Announcements

ICMC 2004 in Miami

The University of Miami School of Music, in conjunction with the International Computer Music Association, has announced that the 2004 International Computer Music Conference (ICMC) will take place 1–6 November 2004 at the University of Miami in Coral Gables, Florida, USA. The conference will feature multiple daily concerts of a variety of computer music and multimedia works along with a daily multitrack-session technical program of papers, demonstrations, posters, and exhibitions. Pre-conference workshops will be held 31 October.

This year's conference explores the theme of ''Expanded Horizons'' in its creative and technical examination of the confluence of music and technology. The organizers particularly welcome music and research that address the expanded horizons offered by new musical interfaces, expanded aesthetic and musical embraces, and ways in which our field can grow by bringing its music and technology to new audiences.

The general call for submissions of music, papers, videos, demonstrations, booths, and exhibitions can be found at the conference Web site, www.icmc2004.org.

ICMC 2005 in Barcelona

The 2005 International Computer Music Conference will be held in Barcelona, Spain, during the first half of September 2005, under the theme of ''Free Sound.'' The venue will be the Escola Superior de Música de Catalunya (ESMUC) in the new premises at the Barcelona Auditorium. The organizers are Phonos Foundation, Audiovisual Institute (IUA) of the Pompeu Fabra University, and ESMUC; the responsible persons are Xavier Serra (IUA) and Gerard Claret (ESMUC).

Additional information can be found on the Web at www.icmc2005.org/, or from the executive director of Phonos Foundation, Andres Lewin-Richter, at alewin@iua.upf.es. Information about the Barcelona Auditorium is at www.bcn.es/english/turisme/llocs/08.htm.

New Interfaces for Musical Expression—Hamamatsu, Japan

The 2004 International Conference on New Interfaces for Musical Expression (NIME 04) will be held 3–5 June 2004 in Hamamatsu, known as Japan's ''city of musical instruments.'' It will be hosted by Shizuoka University of Art and Culture (SUAC) (www.suac.ac.jp/index-e.html).

NIME 04 follows the initial NIME workshop at the Computer-Human Interaction conference (CHI 2001) in Seattle, Washington, USA; the NIME 02 International Conference, held at the Media Lab Europe, in Dublin, Ireland; and the NIME 03 International Conference held in Montreal, Canada.

The main goal at the NIME 04 conference is to blend high-level scientific and technological research on the development of new interfaces for musical expression and high-level artistic performances using such interfaces. The 2004 conference will consist of a three full-day event where research papers, demonstrations, and performances will be presented that relate to the state of the art in new interfaces for musical expression.

The organizers state that "In recent decades computers and related electronic technology have come to play a nearly ubiquitous role in every aspect of music making, including composition, learning, instruction, performance, recording, and distribution. But the computer itself is hardly a musical instrument. Usual means of human-computer interaction are extremely limited in terms of their use of expressive human action, and there is much room for cre-

ative research and design work. For this reason, the NIME conference focuses primarily on questions at the interface between technology and human musical expression."

Topics of interest include, but are not restricted to, the following: design reports on novel controllers and interfaces for musical expression; surveys of past work and ideas for future research; reports on live performance and composition using novel controllers; controllers for virtuosi, novices, education, and entertainment; perceptual and cognitive issues in the design of musical controllers; music and motion; music and emotion; visual and physical expression with sonic expressivity; musical mapping algorithms and intelligent controllers; novel controllers for collaborative performance; interface protocols (e.g., MIDI) and alternative controllers; artistic, cultural, and social impact of new performance interfaces; real-time

gestural control in musical performance; mapping strategies and their influence on digital musical instrument design; sensor and actuator technologies for musical applications; haptic and force feedback devices for musical control; real-time software tools and interactive systems; pedagogical applications of new interfaces; courses and curricula; and performance rendering systems (RENCON).

The conference chair for NIME 04 is Yoichi Nagashima (SUAC), the research paper program chair is Michael Lyons (Advanced Telecommunications Research Institute International, Kyoto, Japan), and the artistic program chair is Atau Tanaka (Sony Computer Science Laboratory, Paris).

The conference has received official recognition by the Japan Foundation, which means that attendees from overseas are eligible to apply for travel support (see www.suac.net/NIME/NIME04/found.html for information on how to apply).

Further information about NIME 04 is available at the conference Web site (www.suac.net/NIME) or by contacting the conference secretariat by electronic mail at nime04@suac.net.

LEA Educators Initiative

The Leonardo Electronic Almanac (LEA) is pleased to announce that it is creating an abstracts index listing of Masters and PhD theses in the art/science/technology field. Students interested in contributing should contact LEA at leo@mitpress.mit.edu. LEA also maintains a discussion list open only to faculty in the field. Faculty wishing to join this list can contact LEA at the aforementioned address.

Dolby 5.1-Channel Music Production Guidelines

Three years after the launch of the new multichannel music delivery formats, many artists, engineers, and producers are still looking for fundamental information on how to best mix and manage music in the multichannel environment. Now available, Dolby Laboratories has authored a primer for the professional music production community on best practices for this rapidly developing market. Available as a free PDF download, "Dolby 5.1-Channel Music Production Guidelines" presents a technical blueprint for creating music in 5.1 channels. The document guidelines can be found at www.dolby.com/tech/Multichannel_Music_Mixing.pdf.

The publication covers a range of topics such as proper equipment and speaker placement, calibration for proper monitoring, metadata planning and implementation, program interchange guidelines, and an explanation of the many new terms spawned by 5.1-channel production. It also provides accurate information that dispels myths concerning both center and LFE channel usage. Mix and mastering data sheet templates for 5.1-channel projects are also included.

According to John Kellogg, general manager for multichannel music at Dolby Laboratories, "This document gives a well-rounded technical overview for those producing music for 5.1-channel delivery to consumers. Dolby will update it regularly as new and better techniques for creating surround music mixes evolve."

Workshop in Algorithmic Computer Music—Santa Cruz, California

The second annual Workshop in Algorithmic Computer Music will take place from 21 June–9 July 2004 at the University of California, Santa Cruz (UCSC). David Cope, Paul Nauert, and Peter Elsea will be among those on hand to teach and advise workshop attendees. Participants will take classes each morning and early afternoon on the basic techniques of algorithmic composition and algorithmic music analysis, learning and using the computer programming language Lisp. Participants will create three significant software projects: a Markov-based rules program, a genetic algorithm, and software modeled on the Experiments in Musical Intelligence program. Music analysis software and techniques will also be covered in depth. Compositional approaches will be discussed in detail, including rules-based techniques, data-driven models, genetic algorithms, neural networks, fuzzy logic, mathematical modeling, sonification, and others. Software programs such as Common Music, Max, Open Music, and so on will also be presented and used.

Each participant will receive a free class reference manual, class software in source code, and various other associated printed and software tools and guides relevant to the workshop's goals. Access to UCSC's computer music facilities will allow performances and special lectures by invited guests. Each of the three instruction weeks will include five hours of individual computer time (with an advisor close at hand) and each week will culminate in performances of participant works and presentations of analysis and composition software. By the workshop's end, each participant will be expected to have gained facility with Lisp and to have written compositional and analytical software programs. Participants will receive a CD of their compositions.

Prospective students must be able to read music and understand basic music theory as well as have at least a basic facility with computers (e.g., text editing). Students need not be active musicians nor programmers. The fee is US $1750. Room and board are available on campus, if desired. For more information, see summer.ucsc.edu/wacm. (David Cope's Web site is arts.ucsc.edu/faculty/cope, and Experiments in Musical Intelligence scores are available from www.spectrumpress.com.)