

TIMBRE
THESSALONIKI 2023

SCHEDULE

DAY 1: MONDAY, JULY 10

8:00	Registration
9:00	Opening Remarks
9:30	Keynote: How covert metaphors shape timbral theories, listening, and practices, Nina Sun Eidsheim (University of California Los Angeles)
10:30	Coffee Break (provided)
10:45	Oral Session 1: Psychoacoustics
10:45-11:00	Affective qualities of sustained instrument blends, <i>Yifan Huang and Stephen McAdams</i>
11:00-11:15	The timbral origins of musical affect, <i>Iza Korsmit, Marcel Montrey, Alix Wong-Min and Stephen McAdams</i>
11:15-11:30	Pitch and timbre interactions in dynamically varying complex tones, <i>Ryan Anderson, Yi Shen and William Shofner</i>
11:30-11:45	Implicit perception and learned categorization of atypically combined excitations and resonators of musical instruments, <i>Erica Huynh and Stephen McAdams</i>
11:45	Lunch Break (provided)
13:15	Tutorial 1: Neurophysiological simulation for digital audio effects, <i>Cyrus Vahidi and Vincent Lostanlen</i>
14:00	Poster Session 1: Works in Progress
14:45	Coffee Break (provided)
15:00	Oral Session 2: Singing Voice and Speech
15:00-15:15	The interaction of pitch, timbre, and visual bias in voice categorization by cis and trans listeners, <i>Jay Marchand Knight and Mickael Deroche</i>
15:15-15:30	Vocal production, mimetic engagement, and social media in bedroom pop, <i>Alyssa Barna and Caroline McLaughlin</i>
15:30-15:45	Marika Ninou vs. Sotiria Bellou: A timbral comparison between two iconic female singers in Rebetiko, <i>Asterios Zacharakis, Savvas Kazazis and Emilios Cambouropoulos</i>
15:45-16:00	Vocal timbre and the conceptualization of the persona in Lena Platonos, <i>Despoina Panagiotidou</i>
16:00	Tutorial 2: The Akai MPC and the ghosts in the hip-hop machine, <i>Mike D'Errico</i>

DAY 2: TUESDAY, JULY 11

8:30	Registration
9:00	Keynote 2: Disentangling style and structure in generative music models, Jesse Engel (Google Research)
10:00	Oral Session 3: Cross-Modality and Semantics
10:00-10:15	Cross-domain illusion in Hans Abrahamsen's 'Schnee' (2008), Canons 2a and 2b, <i>Christopher Goddard</i>
10:15-10:30	Scent of a timbre: Cross-modal correspondences between synthetic timbres and essential oil aromas, <i>Asterios Zacharakis, Ioulia Michail and Konstantinos Pasiadis</i>
10:30-10:45	When ChatGPT talks timbre, <i>Charalampos Saitis and Kai Siedenburg</i>
10:45	Coffee Break (provided)
11:00	Tutorial 3: Methods for analyzing, composing, and arranging for extreme metal choir, <i>Eric Smialek and Pierre-Luc Senécal</i>
11:45	Lunch Break (provided)
13:15	Keynote 3: Crossmodal correspondences involving timbre: Theory and application, Charles Spence (University of Oxford)
14:15	Oral Session 4: Ethnomusicological and Historical Perspectives
14:15-14:30	Kutanga, Mujimbu, and the orchestration of events among the Luvale of Zambia, <i>Jason Winikoff</i>
14:30-14:45	"Beautiful tone, beautiful heart": Shinichi Suzuki and the timbres of childhood, <i>Lindsay Wright</i>
14:45-15:00	Tracing timbral subjectivity through listening encounters with indigenous death doom band Tzompantli, <i>Jennifer LeBlanc</i>
15:00-15:15	Playing in tongues: The Hammond organ and Black Pentecostal instrumentality, <i>Braxton Shelley</i>
15:15	Coffee Break (provided)
15:30	Tutorial 4: Exploring the semantics of "timbre-textures" with granular synthesis, <i>Jason Noble, Takuto Fukuda, Caroline Traube, and Zachary Wallmark</i>
16:00	Poster Session 2
17:00	"Crossmodal" Social Event
18:00	Conference Reception
19:00	Concert
21:00	Conference Dinner (not provided)

DAY 3: WEDNESDAY, JULY 12

8:30	Registration
9:00	Keynote 4: TBD, Makis Solomos (University Paris 8)
10:00	Poster Session 3
10:45	Coffee Break (provided)
11:00	Oral Session 5: Music Analysis and Theory
11:00-11:15	Timbre issues in the performance of <i>Partiels</i> by Gérard Grisey: An empirical study, <i>Nathalie Hérold</i>
11:15-11:30	Inharmonicity and instrumental synthesis in Grisey's <i>Transitoires</i> , <i>Ingrid Pustijanac</i>
11:30-11:45	Structure, texture and bidimensional form in Claude Vivier's <i>Zipangu</i> (1980), <i>Mylène Gioffredo</i>
11:45-12:00	Eighteenth-century technological sublime: Harmonics as experiment and evocation, <i>Sarah Waltz</i>
12:00	Lunch Break (provided)
13:30	Oral Session 6: Orchestration and Composition
13:30-13:45	Comparison of perceived and imagined instrumental blend, <i>Linglan Zhu and Stephen McAdams</i>
13:45-14:00	Timbre as a (de)constructing force in 1000 geqs, <i>Lindsey Reymore</i>
14:00-14:15	Network analysis of instrumentation in timbral augmentation blends, <i>Corinne Darche, Ichiro Fujinaga and Stephen McAdams</i>
14:15-14:30	Re-considering Germaine Tailleferre's compositional voice: An orchestration-based analysis of her <i>Petite suite pour petit orchestre</i> (1957), <i>Jade Roth</i>
14:30	Conference and Summer School Roundtable
16:00	Closing Remarks
16:30	Adjournment



POSTER SESSION 1: WORKS IN PROGRESS

Influence of frequency modulations on the recognition of vocals and instruments, *Michel Bürgel and Kai Siedenburg*

Live in Atlanta: Listening to Black popular music performances in concert, *Danielle Davis*

Towards constructing a historically-grounded gesture-timbre space of Guqin playing techniques, *Han Han and Cixian Lu*

Connecting spectromorphological principles in acousmatic music to a database of sonic gestures for timbre research: Problems and prospects, *Hubert Ho*

Intentional instrumentation in Debussy's Trio for Flute, Viola, and Harp, *Ash Mach*

Timbre and choral blending analysis of Uruguayan Murga singing, *Ivan Meresman Higgs*

Choreographing orchestration: A novel method for analyzing orchestral timbre through ballet, *Rebecca Moranis*

Timbre semantics of the singing voice, *Theodora Nestorova, Kit Soden, J. Marchand Knight and Lindsey Reymore*

Timbral simulation with a string quartet, *Jonas Regnier and Robert Hasegawa*

The role of timbre in parsing the acoustic stream, *Joshua Rosner, Michael Wagner and Stephen McAdams*

Identifying mechanisms through which music can influence wine appreciation, *Asterios Zacharakis*



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POSTER SESSION 2:

Perceived pleasantness of instruments in the lower registers, *Noam Amir, Lee Tirza, Sahar Alkaslassy, Noga Dagan and Shahar Meltz*

Investigating cone to cylinder transition in wind instruments using physical modelling, *Vasileios Chatziioannou*

The role of timbre in pitch perception and imitation, *Yan Chen and Peter Pfordresher*

Embodied liminality: Musical chimerism in Chaya Czernowin's *Infinite Now*, *Richard Drehoff*

Effects of tonal harmonic content on the statistical learning of melody from differently structure scales, *Adam Garrow and Marcus Pearce*

Testing the 'contour hypothesis': probing musical memory using the matching pairs game, *Jiaxin Li, David John Baker, John Ashley Burgoyne and Henkjan Honing*

The Viola da terra as metaphor: Post-colonial sonorities of Azorean Saudade, *Abigail Lindo*

Identifying Peking opera roles through vocal timbre: An acoustical and conceptual comparison between Laosheng and Dan, *Annie Liu and Zachary Wallmark*

Anton Reicha's fugal orchestration: A historical model of orchestration techniques, *James Renwick*

When NIME and ISMIR talk timbre, *Charalampos Saitis, Maryam F. Toshizi, Vjosa Preniqi, Bleiz M. Del Sette, and György Fazekas*

Modifying partials for minimum-roughness sound synthesis, *Simon Schwär, Meinard Mueller and Sebastian J. Schlecht*

Decoding modulations in ripple spectra by gradient descent, *Cyrus Vahidi, Han Han, Vincent Lostanlen, Gyorgy Fazekas and Mathieu Lagrange*



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POSTER SESSION 3:

Expanding a taxonomy of instrumental grouping effects to align with contemporary musical practices, *Yuval Adler*

Comparative analysis of the perceptual fusion in Grisey's *Partiels*: An approach with audio analysis, *Micael Antunes, Mylène Gioffredo, Javier Elipe Gimeno, Charles de Paiva, Sølvi Ystad, Samuel Poirot and Vincent Tiffon*

There is inharmonicity and inharmonicity, *Luca Danieli and Matthias Frank*

Acoustic and musical features influencing listeners' perception of affective intentions, *Lena Heng, Claire Wei and Stephen McAdams*

The dark and bright side of musical instrument sounds: auditory brightness emerging from spectral envelope statistics and its interaction with fundamental frequency, *Simon Jacobsen and Kai Siedenburg*

Effect of timbre on Leman's model of periodicity pitch, *Ivan Jimenez, Tuire Kuusi, Juha Ojala, Isabella Czedik-Eysenberg and Christoph Reuter*

Playing style affects steel-string acoustic guitar timbre, *Jackson Loth, Adrien Mamou-Mani and Mathieu Barthet*

How "vocal" is instrumental music? *Jason Noble, Louis Goldford, Gabriel Couturier, Theodora Nestorova, Jay Marchand Knight and Caroline Traube*

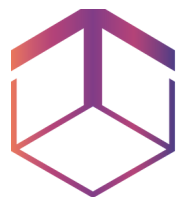
A machine learning approach to automatic timbre assessment in violin performance, *Rafael Ramirez, Sergio Giraldo and George Waddell*

Timbre or colour? Semantic considerations in German and French music treatises of the early 20th century, *Mathieu Schneider*

Sensing Makam: A timbre-oriented study on Turkish Makam music, *Ebru Yazici and Ozan Baysal*



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TIMBRE

THESSALONIKI 2023

SCHEDULE AT-A-GLANCE

MONDAY, JULY 10

- 8:00** Registration
- 9:00** Opening
Remarks
- 9:30** Keynote:
Nina Sun Eidsheim
(UCLA)
- 10:30** Coffee Break
(provided)
- 10:45** Oral Session 1:
Psychoacoustics
- 11:45** Lunch Break
(provided)
- 13:15** Tutorial 1:
Neurophysiological
simulation for
digital audio effects
- 14:00** Poster Session 1:
Works in Progress
- 14:45** Coffee Break
(provided)
- 15:00** Oral Session 2:
Singing Voice and
Speech
- 16:00** Tutorial 2:
The Akai MPC and
the ghosts in the
hip-hop machine

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Jesse Engel
(Google Research)
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Cross-Modality and
Semantics
- 10:45** Coffee Break
(provided)
- 11:00** Tutorial 3:
Methods for
analyzing,
composing, and
arranging for
extreme metal choir
- 11:45** Lunch Break
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- 13:15** Keynote:
Charles Spence
(University of Oxford)
- 14:15** Oral Session 4:
Ethnomusicological and
Historical Perspectives
- 15:15** Coffee Break
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- 15:30** Tutorial 4:
Exploring the semantics
of "timbre-textures"
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- 16:00** Poster Session 2
- 17:00** "Crossmodal"
Social Event
- 18:00** Conference Reception
- 19:00** Concert
- 21:00** Conference Dinner
(not provided)

WEDNESDAY, JULY 12

- 8:30** Registration
- 9:00** Keynote:
Makis Solomos
(University Paris 8)
- 10:00** Poster Session 3
- 10:45** Coffee Break
(provided)
- 11:00** Oral Session 5:
Music Analysis
and Theory
- 12:00** Lunch Break
(provided)
- 13:30** Oral Session 6:
Orchestration and
Composition
- 14:30** Conference and
Summer School
Roundtable
- 16:00** Closing Remarks
- 16:30** Adjournment