizuno (Soba noodle)
水野（そば）
078-302-6294
11:30-14:30 17:00-21:30

Nikutenya (Japanese pub)
にくてんや（居酒屋）
078-303-2006
11:45-14:00 17:30-23:00 Closed Sunday

Plein D'toiles (Bar)
プレンデトワール（バー）
078-303-5230
6:30-10:30 11:30-24:00

Portbello (Restaurant)
ポートベロ（レストラン）
078-303-6663
9:00-18:00

Prashanti (Restaurant & Cafe)
プラシャンティ（レストラン＆カフェ）
078-303-0100
7:00-22:00

Republic of San Marino(Italian)
リパブリックオブサンマリノ（イタリアン）
078-303-5139
11:30-14:00 17:30-22:00

Rishuan (Kyoto-style dishes)
利秀庵（京風料理）
078-303-5561
11:30-14:00 17:00-20:30

Soco (Dining cafe)
ソーコー（ダイニングカフェ）
078-302-1106
7:00-23:30

Sakurai (Steak)
桜井（ステーキ）
078-303-3901
11:30-14:00 17:30-22:00 Closed Tuesday

Sanuki Genzaburo (Udon, Wheat noodle)
讃岐元三郎（うどん）
078-303-4649
11:00-21:00

Shukei-en (Chinese)
聚景園（中華料理）
078-303-5202
11:30-14:30 17:00-21:30

Sushiman (Sushi)
すし萬（鮨）
078-303-5206
11:30-14:30 17:00-21:30

Tajima (Teppanyaki, Grilled beef)
但馬（鉄板焼き）
078-303-5203
11:30-14:30 17:00-21:30

Tajimaya (Beef barbecue)
但馬屋（焼肉）
078-306-1329
11:00-22:00

Takonoya (Takoyaki, Octopus dumpling)
たこの家（たこ焼き）
078-303-1103
10:00-21:00

Tokushima (Okonomiyaki)
とくしま（お好み焼き）
078-302-5787
10:00-20:45

31 Ice Cream (Ice Cream)
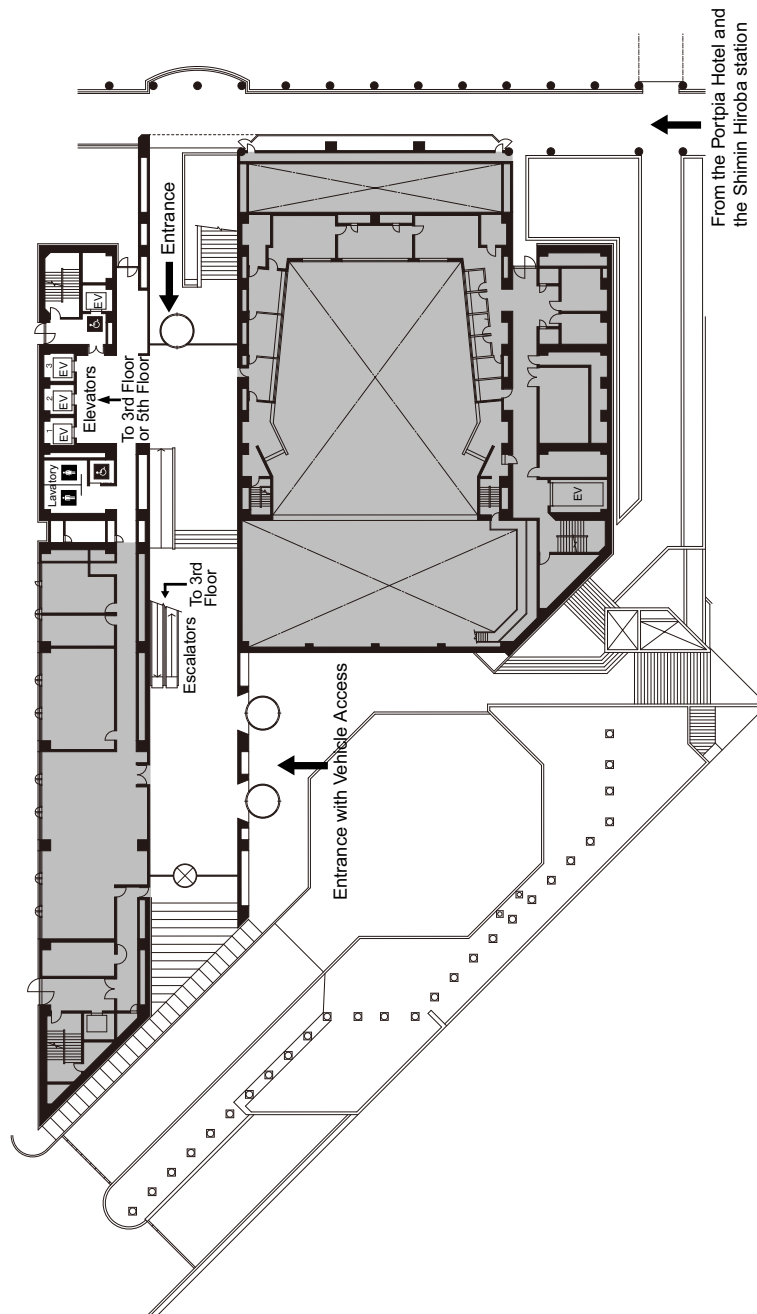サーティワンアイスクリーム（アイス）
078-306-1731
10:00-21:00

Floor Plan

The conference will be held at the 2nd, 3rd and 5th floors of the Kobe International Conference Center.
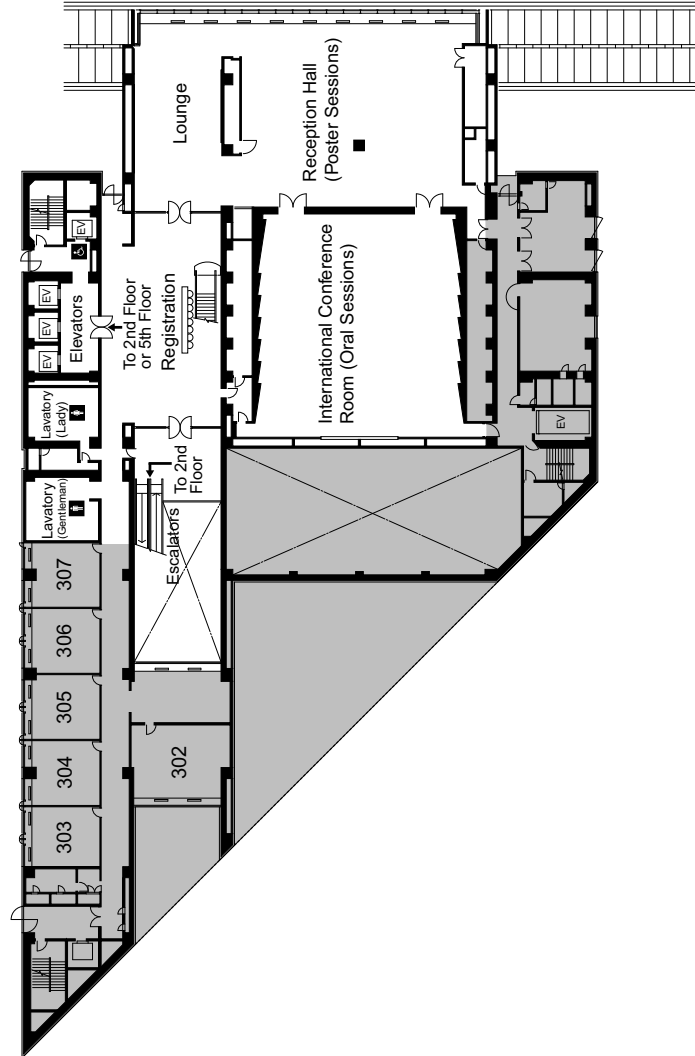
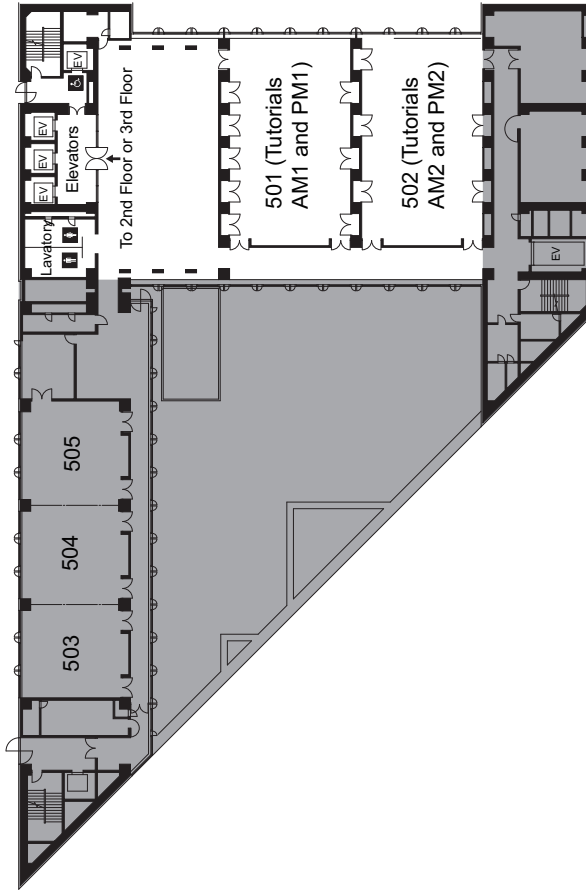## ☐ Second floor

Entrance, Access to third and fifth floors

□ Third floor

Registration Desk, Reception Hall (Poster Sessions),
International Conference Room (Oral Sessions)

☐ Fifth floor

Tutorial Rooms

501 (Tutorials AM1 and PM1)

502 (Tutorials AM2 and PM2)

To 2nd Floor or 3rd Floor

Elevators

Lavatory

503

504

505

General Information

◇ Registration

The registration desk is located on the 3rd floor of the Kobe International Conference Center. Refer to the map on page 9 for its location. Registration is possible on every day of the conference, starting 9:15 am on Monday, 8:15 am on Tuesday, and 8:35 am on Wednesday to Friday. The registration desk will be open until 6:00 pm on Monday to Thursday and until 11:00 am on Friday.

◇ Lunch

From Tuesday to Friday, a boxed lunch will be provided to each participant at the lounge next to the Reception Hall (3rd floor) after the morning sessions (i.e., PS1, PS3 and PS4). Participants may use the International Conference Room to eat lunch.

As for Monday, lunch will be provided only to those who registered for both the morning and the afternoon tutorials. The lunch will be distributed after the morning tutorials, in the area between the elevator hall and Room 501 on the 5th floor. Participants may use Rooms 501 and 502 to eat lunch.

All trash and garbage will be collected at the same place where the boxed lunches were distributed.

◇ Wireless Internet Access

ISMIR 2009 deploys the wireless network within the conference venue during conference hours, and the wireless network will enable participants to access the Internet at no charge. Since this wireless network is a best effort network, you may experience the typical wireless network limitations, such as areas of reduced signal strength, limited client capacity, or other coverage difficulties within certain areas and times. Use the following information to connect:

Network Name (SSID):   Please see the Program Guide booklet.
WEP key (password):   Please see the Program Guide booklet.
TCP/IP configuration: Please see the Program Guide booklet.

◇ Information for Presenters

Oral Presentations

Time: Your presentation should be 15 minutes plus 5 minutes for questions and changeover to the next speaker.

Before your session begins: Please report your presence to the session chair in the oral presentation room at least 15 minutes before the start of your session and make sure that the presentation devices work properly.

Presentation devices: The oral presentation room will be equipped with a video projector (D-sub 15-pin VGA connector), an audio output (3.5 mm stereo minijack, paired 1/4" jacks or paired RCA phono connectors), a microphone, and a pointing device. A DVI connector and video adapter cables for newer Apple laptops are not available. Please bring your own laptop computer for presentations. No other presentation devices such as overhead projector (OHP) will be available.

Internet connection: The room should have wireless Internet connection but we cannot guarantee continuous accessibility, speed, or quality. Please plan your presentation accordingly.

Poster Presentations and Madness Sessions

Poster booth: Each poster presentation will be provided with a poster board of size H210cm × W180cm (7ft × 6ft), with a table in front. There will be no gap between the neighboring boards and the height of the table will be 70cm, and so the actual maximum size of the poster is H130cm × W170cm. Electrical outlets will be available on the table (100V Type A (US 2 pin)). Transformers will not be provided.

Booth assignment: Each poster presentation will be assigned to a particular booth. Put up your poster on the board that has your poster number. See pages 13–15 for the location of your booth.

Poster set-up: Put up your poster before the end of the preceding oral session, and remove it as soon as the poster session is over. Adhesive tapes will be provided for the posters. Unclaimed posters will be recycled.
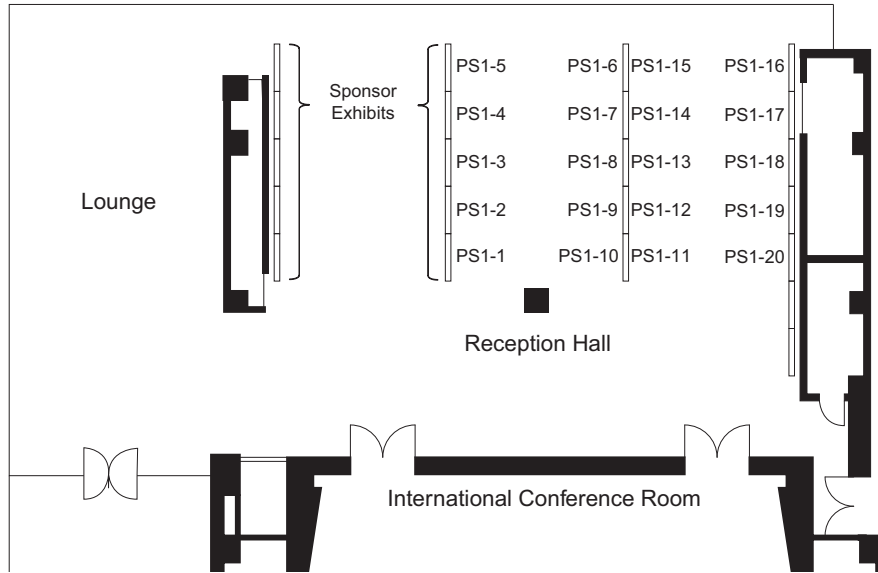
Poster Madness Sessions: The first ten minutes of each poster session will be devoted to a Madness Session, in which the presenters of that poster session will each give a 30-second overview with a one-page PDF slide. The presenters are required to wait in line (in the order of poster numbers) along the left side wall of the oral session room, 5 minutes before the Madness Session begins. The 30-second limit is firm—when the time is up, the slide will be changed to the next presentation and you will be asked to leave the stage.
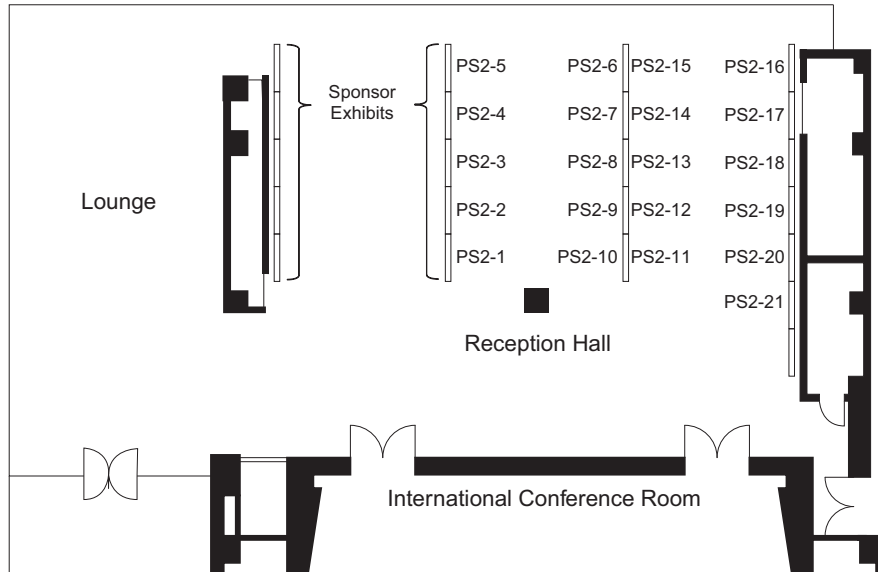
Late-Breaking/Demo Session

For the ISMIR 2009 Late-Breaking/Demo Session, you will be provided with a poster board of H210cm × W150cm in dimension and with a table in front of the poster board. There will be no gap between the neighboring boards and the height of the table will be 70cm, and so the actual maximum size of the poster will be H130cm × W140cm. Please note that, due to a large number of Late-Breaking/Demo submissions, this maximum size is narrower than the maximum size for the poster session. The poster board will be marked with your Late-Breaking/Demo number and adhesive tapes will be provided for the posters. Also, a number of electric outlets will be available to be shared among the presenters. You may set up your

presentation in the morning of Friday, October 30th. Please be sure to remove your poster by the Concluding Remarks session on that day. Unclaimed posters will be recycled. See page 15 for the location of your booth.
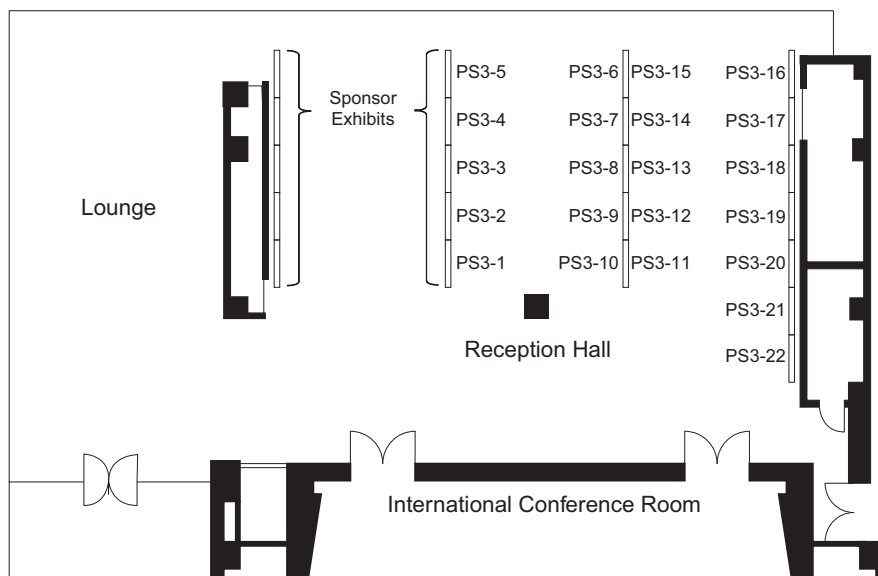
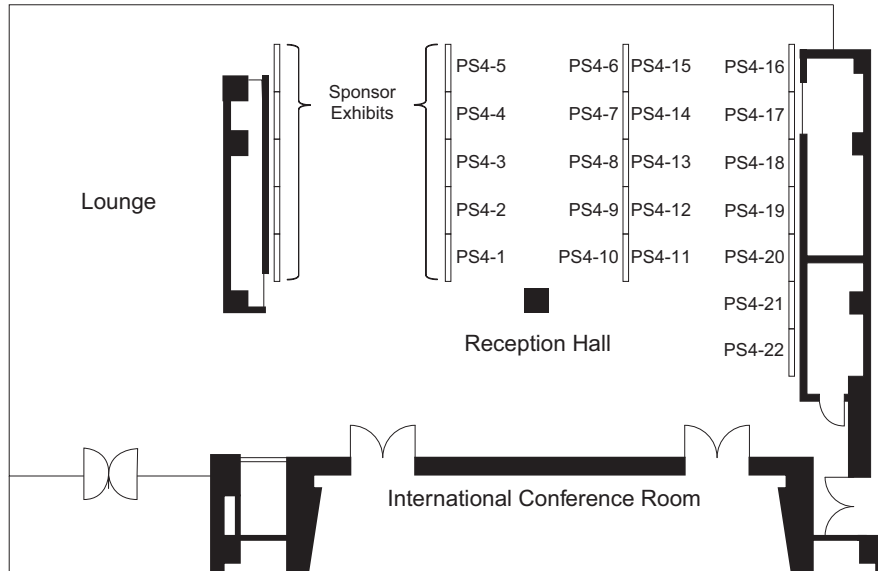## Booth assignments for PS1-1 to PS1-20

Sponsor Exhibits

PS1-5   PS1-6 PS1-15   PS1-16
PS1-4   PS1-7 PS1-14   PS1-17
PS1-3   PS1-8 PS1-13   PS1-18
PS1-2   PS1-9 PS1-12   PS1-19
PS1-1   PS1-10 PS1-11   PS1-20

Lounge

Reception Hall

International Conference Room

Booth assignments for PS2-1 to PS2-21

Booth assignments for PS3-1 to PS3-22

Booth assignments for PS4-1 to PS4-22

PS4-5	PS4-6	PS4-15	PS4-16
PS4-4	PS4-7	PS4-14	PS4-17
PS4-3	PS4-8	PS4-13	PS4-18
PS4-2	PS4-9	PS4-12	PS4-19
PS4-1	PS4-10	PS4-11	PS4-20
			PS4-21
			PS4-22

Sponsor Exhibits

Lounge

Reception Hall

International Conference Room

Booth assignments for LBD-1 to LBD-24

LBD-6	LBD-7	LBD-18	LBD-19
LBD-5	LBD-8	LBD-17	LBD-20
LBD-4	LBD-9	LBD-16	LBD-21
LBD-3	LBD-10	LBD-15	LBD-22
LBD-2	LBD-11	LBD-14	LBD-23
LBD-1	LBD-12	LBD-13	LBD-24

Sponsor Exhibits

Lounge

Reception Hall

f(MIR) Posters

International Conference Room
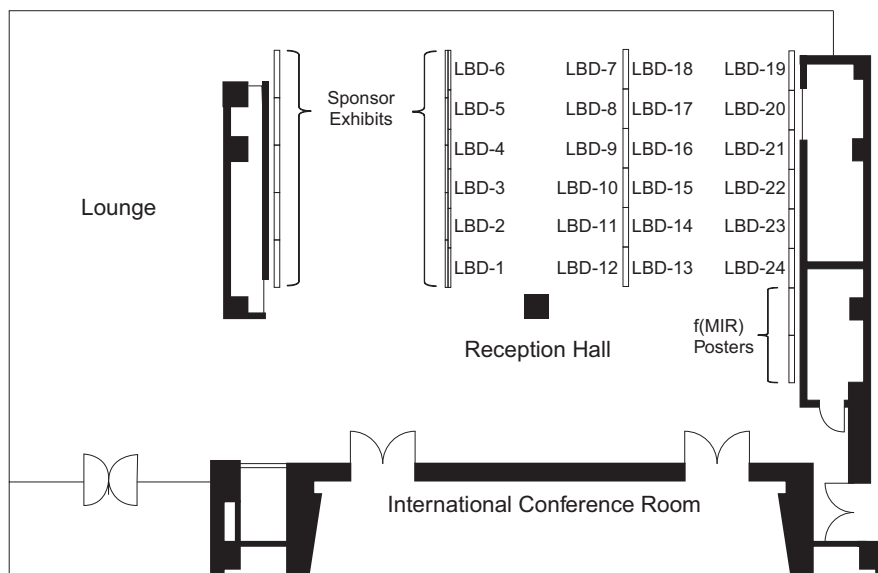
◇ Voting for Presentation Awards

The presentation award will have two subcategories, oral and poster, which will be selected by votes collected during the conference. Please select one oral presentation and one poster presentation which you think are the worthiest of these awards, and write the presentation ID (e.g., OS1-1, PS1-1) on the voting ballots.

You will find the voting ballots in the conference bag and you will find the presentation IDs in this Program Guide and on the web. Voting boxes (one for each category) will be placed on the reception desk. Also, during oral and poster sessions, voting boxes will be placed in the room where the session is in progress.

◇ Local Printing Option

For those who wish to have their posters printed in Kobe, there is a FedEx-Kinko's store near the Sannomiya Station, which is accessible by the Port Liner train from the Shimin Hiroba Station (the station closest to the conference venue and hotel). The exact address of its location is:

Kobe JPN Sannomiya
Makler Kobe Building, 1F
4-2-2 Kumoidori,
Chuo-ku, Kobe 651-0096,
Japan.

The store is open 24hrs/7days/week except for the following hours:
Sat 10:00 pm – Sun 8:00 am, Sun 10:00 pm – Mon 8:00 am.

The standard price for poster printing is:

Up to A3:	1,785 yen	
B3:	2,520 yen	
A2:	3,150 yen	
B2:	4,725 yen	
A1:	5,775 yen	
B1:	8,400 yen	
A0:	9,975 yen	
B0:	12,600 yen	

The price includes a 5% value-added tax.

Phone:	078 291 6731	(from within Japan)
	+81 78 291 6731	(international calls (from abroad))
Fax:	078 291 6732	(from within Japan)
	+81 78 291 6732	(international calls (from abroad))

Conference Program at a Glance

	Monday (October 26)	Tuesday (October 27)	Wednesday (October 28)	Thursday (October 29)	Friday (October 30)
8:00-9:00		Registration	Registration	Registration	Registration
9:00-10:00	Registration	Opening remarks / Keynote talk	Oral session (OS4)	Keynote talk	Special session: f(MIR) / Late-breaking /Demo session
10:00-11:00	Tutorials AM			Oral session (OS7)	
11:00-12:00		Oral session (OS1)	Oral session (OS5)		Oral session (OS9)
12:00-13:00		Poster madness	Poster madness	Poster madness	
13:00-14:00		Poster session (PS1) with lunch box	Poster session (PS3) with lunch box	Poster session (PS4) with lunch box	Concluding remarks
14:00-15:00		Oral session (OS2)	MIREX panel discussion	Oral session (OS8)	
15:00-16:00	Tutorials PM	Poster madness			
16:00-17:00		Poster session (PS2) with coffee	MIREX poster session with coffee	Panel discussion	
17:00-18:00		Oral session (OS3)	Oral session (OS6)		
18:00-19:00				General meeting	
19:00-20:00		Shakuhachi concert & Reception			
20:00-22:00				Banquet	

Social Program

☐ Shakuhachi Concert (Tuesday, October 27, 18:00)

Title:	Komuso Shakuhachi Travels Around the World
Place:	International Conference Room
Performers:	Zenpo Simura (Osaka University of Arts, Japan)
	Hidefumi Izukawa (Osaka University of Arts, Japan)
	Josh Smith (Osaka University, Japan)

A special concert event will be held in the International Conference Room just prior to the reception. The shakuhachi is a Japanese traditional instrument that is popular internationally. This transverse flute with five holes made of bamboo was born as a Buddhist tool for Komuso, the monks of Fuke sect of Zen. The shakuhachi is connected with the sounds of the Zen spirit and its religious influence. Therefore, its musical structure and playing style has become unique and exclusive to Japan, which makes it an interesting instrument that you cannot find among any other instruments. Because of the shakuhachi's characteristic sound it has been used in various genres of music such as avant-garde music, computer music, popular music, western classical music, ethnic music etc. In this concert the characteristics of shakuhachi music and its history using live performances of each musical style will be explained. The old shakuhachi called "Jinashi shakuhachi" is a minority in the shakuhachi world, and today is a rare chance to be able to enjoy the sound of Jinashi shakuhachi, so please enjoy.

☐ Reception (Tuesday, October 27, 18:15–20:00)

The ISMIR 2009 reception on Tuesday will take place in the International Conference Room and the Reception Hall, directly following the concert. Snacks and various beverages including locally-brewed Japanese sake (rice wine) will be provided in the Reception Hall, making it the perfect place to get acquainted with other participants. In the International Conference Room, the Shakuhachi concert will go on during the first half of the reception. Participants who would like to listen to the Shakuhachi performance should feel free to stay in the International Conference Room.

☐ Banquet (Thursday, October 29, 19:30–22:00)

The conference banquet will be held at the Kobe Kachoen (the name means "Bird and Flower Park"), located at the south end of the Port Island. You will enjoy a buffet-style dinner in the park surrounded by various colorful flowers. You may also enjoy bird exhibits, including owls, waterfowls, and penguins.

The banquet will feature a Japanese "Taiko" (drums) performance by the "Maturishu", a Kyoto-based Taiko performance group.

Access to the banquet venue

By bus: Transportation by chartered buses will be provided from the Conference Center to Kachoen before the banquet and from Kachoen to Kobe Portopia Hotel (not the Conference Center) after the banquet. Each ride will take approximately 10 minutes.

[To Kachoen]

> The buses will leave the Conference Center at 18:40 and at 19:10. You will be able to arrive in time for the banquet on any bus. The pick-up will be at the north side of the Conference Center building. To get to the buses, exit the building through the main entrance on the second floor and go down the slope on your right (see the diagram below).

[From Kachoen]

> The buses will leave Kachoen at 22:00 and at 22:30.
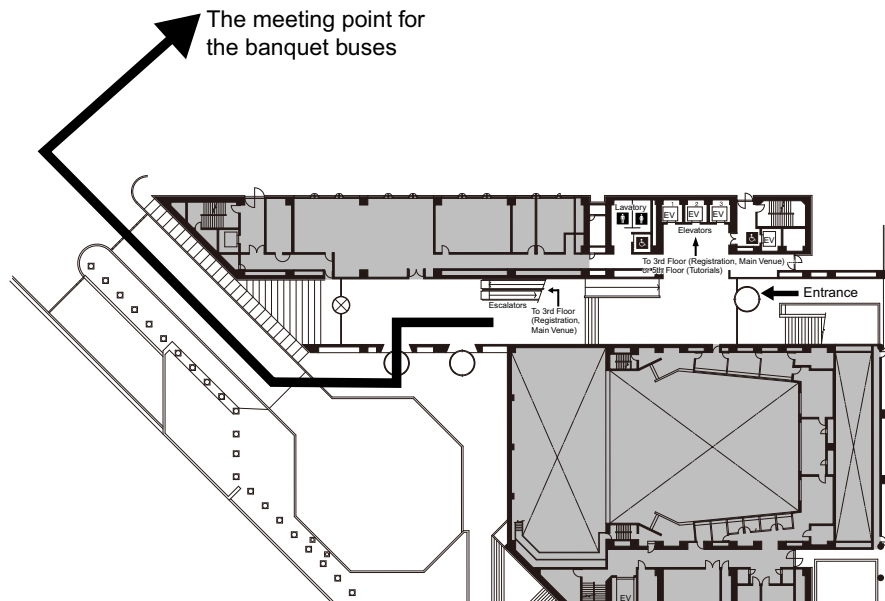
By train: The Kobe Kachoen is just in front of the Port Island Minami Station of the Port Liner line. It costs 200 yen and takes approx. 4 minutes from the Shimin Hiroba Station to the Port Island Minami Station by trains bound for the Kobe Airport Station. Note that trains bound for the Sannomiya Station via Kita Futo will not reach the Port Island Minami Station. When returning to the Conference Center or the hotel, you should take a train bound for the Sannomiya Station and get off at the Shimin Hiroba Station.

Timetables
(from Shimin Hiroba to Port Island Minami)

Hour	Minutes							
18	04	06	14	22	30	38	46	54
19	02	10	18	26	34	42	50	58
20	06	14	30	40	50			

(from Port Island Minami to Shimin Hiroba)

Hour	Minutes					
21	04	14	24	34	44	54
22	04	16	27	42	57	
23	12	27	49			

Access map to the banquet venue

Shimin Byoin Mae

Naka Futo

Kobe Inte'l Conf' Center
(Conference Venue)

Kobe Portpia Hotel

Minami Koen

Shimin Hiroba

IKEA
(Furniture store)

Minami Koen
(Park)

IZUMIYA
(Supermarket)

Sentan Iryo Center Mae

Port Island Minami

Kachoen
(Banquet Venue)
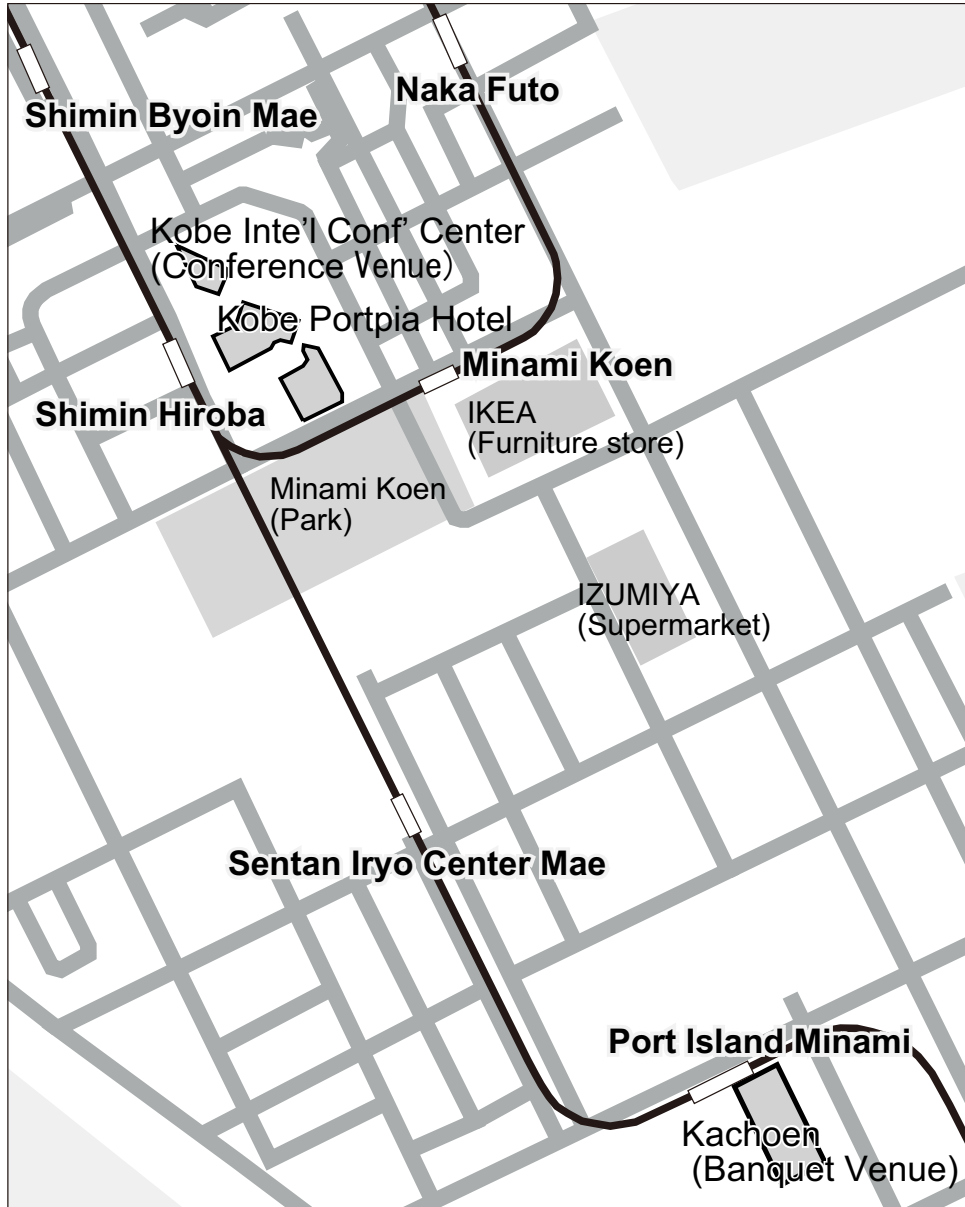
Conference Program

Monday (October 26, 2009)

☐ **Mon 10:00–13:00 Tutorial AM 1/2**

(AM 1) **MIR at the scale of the web**
Room: 501
Malcolm Slaney and Michael Casey

(AM 2) **Mining the social web for music-related data: A hands-on tutorial**
Room: 502
Claudio Baccigalupo and Ben Fields

☐ **Mon 14:30–15:30 Tutorial PM 1/2**

(PM 1) **Using visualizations for music discovery**
Room: 501
Justin Donaldson and Paul Lamere

(PM 2) **Share and share alike, you can say anything about music in the web of data**
Room: 502
Kurt Jacobson, Yves Raimond, György Fazekas and Michael Smethurst

Tuesday (October 27, 2009)

☐ **Tue 09:00–09:20 Opening Remarks**
☐ **Tue 09:20–10:20 Keynote Talk**

Chair: Ichiro Fujinaga (McGill University, Canada)

Ten years of ISMIR: Reflections on challenges and opportunities
J. Stephen Downie, Donald Byrd and Tim Crawford

☐ **Tue 10:50–12:30 Oral Session (OS1)**

Session title: Knowledge on the web
Session chair: Malcolm Slaney (Yahoo! Research Inc., USA)

(OS1-1) **Integrating musicology's heterogeneous data sources for better exploration**
David Bretherton, Daniel Alexander Smith, mc schraefel, Richard Polfreman, Mark Everist, Jeanice Brooks and Joe Lambert

(OS1-2) **An ecosystem for transparent music similarity in an open world**
Kurt Jacobson, Yves Raimond and Mark Sandler

(OS1-3) **Interfaces for document representation in digital music libraries**
Andrew Hankinson, Laurent Pugin and Ichiro Fujinaga

Session title: Performance Recognition
Session chair: Simon Dixon (Queen Mary University of London, UK)

(OS1-4) **Body movement in music information retrieval**
Rolf Inge Godøy and Alexander Refsum Jensenius

(OS1-5) **Who is who in the end? Recognizing pianists by their final ritardandi**
Maarten Grachten and Gerhard Widmer

☐ **Tue 12:30–12:41 Poster Madness**
☐ **Tue 12:41–14:30 Poster Session (PS1)**

(PS1-1) **An analysis of ISMIR proceedings: Patterns of authorship, topic, and citation**
Jin Ha Lee, M. Cameron Jones and J. Stephen Downie

(PS1-2) **The ISMIR cloud: A decade of ISMIR conferences at your fingertips**
Maarten Grachten, Markus Schedl, Tim Pohle and Gerhard Widmer

(PS1-3) **Towards automated extraction of tempo parameters from expressive music recordings**
Meinard Müller, Verena Konz, Andi Scharfstein, Sebastian Ewert and Michael Clausen

(PS1-4) **Probabilistic segmentation and labeling of ethnomusicological field recordings**
Matija Marolt

(PS1-5) **A music classification method based on timbral features**
Thibault Langlois and Gonçalo Marques

(PS1-6) **A periodicity-based theory for harmony perception and scales**
Frieder Stolzenburg

(PS1-7) **Automatic generation of musical instrument detector by using evolutionary learning method**
Yoshiyuki Kobayashi

(PS1-8) **Rhythmic similarity in traditional Turkish music**
André Holzapfel and Yannis Stylianou

(PS1-9) **Pitched instrument onset detection based on auditory spectra**
Emmanouil Benetos, André Holzapfel and Yannis Stylianou

(PS1-10) **Shades of music: letting users discover sub-song similarities**
Dominikus Baur, Tim Langer and Andreas Butz

(PS1-11) **A comparison of score-level fusion rules for onset detection in music signals**
Norberto Degara-Quintela, Antonio Pena and Soledad Torres-Guijarro

(PS1-12) **Lyric-based song emotion detection with affective lexicon and fuzzy clustering method**
Yajie Hu, Xiaoou Chen and Deshun Yang

(PS1-13) **Browsing music recommendation networks**
Klaus Seyerlehner, Peter Knees, Dominik Schnitzer and Gerhard Widmer

(PS1-14) **Full-automatic DJ mixing system with optimal tempo adjustment based on measurement function of user discomfort**
Hiromi Ishizaki, Keiichiro Hoashi and Yasuhiro Takishima

(PS1-15) **Fingering watermarking in symbolic digital scores**
David Gross-Amblard, Philippe Rigaux, Lylia Abrouk and Nadine Cullot

(PS1-16) **Improving musical concept detection by ordinal regression and context fusion**
Yi-Hsuan Yang, Yu-Ching Lin, Ann Lee and Homer Chen

(PS1-17) **Template-based chord recognition : Influence of the chord types**
Laurent Oudre, Yves Grenier and Cédric Févotte

(PS1-18) **Tag-aware spectral clustering of music items**
Ioannis Karydis, Alexandros Nanopoulos, Hans-Henning Gabriel and Myra Spiliopoulou

(PS1-19) **Multiple F0 estimation in the transform domain**
Christopher Santoro and Corey Cheng

(PS1-20) **Motive identification in 22 folksong corpora using dynamic time warping and self organizing maps**
Zoltán Juhász

☐ Tue 14:30–15:30 Oral Session (OS2)

Session title: Tempo and Rhythm
Session chair: Anssi Klapuri (Tampere University of Technology, Finland)

(OS2-1) **Improving rhythmic similarity computation by beat histogram transformations**
Matthias Gruhne, Christian Dittmar and Daniel Gaertner

(OS2-2) **Using source separation to improve tempo detection**
Parag Chordia and Alex Rae

(OS2-3) **A mid-level representation for capturing dominant tempo and pulse information in music recordings**
Peter Grosche and Meinard Müller

☐ Tue 15:30–15:41 Poster Madness
☐ Tue 15:41–17:00 Poster Session (PS2)

(PS2-1) **Adaptive multimodal exploration of music collections**
Dominik Lübbers and Matthias Jarke

(PS2-2) **Singing pitch extraction from monaural polyphonic songs by contextual audio modeling and singing harmonic enhancement**
Chao-Ling Hsu, Liang-Yu Chen, Jyh-Shing Roger Jang and Hsing-Ji Li

(PS2-3) **Usability evaluation of visualization interfaces for content-based music retrieval systems**
Keiichiro Hoashi, Shuhei Hamawaki, Hiromi Ishizaki, Yasuhiro Takishima and Jiro Katto

(PS2-4) **Music paste: concatenating music clips based on chroma and rhythm features**
Heng-Yi Lin, Yin-Tzu Lin, Ming-Chun Tien and Ja-Ling Wu

(PS2-5) **Musical bass-line pattern clustering and its application to audio genre classification**
Emiru Tsunoo, Nobutaka Ono and Shigeki Sagayama

(PS2-6) **Unsupervised detection of cover song sets: Accuracy improvement and original identification**
Joan Serrà, Massimiliano Zanin, Cyril Laurier and Mohamed Sordo

(PS2-7) **Using musical structure to enhance automatic chord transcription**
Matthias Mauch, Katy Noland and Simon Dixon

(PS2-8) **Visualising musical structure through performance gesture**
Jennifer MacRitchie, Bryony Buck and Nicholas, J. Bailey

(PS2-9) **From low-level to song-level percussion descriptors of polyphonic music**
Martín Haro and Perfecto Herrera

(PS2-10) **Music genre classification using locality preserving non-negative tensor factorization and sparse representations**
Yannis Panagakis, Constantine Kotropoulos and Gonzalo R. Arce

(PS2-11) **A quantitative evaluation of a two stage retrieval approach for a melodic query by example system**
Justin Salamon and Martin Rohrmeier

(PS2-12) **A web-based approach to determine the origin of an artist.**
Sten Govaerts and Erik Duval

(PS2-13) **Chronicle: Representation of complex time structures**
Wijnand Schepens

(PS2-14) **Efficient acoustic feature extraction for music information retrieval using programmable gate arrays**
Erik Schmidt, Kris West and Youngmoo Kim

(PS2-15) **Accelerating query-by-humming on GPU**
Pascal Ferraro, Pierre Hanna, Laurent Imbert and Thomas Izard

(PS2-16) **Learning to control a reverberator using subjective perceptual descriptors**
Zafar Rafii and Bryan Pardo

(PS2-17) **Interactive Gttm analyzer**
Masatoshi Hamanaka and Satoshi Tojo

(PS2-18) **Estimating the error distribution of a single tap sequence without ground truth**
Roger Dannenberg and Larry Wasserman

(PS2-19) **Using ACE XML 2.0 to store and share feature, instance and class data for musical classification**
Cory McKay, John Ashley Burgoyne, Jessica Thompson and Ichiro Fujinaga

(PS2-20) **An efficient multi-resolution spectral transform for music analysis**
Pablo Cancela, Martín Rocamora and Ernesto López

(PS2-21) **Evaluation of multiple-F0 estimation and tracking systems**
Mert Bay, Andreas F. Ehmann and J. Stephen Downie

□ Tue 17:00–18:00 Oral Session (OS3)

Session title: Musical Instrument Recognition & Multipitch Detection
Session chair: Juan Pablo Bello (New York University, USA)

(OS3-1) **Scalability, generality and temporal aspects in automatic recognition of predominant musical instruments in polyphonic music**
Ferdinand Fuhrmann, Martín Haro and Perfecto Herrera

(OS3-2) **Musical instrument recognition in polyphonic audio using source-filter model for sound separation**
Toni Heittola, Anssi Klapuri and Tuomas Virtanen

(OS3-3) **Harmonically informed multi-pitch tracking**
Zhiyao Duan, Jinyu Han and Bryan Pardo

□ Tue 18:00–20:00 Shakuhachi Concert & Reception

The Shakuhachi concert will take place in the International Conference Room and the reception will take place in the International Conference Room and the Reception Hall, directly following the concert. See page 19 for more information.

Wednesday (October 28, 2009)

□ Wed 09:00–10:20 Oral Session (OS4)

Session title: Music Recommendation & Playlist Generation
Session chair: Douglas Turnbull (Swarthmore College, USA)

(OS4-1) **Continuous pLSI and smoothing techniques for hybrid music recommendation**
Kazuyoshi Yoshii and Masataka Goto

(OS4-2) **Steerable playlist generation by learning song similarity from radio station playlists**
François Maillet, Douglas Eck, Guillaume Desjardins and Paul Lamere

(OS4-3) **Evaluating and analysing dynamic playlist generation heuristics using radio logs and fuzzy set theory**
Klaas Bosteels, Elias Pampalk and Etienne E. Kerre

(OS4-4) **Smarter than genius? Human evaluation of music recommender systems**
Luke Barrington, Reid Oda and Gert Lanckriet

☐ Wed 10:50–12:30 Oral Session (OS5)

Session title: Tags
Session chair: Paul Lamere (The Echo Nest, USA)

(OS5-1) **Tag integrated multi-label music style classification with hypergraph**
Fei Wang, Xin Wang, Bo Shao, Tao Li and Mitsunori Ogihara

(OS5-2) **Easy as CBA: A simple probabilistic model for tagging music**
Matthew Hoffman, David Blei and Perry Cook

(OS5-3) **Using artist similarity to propagate semantic information**
Joon Hee Kim, Brian Tomasik and Douglas Turnbull

(OS5-4) **Music mood representations from social tags**
Cyril Laurier, Mohamed Sordo, Joan Serrà and Perfecto Herrera

(OS5-5) **Evaluation of algorithms using games: The case of music tagging**
Edith Law, Kris West, Michael Mandel, Mert Bay and J. Stephen Downie

☐ Wed 12:30-12:41 Poster Madness
☐ Wed 12:41-14:30 Poster Session (PS3)

(PS3-1) **Automatic identification for singing style based on sung melodic contour characterized in phase plane**
Tatsuya Kako, Yasunori Ohishi, Hirokazu Kameoka, Kunio Kashino and Kazuya Takeda

(PS3-2) **Automatic identification of instrument classes in polyphonic and poly-instrument audio**
Philippe Hamel, Sean Wood and Douglas Eck

(PS3-3) **Using regression to combine data sources for semantic music discovery**
Brian Tomasik, Joon Hee Kim, Margaret Ladlow, Malcolm Augat, Derek Tingle, Rich Wicentowski and Douglas Turnbull

(PS3-4) **Lyric text mining in music mood classification**
Xiao Hu, J. Stephen Downie and Andreas Ehmann

(PS3-5) **Robust and fast lyric search based on phonetic confusion matrix**
Xin Xu, Masaki Naito, Tsuneo Kato and Hisashi Kawai

(PS3-6) **Using harmonic and melodic analyses to automate the initial stages of Schenkerian analysis**
Phillip Kirlin

(PS3-7) **Hierarchical sequential memory for music: A cognitive model**
James Maxwell, Philippe Pasquier and Arne Eigenfeldt

(PS3-8) **Additions and improvements in the ACE 2.0 music classifier**
Jessica Thompson, Cory McKay, J. Ashley Burgoyne and Ichiro Fujinaga

(PS3-9) **A probabilistic topic model for unsupervised learning of musical key-profiles**
Diane Hu and Lawrence Saul

(PS3-10) **Publishing music similarity features on the semantic web**
Dan Tidhar, György Fazekas, Sefki Kolozali, Mark Sandler

(PS3-11) **Genre classification using bass-related high-level features and playing styles**
Jakob Abeßer, Hanna Lukashevich, Christian Dittmar and Gerald Schuller

(PS3-12) **From multi-labeling to multi-domain-labeling: A novel two-dimensional approach to music genre classification**
Hanna Lukashevich, Jakob Abeßer, Christian Dittmar and Holger Großmann

(PS3-13) **21st century electronica: MIR techniques for classification and performance**
Dimitri Diakopoulos, Owen Vallis, Jordan Hochenbaum, Jim Murphy and Ajay Kapur

(PS3-14) **Relationships between lyrics and melody in popular music**
Eric Nichols, Dan Morris, Sumit Basu and Chris Raphael

(PS3-15) **RhythMiXearch: Searching for unknown music by mixing known music**
Makoto P. Kato

(PS3-16) **Musical structure retrieval by aligning self-similarity matrices**
Benjamin Martin, Matthias Robine and Pierre Hanna

(PS3-17) **Exploring African tone scales**
Dirk Moelants, Olmo Cornelis and Marc Leman

(PS3-18) **A discrete filter bank approach to audio to score matching for polyphonic music**
Nicola Montecchio and Nicola Orio

(PS3-19) **Accelerating non-negative matrix factorization for audio source separation on multi-core and many-core architectures**
Eric Battenberg and David Wessel

(PS3-20) **Musical models for melody alignment**
Peter van Kranenburg, Anja Volk, Frans Wiering and Remco C. Veltkamp

(PS3-21) **Heterogeneous embedding for subjective artist similarity**
Brian McFee and Gert Lanckriet

(PS3-22) **The intersection of computational analysis and music manuscripts: A new model for Bach source studies of the 21st century**
Masahiro Niitsuma, Tsutomu Fujinami and Yo Tomita

☐ **Wed 14:30–15:30 MIREX Panel Discussion**
☐ **Wed 15:30–17:00 MIREX Poster Session (with Coffee)**
☐ **Wed 17:00–18:00 Oral Session (OS6)**

Session title: Similarity
Session chair: Roger B. Dannenberg (Carnegie Mellon University, USA)

(OS6-1) **On rhythm and general music similarity**
Tim Pohle, Dominik Schnitzer, Markus Schedl, Peter Knees and Gerhard Widmer

(OS6-2) **Grouping recorded music by structural similarity**
Juan Pablo Bello

(OS6-3) **A filter-and-refine indexing method for fast similarity search in millions of music tracks**
Dominik Schnitzer, Arthur Flexer and Gerhard Widmer

Thursday (October 29, 2009)

☐ **Thu 09:00–10:00 Keynote Talk**

Chair: Kazuhiro Nakadai (Honda Research Institutes, Japan)
Wind instrument-playing humanoid robots
Atsuo Takanishi

☐ **Thu 10:30–12:30 Oral Session (OS7)**

Session title: Harmonic & Melodic Similarity and Summarization
Session chair: Emilia Gómez (Universitat Pompeu Fabra, Spain)

(OS7-1) **A measure of melodic similarity based on a graph representation of the music structure**
Nicola Orio and Antonio Rodà

(OS7-2) **Modeling harmonic similarity using a generative grammar of tonal harmony**
Bas de Haas, Martin Rohrmeier, Remco Veltkamp and Frans Wiering

(OS7-3) **Symbolic and structural representation of melodic expression**
Christopher Raphael

(OS7-4) **Use of hidden Markov models and factored language models for automatic chord recognition**
Maksim Khadkevich and Maurizio Omologo

(OS7-5) **Auditory spectral summarisation for audio signals with musical applications**
Sam Ferguson and Densil Cabrera

(OS7-6) **Cover song retrieval: A comparative study of system component choices**
Cynthia C.S. Liem and Alan Hanjalic

☐ Thu 12:30–12:41 Poster Madness
☐ Thu 12:41–14:30 Poster Session (PS4)

(PS4-1) **Augmenting text-based music retrieval with audio similarity: advantages and limitations**
Peter Knees, Tim Pohle, Markus Schedl, Dominik Schnitzer, Klaus Seyerlehner and Gerhard Widmer

(PS4-2) **Improving accuracy of polyphonic music-to-score alignment**
Bernhard Niedermayer

(PS4-3) **Formalizing invariances for content-based music retrieval**
Kjell Lemström and Geraint A. Wiggins

(PS4-4) **Calculating similarity of folk song variants with melody-based features**
Ciril Bohak and Matija Marolt

(PS4-5) **Automatic generation of lead sheets from polyphonic music signals**
Jan Weil, Thomas Sikora, Jean-Louis Durrieu and Gaël Richard

(PS4-6) **Minimum classification error training to improve isolated chord recognition**
Jeremy Reed, Yushi Ueda, Sabato Marco Siniscalchi, Yuki Uchiyama, Shigeki Sagayama and Chin-Hui Lee

(PS4-7) **A method for visualizing the pitch content of polyphonic music signals**
Anssi Klapuri

(PS4-8) **Prediction of multidimensional emotional ratings in music from audio using multivariate regression models**
Tuomas Eerola, Olivier Lartillot and Petri Toiviainen

(PS4-9) **Optical audio reconstruction for stereo phonograph records using white light interferometry**
Beinan Li, Jordan Smith and Ichiro Fujinaga

(PS4-10) **Song ranking based on piracy in peer-to-peer networks**
Noam Koenigstein and Yuval Shavitt

(PS4-11) **Meter class profiles for music similarity and retrieval**
Matthias Robine, Pierre Hanna and Mathieu Lagrange

(PS4-12) **Sheet music-audio identification**
Christian Fremerey, Michael Clausen, Sebastian Ewert and Meinard Müller

(PS4-13) **SMERS: Music emotion recognition using support vector regression**
Byeong-jun Han, Seungmin Rho, Roger Dannenberg and Eenjun Hwang

(PS4-14) **Music mood and theme classification a hybrid approach**
Kerstin Bischoff, Claudiu Firan, Raluca Paiu, Wolfgang Nejdl, Cyril Laurier

and Mohamed Sordo

(PS4-15) **Using XML-formatted scores in real-time applications**
Joachim Ganseman, Paul Scheunders and Wim D'haes

(PS4-16) **Genre classification using harmony rules induced from automatic chord transcriptions**
Amélie Anglade, Rafael Ramirez and Simon Dixon

(PS4-17) **SongExplorer: A tabletop application for exploring large collections of songs**
Carles F. Julià and Sergi Jordà

(PS4-18) **An efficient signal-matching approach to melody indexing and search using continuous pitch contours and wavelets**
Woojay Jeon, Changxue Ma and Yan Ming Cheng

(PS4-19) **Tonal-atonal classification of music audio using diffusion maps**
Özgür İzmirli

(PS4-20) **Easy does it: The electro-acoustic music analysis toolbox**
Tae Hong Park, Zhiye Li and Wen Wu

(PS4-21) **MIR in ENP - Rule-based music information retrieval from symbolic music notation**
Mika Kuuskankare and Mikael Laurson

(PS4-22) **An integrated approach to music boundary detection**
Min-Yian Su, Yi-Hsuan Yang, Yu-Ching Lin and Homer H. Chen

☐ Thu 14:30–15:30 Oral Session (OS8)

Session title:　Lyrics
Session chair:　Bryan Pardo (Northwestern University, USA)

(OS8-1) **Automatic detection of internal and imperfect rhymes in rap lyrics**
Hussein Hirjee and Daniel G. Brown

(OS8-2) **Slave: A score-lyrics-audio-video-explorer**
Verena Thomas, Christian Fremerey, David Damm and Michael Clausen

(OS8-3) **Lyric extraction and recognition on digital images of early music sources**
John Ashley Burgoyne, Yue Ouyang, Tristan Himmelman, Johanna Devaney, Laurent Pugin and Ichiro Fujinaga

☐ Thu 15:45–17:15 Panel Discussion

Industrial panel discussion
Paul Lamere, Tom Butcher, Norman Casagrande, Òscar Celma, Markus Cremer, Keiichiro Hoashi, Kunio Kashino and Malcom Slaney

□ Thu 17:30–18:30 General Meeting

The inaugural ISMIR General Meeting will be held in the International Conference Room. The election results for the ISMIR Board of Directors will be announced. Everyone is encouraged to attend this historical event.

□ Thu 19:30–22:00 Banquet

The conference banquet will be held at the Kobe Kachoen (the bird and flower park). See pages 18–20 for more information.

Friday (October 30, 2009)

□ Fri 09:00–10:00 Special Session: 1st workshop on the future of MIR

Organized as a parallel session of the ISMIR conference, this meeting is solely organized by students. The goal of this workshop is to discuss likely MIR research topics in 10, 20 (or even 50!) years. Which algorithms will solve current MIR problems? Will musicians be replaced by robots? Will we compose music differently with an infinitely fast internet? In brief, assuming that all problems that we are currently investigating are solved in 10 years, what will we do next?

9:00 **Welcome and Introduction to the f(MIR) workshop**
Thierry Bertin-Mahieux (Columbia University), General Chair of f(MIR)

◇ Oral Sessions (9:00–10:00)

Session 1:   MIR, where we are, where we are going
Chair: Amélie Anglade (Queen Mary, University of London), Program Chair of f(MIR)

9:00 **Meaningful music retrieval**
Frans Wiering

9:15 **The discipline formerly known as MIR**
Perfecto Herrera, Joan Serrà Cyril Laurier, Enric Guaus, Emilia Góez and Xavier Serra

Session 2:   Potential future MIR applications
Chair: Jason Hockman (McGill University), Program Chair of f(MIR)

9:30 **Machine listening to percussion: Current approaches and future Directions**
Michael Ward

9:45 **MIR when all recordings are gone: Recommending live music in real-time**
Marco Luthy and Jean-Julien Aucouturier

◇ Poster Session

Global access to ethnic music: The next big challenge?
Olmo Cornelis, Dirk Moelants and Marc Leman

The future of music IR: How do you know when a problem is solved?
Eric Nichols and Donald Byrd

☐ Fri 09:00–11:00 Late-Breaking/Demo Session (non-peer-reviewed)

(LBD-1) **Encoding music incipits for differentiating works with the same metadata**
Elizabeth Davis

(LBD-2) **RAMA: An interactive artist network visualization tool**
Diogo Costa, Luis Sarmento and Fabien Gouyon

(LBD-3) **Lyricon -Visualization of music structure by automatic multiple icon selection-**
Wakako Machida and Takayuki Itoh

(LBD-4) **MusCat: A music browser featuring abstract picture and zooming user interface**
Kaori Kusama and Takayuki Itoh

(LBD-5) **A two-layer approach for multi-track segmentation of symbolic music**
Brigitte Rafael and Stefan Oertl

(LBD-6) **An audience steerable automatic music director for online radio broadcast**
Benjamin Fields and Christophe Rhodes

(LBD-7) **Toward music structure annotation**
Geoffroy Peeters and Emmanuel Deruty

(LBD-8) **Assessing the results of a cover song identification system with coverSSSSearch**
Joan Serrà

(LBD-9) **Projection of acoustic features to continuous valence-arousal mood labels via regression**
Erik Schmidt and Youngmoo Kim

(LBD-10) **Bridging music information retrieval and folk song research - The computational setup of the WITCHCRAFT project**
Jörg Garbers and Peter van Kranenburg

(LBD-11) **Disc-JoQey: A semi-automatic application to segment and tag recordings from vinyls**
Christian Junker and Peter Knees

(LBD-12) **DJX: A content-based recommendation system for Chinese pop songs**
Tan Lee, Y. T. Yeung, Senapati Suman, Y. S. W. Lee, C. M. Mak, W. K. Lam, Yunqing Xia, Nengheng Zheng and Alex Chan

(LBD-13) **Orchestral accompaniment for a reproducing piano**
Christopher Raphael and Yupeng Gu

(LBD-14) **A music retrieval system with spelling correction technique**
Masafumi Suzuki and Kyoji Kawagoe

(LBD-15) **The integration of a metadata generation framework in a music annotation workflow**
Nik Corthaut, Stefaan Lippens, Sten Govaerts, Erik Duval and Jean-Pierre Martens

(LBD-16) **RMIT MIRT research group report 2009**
Alexandra L. Uitdenbogerd, Falk Scholer, Iman S. H. Suyoto, Peter Somerville, Dinesh Kant Kumar and Vic Ciesielski

(LBD-17) **Scalable spatial audio browser**
Rebecca Stewart, Steve Lloyd, Mark Sandler and Michela Magas

(LBD-18) **OMRAS2 metadata project 2009**
Matthias Mauch, Chris Cannam, Matthew Davies, Simon Dixon, Christopher Harte, Sefki Kolozali, Dan Tidhar and Mark Sandler

(LBD-19) **Mood Cloud 2.0: Music mood browsing based on social networks**
Cyril Laurier, Mohamed Sordo and Perfecto Herrera

(LBD-20) **PHAROS: An audiovisual search platform using music information retrieval techniques**
Cyril Laurier, Mohamed Sordo, Alessandro Bozzon, Marco Brambilla, Piero Fraternali, Francisco Nucci, Stefan Debald, Eric Moore, Kathrine Hammervold, Wolfgang Neidl, Michel Plu, Patrick Aichroth, Mathias Gruhne, Olli Pihlajamaa, Serge Zagorac, Gerhard Backfried, Daniel Weinland and Vincenzo Croce

(LBD-21) **MyMTV: A personalized and interactive music channel**
Oscar Mayor, Owen Meyers, Cyril Laurier and Markus Koppenberger

(LBD-22) **QueryBag: Using different sources for querying large music collections**
Mohamed Sordo, Òscar Celma and Cyril Laurier

(LBD-23) **MIRtoolbox, Open-Source: Advanced use, architecture description, open-source project**
Olivier Lartillot, Petri Toiviainen and Tuomas Eerola

(LBD-24) **Sourcetone: An automated music emotion recognition system**
Arefin Huq, Juan Pablo Bello, Andy Sarroff, Jeff Berger and Robert Rowe

☐ Fri 11:00–13:00 Oral Session (OS9)

Session title: Folk songs
Session chair: Remco C. Veltkamp (Universiteit Utrecht, Netherland)

(OS9-1) **Global feature versus event models for folk song classification**
Ruben Hillewaere, Bernard Manderick and Darrell Conklin

(OS9-2) **Robust segmentation and annotation of folk song recordings**
Meinard Müller, Peter Grosche and Frans Wiering

(OS9-3) **Supporting folk-song research by automatic metric learning and ranking**
Korinna Bade, Andreas Nürnberger, Sebastian Stober, Jörg Garbers and Frans Wiering

Session title: Sociology & Ethnomusicology
Session chair: Frans Wiering (Universiteit Utrecht, Netherland)

(OS9-4) **Exploring social music behavior: An investigation of music selection at parties**
Sally Jo Cunningham and David M. Nichols

(OS9-5) **Music and geography: Content description of musical audio from different parts of the world**
Emilia Gómez, Martín Haro and Perfecto Herrera

(OS9-6) **You call that singing? Ensemble classification for multi-cultural collections of music recordings**
Polina Proutskova and Michael Casey

☐ Fri 13:00–13:40 Concluding remarks

- The announcement and ceremony of best oral and poster presentation awards

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