
About This Issue

This issue of *Computer Music Journal* introduces a change in the presentation of articles, each of which now begins with an abstract. We trust that readers will appreciate having a summary at the beginning of the article. Beyond the convenience for readers, the change will facilitate indexing by search engine companies and, thereby, discovery of the article on the Web. Until now, "About This Issue" has been the sole venue for summarizing an issue's articles. It will continue to offer an overview of the articles, emphasizing overarching themes and perspectives, but now that each article has its own abstract, "About This Issue" will generally be less detailed than in previous volumes of the *Journal*.

Starting with the very first volume in 1976, *Computer Music Journal* has almost always included reviews of recordings. This issue begins with a letter to the Editor that responds to such a review in the Fall 2011 issue. Besides addressing that review of his own music, the writer raises questions about music criticism in general. The usual News section, edited by Rebecca Fiebrink, follows.

The first feature article is a continuation of the previous issue's interview with the Belgian acousmatic composer Annette Vande Gorne. (We are happy to announce that Vande Gorne will also be the curator for the compositions on the 2012 *Computer*

Music Journal Sound and Video Anthology, to appear with the fourth issue of this volume in December.)

From there, the issue's subject matter moves to audio signal-processing techniques. Markus Zaunschirm, Joshua Reiss, and Anssi Klapuri introduce a method for detecting and modifying transients in polyphonic musical audio without affecting simultaneous non-transient portions of the signal. Michael Terrell and Mark Sandler present a model for automated mix delivery (the topic announced on the cover of this issue) for live performances. This model calculates the optimal settings on a mixing desk for sending satisfactory mixes to multiple locations in the room simultaneously (audience locations as well as performers' locations). Although the model is designed for live performance, it is not real-time: instead, it is intended as a substitute for a mixing engineer's sound check, serving as a baseline from which the engineer can deviate during performance.

Tangentially related to the theme of mix delivery, the article by Adriana Olmos et al. describes a system for over-the-network delivery of different prerecorded audio and video recordings to orchestra or band musicians who are practicing alone. The idea here is to simulate, through immersive audio and video, the experience of being in an ensemble rehearsal. Each

recording is captured from the precise location within the ensemble where the individual musician would sit, and (like Music Minus One) it omits the part that the musician wishes to practice. Differently from a real rehearsal, the musician can pause and repeat sections at will. The system's design also includes synchronization of audio with a notated score, automatic audio analysis for pedagogical feedback, and offline communication with a human conductor.

The issue's final article is situated within the territory of music representation. Specifically, it presents a tool for automatically inserting bowing indications (e.g., slurs and up-bow and down-bow symbols) in string music. The system uses regular expressions to search for similar passages that can be given consistent bowing patterns.

This issue's Reviews section begins with an evaluation of the massive book-plus-DVD combination *The Audio Programming Book*, edited by Richard Boulanger and Victor Lazzarini. The reviewer calls the work a "genre-defying treasure trove" that "eludes any obvious manner of use." Other reviewers examine an autobiographical book by sound artist Bob Ostertag and a recording from the experimental cassette-tape world. The issue concludes as usual with product announcements relevant to computer music.

Front cover: An abstract image derived from Figure 8a of the article by Markus Zaunschirm, Joshua Reiss, and Anssi Klapuri. (Image processing by Douglas Keislar.)

Back cover: Two figures from the article by Adriana Olmos et al., showing their Open Orchestra system.