News

Announcing ICMC 2012

The 2012 International Computer Music Conference (ICMC) will take place 9–14 September 2012 in Ljubljana, Slovenia. The event will be hosted by the Institut za Raziskovanje Zvocnih Umetnosti [Institute for Sonic Arts Research], an organization devoted to artistic productions in the field of electroacoustic music, intermedia performances and installations, and audio technology research and educational activities.

Web: icmc2012.si

DAFx-11

The 14th International Conference on Digital Audio Effects (DAFx) took place 19–23 September 2011 at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) in Paris, France. The conference presented a number of papers and posters devoted to topics in audio signal processing such as audio representation, modeling, synthesis, and transformation. Other topics explored at the conference include the recording of audio signals, synthesis of spatial sounds, virtual analog models, physical models, and virtual musical instruments. In addition to 33 oral presentations and 33 poster presentations, DAFx 2011 included 3 presentations of papers in the new STAR (State-of-the-Art) category. These STAR papers presented overviews of research in sparse atomic modeling of audio, sound texture synthesis, and signal reconstruction using short-time Fourier transform magnitudes without phase.

Each day of the conference began with an invited keynote. In the first keynote, Udo Zölzer of Helmut Schmidt University discussed pitch-based digital audio effects. Cycling '74 founder David Zicarelli delivered the second keynote, titled "Recent Developments in Signal Processing Editing and Visualization." Patrick Flandrin of the Ecole Normale Supérieure de Lyon delivered the third, titled "Fourier + 200," in which he discussed methodological advances in signal processing since Fourier's seminal work on heat diffusion 200 years ago. The conference also featured tutorials and satellite workshops on topics related to audio signal processing, source separation, and sound synthesis.

Gino Angelo Velasco received the Gold Best Student Paper award for his paper with Nicki Holighaus, Monika Dörfler, and Thomas Grill, titled "Constructing an Invertible Constant-Q Transform with Nonstationary Gabor Frames." Jari Kleimola received the Silver Best Student Paper award for "Vector Phaseshaping Synthesis," written with co-authors Victor Lazzarini, Joseph Timoney, and Vesa Välimäki. Alexis Moinet received the Bronze Student Paper award for "PVSOLA: A Phase Vocoder with Synchronized Overlap-Add," co-authored with Thierry Dutoit.

Web: dafx11.ircam.fr

L'Espace du Son

Musiques & Recherches hosted l'Espace du Son 20–23 October 2011 in Ixelles, Belgium. 2011 marked the 18th edition of Espace du Son, a festival devoted exclusively to acousmatic music. The event highlighted works by composers Suk-Jun Kim of Korea, Mario Mary of France, and Elsa Justel of Argentina. Each of these composers was featured in a concert devoted to his or her music, and each of them also programmed a "carte blanche" concert featuring the music of others. Both Mary and Justel led master classes. The event culminated in a concert titled "Concert Génération 2011," which included works by eleven different composers.

Web: www.musiques-recherches.be

ISMIR 2011

The International Society for Music Information Retrieval (ISMIR) held its twelfth annual conference 24–28 October 2011 in Miami, Florida, USA. The event began with a day of introductory and in-depth tutorials. More than 30 oral presentations and nearly 100 poster presentations took place over the next four days. Topics featured prominently at the conference sessions included melody and singing analysis, music recommendation and similarity analysis, non-Western music, music on the Web, structural analysis, transcription, and methods for the analysis of chord, mood, and emotion.

David Huron of The Ohio State University presented an invited talk titled "Building Musical Futures." For the third year in a row, ISMIR included a special student-organized session on the future of music information retrieval, called f(MIR). f(MIR) 2011 featured an invited talk by Jon Vanhala of Def Jam Music Group and a panel of professionals working on music information retrieval in industry. ISMIR 2011 also featured talks and posters related to the Music Information Retrieval Evaluation eXchange (MIREX) contest, which evaluates music information retrieval systems using shared benchmark datasets.

Meinard Müller, Peter Grosche, and Nanzhu Jiang received the ISMIR 2011 Best Paper award for their paper "A Segment-Based Fitness Measure for Capturing Repetitive Structures of Music Recordings." The Best Student Paper honor was awarded to Mikael Henaff, Kevin Jarrett, Koray Kavukcuoglu, and Yann LeCun for "Unsupervised Learning of Sparse Features for Scalable Audio

Figure 1. Tristan Stone performs one of his custom instruments as Author and Punisher, a "complete industrial doom and drone metal band," at STEIM's Patterns and Pleasure 2011. (Photo: Tim Pen.)

Classification." Ryunosuke Daido, Seong-Jun Hahm, Masashi Ito, Shozo Makino, and Akinori Ito received the Best Lecture Presentation award for "A System for Evaluating Singing Enthusiasm for Karaoke," and Brian McFee and Gert Lanckriet received the Best Poster Presentation award for "The Natural Language of Playlists."

Web: ismir2011.ismir.net

Patterns and Pleasure at STEIM

The Patterns and Pleasure festival and symposium was held 26–28 September 2011 in Amsterdam, The Netherlands. The event was organized by the Studio for Electro-Instrumental Music (STEIM). Patterns and Pleasures included workshops on the following topics: crackleboard hacking, analog chaos computers, enactive spaces, glitch art, juggling patterns, and composing in real time using the AudioMulch software. Numerous concerts presented works by an international selection of composers (see Figure 1). These concerts included turntable music, new controllers and synthesizers, juggling, and multimedia.

Several symposium sessions brought together artists and researchers from STEIM and around the world to discuss topics related to live electronic music. The symposium session "The New Past" explored digital archiving practices and their impact on music and performance. Another session on "Intuition and Wonder" featured discussion by experts in computer music, mathematics, free jazz, and experimental acoustics. A session titled "Playing by Ear" examined the significance of improvisation in the development of musical practice, instrument design, and everyday life. The closing symposium session of the festival, titled "Handmade Music," celebrated
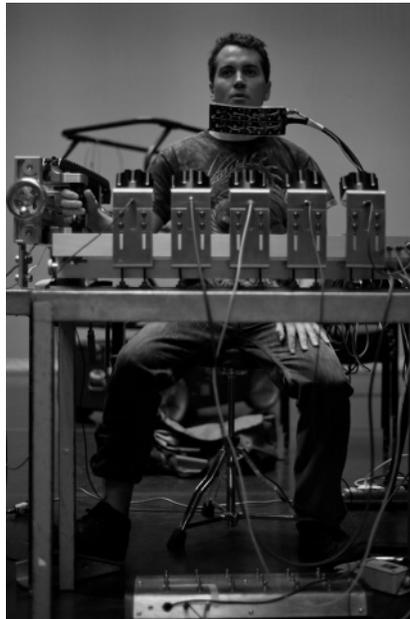
do-it-yourself culture and "homebrew" musical projects.

Web: patternsandpleasure .steim.org

Creativity and Cognition

The Eighth Association for Computing Machinery (ACM) Conference on Creativity and Cognition was held 3–6 November 2011 in Atlanta, Georgia, USA. The theme of Creativity and Cognition 2011 was "Creativity and Technology," which encompassed the goals of understanding human creativity, designing new techniques and tools to augment and amplify human creativity, and using computational media technologies to explore new creative processes and artifacts.

The conference included several keynote talks. One, by Guy Claxton of the University of Winchester, was titled "Creative-Mindedness: When Technology Helps and When It

Hinders." Another, by Atau Tanaka of the University of Newcastle, was titled "Music One Participates In." The conference program included talks by researchers from a wide variety of disciplines, including art, design, fiction, and music. Presentation and panel discussion topics included control and improvisation, affect, perception, and physical presence, among others. The conference also included an evening of music, audio, and dance performances.

Web: dilab.gatech.edu/ccc

WASPAA 2011

The 2011 IEEE Workshop on Applications of Signal Processing to Audio and Acoustics (WASPAA) took place 16–19 October 2011 in New Paltz, New York, USA. Workshop attendees included researchers and practitioners from academia and industry. Richard Lyon of Google, Inc., presented the workshop keynote, titled "Machine Hearing: Audio Analysis by Emulation of Human Hearing." Papers presented at the workshop related to topics including multichannel audio and ambisonics, musical signal analysis, microphone arrays, and source separation and localization. The conference also included several poster and demo sessions, each of which presented a significant number of projects related to music analysis, recording, and reproduction.

Jingdong Chen and Jacob Benesty received the Best Paper award for "A Time-Domain Widely Linear MVDR Filter for Binaural Noise Reduction," and Jukka Pätynen, Sakari Tervo, and Tapio Lokki received the Best Student Paper award for "Simulation of the Violin Section Sound Based on the Analysis of Orchestra Performance."

Web: www.waspaa.com/waspaa11

Figure 2. An Electrogals attendee enjoys a listening station, one of many such stations housed in a vintage hair dryer. (Photo: Heather Perkins.)

Electrogals in Portland

The Electrogals 2011 festival of electronic music and digital art took place 10–15 October 2011 in Portland, Oregon, USA. Electrogals is a concert series devoted to showcasing female composers and performers of electronic music, and to creating awareness of electronic and experimental music in the USA's Pacific Northwest region. Subtitled "Girls Gone Wired," Electrogals 2011 presented a weeklong exhibition of sound art, consisting of sound installations, a listening room, workshops and classes, and two evenings of music and video performances.

Composer Stephanie Rearick led the first event of the festival, in which she combined a lecture on time banking (an alternative monetary system in which units of time are used as currency) with a live musical performance. The four subsequent festival concerts featured works with electroacoustic, instrumental, and mixed-media elements, as well as works involving live improvisation and gestural controllers. Listening stations presented work by more than 25 female composers and sound artists from around the world (see Figure 2). Workshops instructed participants in Ableton Live and making music on the iPad, and Bonnie Miksch presented a lecture titled "Skirts in the Studio: A History of Women Pioneers of Electronic Music."

Web: electrogals.org/oct11.php

EarZoom Sonic Arts Festival

The EarZoom Sonic Arts Festival was held 30 September–4 October 2011 in Ljubljana, Slovenia. The stated aim of the Sonic Arts Festival is to cultivate a program that promotes electronic music to artists, scientists, and engineers within the local community. In this third edition of the festival, organizers decided to widen the thematic spectrum of the festival to include a focus on the sociopolitical context of contemporary arts and an inquiry into the expressive potential of sound-based practices.

The festival featured artists and researchers around the world, who led workshops and presented lectures, installations, and concerts. Workshop topics included hardware hacking, creating mappings for new musical controllers using the DILib Pure Data (Pd) library, and creating electronic music using the Integra Live software. Lecture topics included ecoacoustic control interfaces for musical performance, creative applications of the timbreID and DILib Pd libraries, artificial life and music, and artistic creativity and science. More than 15 performances and installations presented works in a variety of media.

Web: www.irzu.org/festival/festival.html

Audio Mostly 2011

Audio Mostly is a conference devoted to exploring the "unexploited potential" of audio in computer environments for entertainment, gaming, health, education, and other domains. The 2011 edition of the conference was held 6–9 September 2011 in Coimbra, Portugal, and it was attended by audio experts, content creators, game designers, and technology and behavioral researchers. Papers presented at the conference touched on several areas of relevance to computer music, including digital audio hardware, software frameworks for music composition, sound design and sonic interaction, music visualization, music education, and music discovery, recommendation, and classification.

Web: www.audiomostly.com

Young Composers in Canada

The Canadian Electroacoustic Community has announced the winners of the twelfth edition of its contest for young and emerging composers in Canada. The winners of the contest, titled Jeu de Temps / Times Play, were decided by a jury of 40 individuals who included not only composers and musicians, but also educators, radio personalities, and representatives of various international bodies. Two composers tied for first place: Maxime Corbeil-Perron, an undergraduate student at the Conservatoire de Musique de Montréal, and Marc-André Perron, an undergraduate at the Université de Montréal. Corbeil-Perron's piece *Fragments* is "inspired by the lines and colors of Wassily Kandinsky's *Komposition no. 8*, with the intention to create a fragmented vision of time and space." Perron's piece *Effervescence/Somnolence* is a reflection on the concept of acoustic ecology

that "at once explores a surrealist universe and our own."

The other four contest winners are David Arango Valencia for *Canción de Otraparte*, Jullian Hoff for *Scratch*, Guillaume Barrette for *Parasite*, and Guillaume Campion for *Neige cendre*. The Jeu de Temps / Times Play Web site includes audio, composers biographies, and program notes for all 39 compositions submitted to the contest.

Web: cec.sonus.ca/jttp/2011

Culture and Computing in Kyoto

The Second International Conference on Culture and Computing was held 20–22 October in Kyoto, Japan. A total of 104 people from 25 countries traveled to Kyoto for the event, which included both a main paper track on a wide range of topics and two special paper tracks. Both special tracks—one focused on media art based on Asian culture, and the other focused on the digital humanities—included talks and workshops related to music. For example, these tracks included a generative music workshop, a talk on timing in the Japanese classical music form of gagaku, and a new interface for interacting with a virtual guqin (a Chinese plucked musical instrument). The conference also included an exhibition of contemporary art, which presented several musical works.

Web: www.ai.soc.i.kyoto -u.ac.jp/culture2011

Argentinean Concert Series and Competition

The Argentinean organization Foundation Destellos was created in 2007 with a focus on creation and research in art, science, and technology. From May to November 2011, Foundation Destellos held a series of seven concerts in a new series titled "Imagen y Resonancia: Ciclo de Arte Sonoro 2011" [Image and Resonance: Cycle of Sonic Art 2011]. The concerts took place in Mar del Plata, Argentina, and they featured audiovisual and acousmatic works as well as music for acoustic instruments and electronics.

The Foundation Destellos has also announced the winners of the Fourth International Competition of Electroacoustic Composition and Visual Music. The competition received 96 submissions by composers from 26 countries. The first place, second place, and special mentions were each awarded to two composers. The first-place prize was shared by Panayiotis Kokoras for *Magic* and David Hindmarch for *Golden Bowls*. Ezequiel Ezquenazi of Argentina received one second-place prize for *Caída, memoria y restitución*, and Nicolas Bernier received the other second-place prize for *Dans le ventre de la machine*. Adolfo Kaplan received a special mention for his audiovisual work *Hors champs*, and Gilles Gobeil received a special mention for *Les lointains noir et rouge*. These pieces and others selected by the jury were presented in a concert in Buenos Aires on 7 November 2011.

Web: www.fundestellos.org

ISEA in Turkey

The 17th International Symposium on Electronic Art (ISEA) took place 14–21 September 2011 in Istanbul, Turkey. Although the symposium was broadly focused on electronic art in all forms, many symposium events pertained to digital music and sound. Relevant paper sessions included those on sound and inter-action; sonifying data, visualizing sound; media and contemporary practices of sound art; live coding and locative sound projects; and exploring and experimenting with sound. Relevant panels included the "Soundwwwalk Performance Panel" (pertaining to an "acoustic ecology of networks" and to the Web as an interface for live performance) and a panel titled "Chasing Ghosts: Reactive Notation and Extreme Sightreading." Two concerts presented musical works involving electronics, synthesizers, and acoustic instruments. The event also included workshops on live coding, laptop orchestras, brain-controlled musical interfaces, and the design of new electronic musical instruments and sound generators.

Web: isea2011.sabanciuniv.edu

Transitio_MX Festival in Mexico

The Transitio_MX festival of new media art and video was held 30 September–9 October 2011 in Mexico City, Mexico. Nearly 150 artists participated in the festival, whose theme—"affect"—was chosen to denote the "complex of sensations, emotions and thought processes that proceed and follow from the digital interface."

The festival featured several music-related workshops on the topics of improvisation with new media, tools for live soundscape composition, sound with breadboards, musical control and interaction, and sound transformation with computers, as well as one workshop on "boredom music." Several festival panel discussions also centered around music and sound, including one on place, space, and interface; a second on new paradigms in sound creation; and a third on sonic art in Ibero-America. An extensive concert and exhibition program

Figure 3. Hugo Solís's sound installation Ecos para locaciones olvidadas *[Echos for forgotten locations] is explored by attendees at the Transitio_MX Festival. The project seeks to rediscover the sonic potential of old or abandoned places. (Photo courtesy of Transitio_MX.)*

presented electroacoustic works, sound installations, DJ performances, and audiovisual works (see Figure 3).

Web: transitiomx.net

Shift Festival in Basel

The Fifth Anniversary Edition of the Shift Festival of Electronic Arts took place 27–30 October 2011 in Basel, Switzerland. The 2011 theme was "Of Birds and Wires: Electrified Voices," and the festival presented work exploring this theme through concerts, exhibitions, film and video screenings, workshops, and lectures. Concerts included DJ and live performance, in both concert hall and club settings. Among the lectures featured at the festival were talks on the vocoder, talking machines, and the "acoustic unconscious." The conference also provided formal opportunities for artists whose work was performed at the festival to discuss their work with attendees. A "DIY Makeaway" workshop guided participants through the construction of their own solar-powered bird or electronic noisemaker.

Web: www.shiftfestival.ch