

# CONFERENCE PROGRAMME – INNOVATION IN MUSIC 2026

Time			
<b>Friday, June 12 (Venue: Studenterhuset)</b>			
17:30	<b>Registration</b>		
18:00	<b>Welcome Reception and Pizza Interspecies concert – Masterplants Orchestra</b>		
20:00	<b>Performance Keynote – Palle Dahlstedt (University of Gothenburg)</b>		
<b>Saturday, June 13 (Venue: Create Building)</b>			
8:30	<b>Welcome (Auditorium)</b>		
9:00	<b>Keynote – Marie Højlund (Aarhus University) (Auditorium)</b>		
9:50	<b>Long Coffee Break Installation Pitches</b>		
	<b>Installations running throughout the conference:</b> Tracy Redhead: The Semantic Machine (Lounge) Cesar Salazar Portillo: The New Narrative: Redefining VR Accessibility for Visually Impaired Audiences through Assistive Audio-Haptics Approaches (Room E – 4.231)		
	<b>Session 1</b>		
	Room A (4.219) Chair: Matthew Lovett	Room B (4.217) Chair: Hans Lindetorp	Room C (4.206) Chair: Mark Marrington
10:30	<b>Pål Erik Jensen and Tore Teigland</b> The Use of Artificial Intelligence in Popular Music Mixing	<b>Trevor Hunter, Eve Klein and Stephen Viller</b> Beyond Tools and Rules: Gesture, Listening, and Co-Creation in Performative Musical Ecologies	<b>Alyssa Fraley</b> Chromesthesia and Colour Palettes: An Alternative Perspective in Music Production
10:55	<b>Ashour Ahmed</b> Translating the Unusable: An Actor-Network Study of Proactive and Reactive Mixing Workflows	<b>Anke Sun, Joey Latka and Everett Carpenter</b> Un-tooling the Interface: Somatic Entanglement and Queer Ecologies in SITEs	<b>James Bagshaw</b> The Ambisonic Canvas as a Co-Creative System: Composing Beyond Tools and Rules in Spatial Music
11:20	<b>Robert Wilsmore and Martin Koszolkó</b> Tool or Collaborator? Towards a Typology of Collaboration with Technology in Music Production	<b>Antti Saario</b> Haptic Turn: From Accessibility and Augmentation to Affective Performance.	<b>Francesc Moya Serra and Iker Ormazabal Martinez</b> 3D Vector Topology for Electromagnetic Sound Manipulation
11:45	<b>Alexander Bie and Mark Grimshaw-Aagaard</b> The Producer as Puppet	<b>Ewan Stefani</b> Towards an Experiential Framework for Synthesizer Scholarship: Mapping Human Engagement with Hardware Instruments	<b>Jan-Olof Gullö, Hans Gardemar, David Thyrén, Bo Westman and Gary Bromham</b> Revisiting Irving Berlin's Nine Rules for Writing Popular Songs in the Age of AI: Craft, Collaboration, and Emotional Impact
12:10	<b>Lunch</b>		
13:00	<b>Publication Panel (Auditorium)</b>		

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13:30	<b>Plenary Performance Talk – Chrissy Tignor</b> Innovation Rewind! Finding New Inspiration and Creativity through Vintage, Forgotten and Thrifted Musical Instruments (Auditorium)		
14:15	<b>Coffee Break</b>		
	<b>Session 2</b>		
	Room A (4.219) Chair: James Bagshaw	Room B (4.217) Chair: Hans Lindetorp	Room C (4.206) Chair: Robert Wilshire
14:25	<b>Mark Marrington</b> Charting Concepts of Musical Affordance Across Two Generations of Electronic Musical Instrument Design: The Case of the TB-303	<b>William Randall</b> Event-Based Sampling of Music Listening Experiences with the MuPsych App	<b>Spiros Delegos</b> Musico-Cultural Trajectories and Stylistic Heterotopia as Theoretical Tools: The Case of Yovan Tsaous in Interwar Rebetiko
14:50	<b>Jamie Woollard</b> Thin Walls: Urban Housing as Sound Technology	<b>Lola de la Mata</b> The Tacet Harp: Embracing my Hearing Difference	<b>Joe Wright</b> Post-Oramics: Legacy and New Possibilities in the Prototyping of New, Oram-Inspired Devices
15:15	<b>Danny Bright and Lee Westwood</b> The No-Input Pedalboard – Habitus, Embedded Knowledge and Their Role in Engendering Unique Spaces for Performer/Instrument Collaboration	<b>Adrianos Pandis</b> Attuning to the Infrathin: Understanding Shifts in Perception, Purpose and Identity in Life-After-Cancer through Therapy-Infused Autoethnographic Songwriting.	<b>Xuanzhi Liu, Xinting Hu and Jiamian Wang</b> Phyllotaxis: Eco-Polyphony as an Indexical Sound Generation Practice
15:40	<b>Coffee Break</b>		
	<b>Session 3</b>		
	Room A (4.219) Chair: Antti Saario	Room B (4.217) Chair: Robert Wilshire	Room C (4.206) Chair: Mads Walther-Hansen
15:50	<b>Claus Sohn Andersen</b> 'Mind The Gap!' - Strategies for Overcoming Challenges of Separation and Mediation when Recording Live-In-The-Studio	<b>Feryal Qudourah and Jelena Dukic</b> Bridging Traditions: Pedagogical Pathways for Arabic Art Song in Western Music Curricula	<b>Presentation and Performance</b>  <b>Henrique Portovedo</b> Faces: Exploring Augmented Musical Performance in Post-Humanism Contexts
16:15	<b>Russ Hepworth-Sawyer</b> "Audio Mastering: Educating Beyond Tools and Rules."	<b>Diego Benalcazar</b> Yanantin: A Decolonial Approach to Technology in Music Composition	
16:40	<b>Hans Lindetorp, Jacob Westberg and Tobias Kalliokulju</b> A Novel Approach to the Production and Distribution of Adaptive Music	<b>Edward Clijsen</b> Redividing the Octave for Expanded Tonal Spaces: Further Practical Explorations of Formalised Approaches to Polymetric Polymicrotonal Composition	<b>Workshop</b>  <b>Johannes Andersen/Masterplants Orchestra</b> Plant Music Workshop
17:05	<b>Guilherme Coelho</b> Emergent Sound Objects: Intersemiotic Prompting and Sonic Reterritorialization in Text-to-Audio AI		
19:00	<b>Conference Dinner</b> (Søgaards Bryghus)		

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Time	<b>Sunday, June 14 (Venue: Create Building)</b>		
8:45	<b>Good morning! – Coffee</b>		
	<b>Session 4</b>		
	Room A (4.219) Chair: Alexander Bie	Room B (4.217) Chair: Claus Sohn Andersen	Room C (4.206) Chair: Antti Saario
9:00	<b>Debrani Dhara</b> Jazz As Co-Creative Innovation in Beloved by Toni Morrison	<b>Rob Toulson and Mike Exarchos</b> Headphone-Free Recording: from Concept to Commercialization Production	<b>Tim Yates</b> Inside Outside In: Designing Machines for Simultaneous Perspective
9:25	<b>Dan Hvidtfeldt</b> Creativity and Performance Pressure: How does AI Reconfigure Time, Agency, and Wellbeing in Music-Making?	<b>Paul Thompson and Eva Petersen</b> Dreaming of You: The Emergence of Deltasonic Records	<b>Raffaele Longo, Rashmi Chawla and Giancarlo Fortino</b> Negotiating Interpretative Trust and Embodied Dialogue in Human-Robot Musical Partnerships
9:50	<b>Matthew Lovett</b> Use Your Illusion – Music Generators, Artificial Creativity and the Artificiality of Affect	<b>Johan Ramström and Jan-Olof Gullö</b> The Developed 5W Method for Conceptualizing and Communication in Film Scoring and Music Production	<b>Workshop</b>
10:15		<b>Daniela Peclová</b> From Videoconferencing to Musical Interaction: Rethinking Platforms for Online Music Education	<b>Jon Marius Aareskjold-Drecker</b> Atmos vs Ambisonics: Creative Differences in Immersive Formats
10:40	<b>Coffee Break</b>		
	<b>Session 5</b>		
	Room A (4.219) Chair: Matthew Lovett	Room B (4.217) Chair: Alexander Bie	Room C (4.206) Chair: Mark Marrington
10:50	<b>Chloe Kirson-Jones</b> Madison.exe: Co-Creating Voice, Identity, and Performance with an AI Vocal Double	<b>Petru Andrei Dumitrescu and Justin Paterson</b> Do You Feel the Music? Affective AI for Expressive and Aesthetic Music Education	<b>Brendan Williams</b> Reframing Realism: Grounded Insights into Spatial Treatments in Classical Music
11:15	<b>József Szarka</b> One Platform to Rule Them All? The Artist-Fan Disconnect in the Age of Extraction	<b>Kirsten Hermes</b> Beyond the Music Video: AI, Worldbuilding, and Audiovisual Music Practice	<b>James Bagshaw</b> Composing With Space: Site-Specific Speaker Arrays as Creative Agents in Ambisonic Spatial Music
11:40	<b>Mads Krogh and Peter Just Rasmussen</b> Catalyzing Change: Socio-Technological Experiments as Innovation in Music Education	<b>Egor Polyakov and Pia Steuck</b> Beyond the Black Box: Democratizing Musical Analysis and Creative Workflows via LLM-Empowered Cloud-Based Jupyter Setups	<b>Tracy Redhead and Florian Thalmann</b> Songwriting as a System: The Semantic Machine - A Song that Changes with the World Around You
12:05	<b>Lunch</b>		
13:00	<b>Keynote: Anna Lidell (Sleeve)</b> <i>(Auditorium)</i>		
13:50	<b>Coffee Break</b>		

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		<b>Session 6</b>		
		Room A (4.219) Chair: James Bagshaw	Room B (4.217) Chair: Jan-Olof Gullö <b>** Online Presentations Panel **</b>	Room C (4.206) Chair: Claus Sohn Andersen
14:00		<b>Caitlin Rowley</b> Picking up the Pieces: How AI Failure can Support Intermittent Music Coding	<b>Toby Armstrong</b> What Musicians want their Music to do: AI Assisted Thematic Analysis and Intentionality in Individual Practice. <b>Sanjay Majumder and Neal Anderson</b> Probabilistic Quality Assurance for Generative and Adaptive Audio Systems: Output-Space Validation, Long-Horizon Stability, and Perceptual Alignment <b>Carrie Erving</b> Passing the (Autotuned) Torch: Gen Z's Adoption and Transformation of the Use of Digital Vocal Effects Processing <b>Christos Moralis</b> Performable Recordings: Co-Creative Harmonic Alignment for Electronic Percussive Playback in Real Time <b>Liam Peacock</b> Inaudible Complexity and System-mediated scoring in Marvel's Spider-Man <b>Lorenzo Bonoldi, Trevor Cox and Adam Hart</b> Assessing the Impact of Hearing Loss on Music Mixing Practices among Audio Engineers using Semi Structured Interviews <b>Baptiste Bacot</b> A Corpus of Ableton Live Sets: Theoretical and Methodological Challenges in the Study of DAW Creativity	<b>Chen Xu</b> Algorithm-Based Music Analysis: An Innovative Paradigm in Contemporary Musicology
14:25		<b>Carlo Nardi</b> Metaphors as Creative Labour: Making Meaning of AI in the Studio		<b>James Gordon</b> The Creativity Engine: Making Music with Creativity Support Tools
14:50		<b>Morten Søndergaard</b> Sound + Art: A Complicated Network of Practiced Entanglements.		<b>Scott Wearing</b> 'Liveness' in Real-Time Score Algorithms
15:15		<b>Jon Marius Aareskjold-Drecker</b> Impact of AI Tools on Music Production		<b>Justin Paterson</b> AI2AI – AI Pair Programming towards Policy-Space Control: A Harmony-Aware MIDI-Channel Multiplexer with Captured & Bred XY Trajectories
15:40		<b>Coffee Break</b>		
15:50		<b>Panel – Building the Future of Music: Entrepreneurship and New Music Ecosystems</b> <b>Moderator – Rob Toulson</b> <i>(Auditorium)</i>		
16:40		<b>End of Conference Session</b> <i>(Auditorium)</i>		
17:00		<b>Farewell</b>		