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# *Chroma*

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**Newsletter of the Australasian Computer Music Association, Inc.  
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# Editorial

By Timothy Opie

Whilst going through old copies of Chroma I realised there is a wealth of information here, but it is hard to find what I need, when I need it. Issue 17 was a 5 year celebration of ACMA. In that issue was a list of events and major achievements for ACMA, and also an index of the first 16 issues of Chroma. The last edition of Chroma was Issue 32, and being a mathematically minded composer I couldn't overlook the digital numbers glaring in front of me.

In this issue you will find an index of all articles published in Chroma, from Issue 1 to Issue 32. I decided to republish the index of Issues 1-16, for convenience. I would like to thank Roger Alsop, Ross Bencina, and Thomas Stainsby for compiling this the first time around. I have taken the liberty to expand on a few parts for further clarification. From Issue 17 I have also taken the 5 Year Chronology and have expanded it to cover the full 14 years of ACMA.

In studying previous issues of Chroma, I also came across a few really interesting ideas which were started but dwindled later. One exceptional idea was the Composer Profile. So as of next edition I will ask one lucky reader to write about themselves, their work, their ideas and aspirations and submit it to me so I can publish it for the world to enjoy. I know musicians love talking about themselves.

Finally I want to point out that all email regarding Chroma should be directed to the following email address:

[acmachroma@fastmail.fm](mailto:acmachroma@fastmail.fm)

I look forward to receiving your email, input, advice, criticism, and musings. Infact I would like to have a short Letters to the Editor section where you can all have your comments heard regarding articles and other things printed in Chroma.

Enjoy Chroma Issue 33.



# Presidents Report

By Andrew Brown



Computer musicians are a dedicated lot, and there is and has consistently been, a high level of music making in recent years.

As well as regular concerts in most capital cities, but especially in Melbourne and Sydney, there is an increasing number of computer musicians presenting at installation and gallery spaces. In particular, the exploration of sound spacialisation through multiple speakers in these situations has been of interest to these artists.

One of the major events on our ACMA calendar is an annual conference which, in 2002 was held in Melbourne, and in 2003 will be in Perth for the first time ever. The recent Melbourne conference, like most, involved paper sessions on new artistic practices and research and a series of concerts. A modest number of about 70 registered for the conference, but the concerts were very well patronised with some exceeding audience capacity.

The computer music community continues its association with academic institutions and the funded arts sector, although in recent times these links have been tested. Computer music programs flourish in only a few Universities in Australia, however, many institutions have smaller but growing programs. This is somewhat surprising given the trend toward music technologies in recent years, but it seems that that need to go beyond tool use and to support innovative composers and researchers in this area is increasingly being recognised.

An allied community, the popular and alternative electronica scene, is quite strong in Australia despite the difficulties of finding venues and financial support in many cases. Increasingly the links between the commercial and non-commercial computer musicians gets stronger. Several previous ACMA conferences have focused on strengthening these links, and a number of energetic people in the community provide particular effort to help these positive links develop. In particular, development of digital musical in-

struments is a strong uniting force between the younger and older computer musicians, where skills and experience combine well with enthusiasm and new ideas. This has found a voice in the REV festival at the Brisbane Powerhouse and through the Sounding Out project, both supported by the Australia Council.

While this support from the Australia Council is welcomed, there is an ongoing concern in the computer music community about representation for electronic and computer musicians on the Music Board of the Australia Council. Nominations of people with expertise in computer music were unsuccessful in gaining any of the recent appointments to the music board. While some computer musicians have gained support for interdisciplinary projects via the New Media fund, the feeling amongst the computer music community is pessimistic about the potential for appropriate judgments on computer music being made by the music board. We hope this pessimism is misplaced and that the massive area of electronic and computer music might be more clearly recognised in future board appointments.

The computer music community has a core of dedicated artists who continue to work hard and follow their innovative directions, at the same time it receives injections of new blood and input from tertiary music graduates, DJs and producers from the electronica community, and growing recognition by the instrument making fraternity. Computers are now well established and pervasive, as are the musicians who play them.



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Back issues of Chroma are available at \$2.50 each or \$20 for 10 issues, including postage.

The views expressed within are not necessarily those of the Editor or of ACMA, Inc.

# Contents

Events.....	Page 3
ACMC 2003 - Perth.	
Article.....	Page 5
Structure and Necessity, Warren Burt.	
Article.....	Page 10
Musings, Rene Wooller.	
CD Release.....	Page 11
Hearing Place.	
History.....	Page 12
ACMA Chronology 1989 - 2003	
History.....	Page 13
Index to Chroma, Issues 1-32	

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## ACMC 2003

**A**ustralasian Computer Music Association Conference 2003, incorporating the e\*mergence New Media Series and Soundwork Exhibition.

Theme: **“Converging Technologies”**

5th - 7th July, 2003

Western Australian Academy of Performing Arts, Edith Cowan University. Mount Lawley, Western Australia

### Introduction

Australasian Computer Music Association Conference 2003, 5th - 7th July  
Western Australian Academy of Performing Arts, Edith Cowan University

The Australasian Computer Music Association is pleased to announce its 11th conference: Converging Technologies.

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The Conference will present research and new works that focus on the convergence of audio, visual and mechanical technologies. Recent times have seen a rapidly increasing convergence of technologies in the Electronic Arts. The conference will seek to gauge the impact that artists crossing the media boundaries (ie composers becoming videographers, dancers becoming composers etc) is having on the practice of electronic music. It also seeks to highlight developments in the field of live computer music including interaction, improvisation and non-linear works, with an emphasis on the impact this is having upon form, practice and presentation.

Relevant sub-themes include: the nexus between music, computers, image and movement; recent software and tool developments; formal innovations that are the result of composition and performance projects where multiple media are intrinsic to the project; theory, criticism and listening involving computers, music, image and movement. The conference will include concerts, paper sessions, artist talks, discussion panels and studio reports.

e\*mergence New Media Series July 8-12 and Soundwork Exhibition July 6 - July 18  
Perth Institute for Contemporary Arts and various Perth spaces

e\*mergence is series of concerts focusing on the convergence of audio, visual and mechanical technologies. The Soundwork exhibition will feature work created in installation format shown in a variety of spaces throughout the Perth Cultural Precinct and ECU. The program will be a national survey of new work in new fields such as interactive sound and video, visual music, bio-music and extended performance practice.

e\*mergence is presented as part of the Australasian Computer Music Conference 03 in association with tura events company, the Perth Institute for Contemporary Arts and WAAPA@ECU.

## **DEADLINES:**

Abstracts Due:  
ALREADY DUE

Submission deadline for fully refereed papers:  
Monday 12th May 2003

Submission deadline for non-refereed papers:  
Monday 26th May, 2003

Submission deadline for musical works:  
ALREADY DUE

## **Call for musical works**

The conference committee welcomes the submission of works utilizing with any combination of computers or electronic and acoustic elements, recorded media or live performance with any combination of electronic and acoustic elements. Available playback formats will include CD, DAT, Mini Disc, ADAT, sound file/disk based playback and DVD. In addition to audio playback, there will be the possibility for video/data projection. A selection of microphones is available for live amplification and there will be a possibility to utilize an 8-channel sound diffusion system.

Submission deadline for pieces or performance proposals: ALREADY DUE

Potential pieces may involve;

- o Music that explores multiple media in its form and presentation
- o Music involving interactivity, non-linearity or multiple layers
- o Real-time computer processing of live sound and its interaction
- o New formal approaches engendered by recent technical developments

The availability of performers for works may be limited and performance of works is subject to the availability of required players. WAAPA is a multi-disciplinary institution with schools of Visual Arts, Theatre, Music Theatre, Music (Electronic/Classical/Jazz) and Dance. It is hoped that applicants will consider taking ad-

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vantage of WAAPA students. Where possible WAAPA will encourage the participation of senior performers from the student body.

## Call for fully refereed papers

Full copies of conference papers for peer review and publication in the conference proceedings are requested. The refereeing process will satisfy the eligibility requirements for inclusion in publication quanta for Australian Universities.

Submission deadline for fully refereed papers: Monday May 12th 2003

Abstracts due: Monday 24th March 2003

## Call for non-refereed papers

Individuals making proposals under this category should submit an abstract. These papers will have non-refereed status and will be selected by the organizing committee on the basis of the submitted abstracts and their relevance to themes as they develop.

Note: Papers under this category will be published in full in the conference proceedings if suitable final drafts are received by the due date (see above).

Submission deadline for non-refereed papers: Monday 26th May 2003

Abstracts due: Monday 24th March 2003

Example topics for appropriate papers:

Technical:

Here are a few possibilities for papers in this area:

- o The use of multiple media in music composition
- o Software and hardware developments
- o The integration of music/sound with other disciplines
- o Machine listening and composing/interactive music systems
- o Sound synthesis and digital signal processing
- o The impact of technology upon form, practice and presentation.

Non-Technical:

Here are a few possibilities for papers in this

area:

- o Cross-disciplinary possibilities for computer music practice
- o Critical analyses of works or compositional trends
- o Socio-cultural, economic and political aspects of digital music making

Organizers would particularly like to encourage submissions from members of the wider academic and music community for the non-technical category. It is envisaged that the non-technical sessions will appeal to a musically literate but non-technically expert audience. It is the intention that the non-technical papers will strengthen the links between theory, criticism and practice, and that they would be of interest to a wider audience.

## Artist talks/reports

We wish to explicitly encourage opportunities for artists to discuss previous, ongoing or developing projects, with particular emphasis on projects that relate to the conference themes. Submissions from studios/centres and artist organizations and co-operatives are also encouraged.

Submission deadline for fully refereed papers: Monday 12th May 2003

Submission deadline for non-refereed papers: Monday 26th May 2003

Abstracts due: Monday 24th March 2003

## Further Information

Further announcements with details of registration, submission dates and procedures, accommodation options, website address and so on will be posted in the near future.

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# Some thoughts on Structure and Necessity

By Warren Burt

Sometime during my undergraduate years (1967-71) at SUNY Albany, I remember I wrote a piece without really knowing what I was doing. I used very strict structures to construct the piece, and lots and lots of number patterns to put the piece together. To my surprise, the piece was a hit. That is, I liked it, the performers liked it, and the audience liked it. It had a really solid feeling to it, even though, when I wrote it, I didn't have a clue what it would sound like when it was played. Maybe I just got lucky, but the lesson I took away from that piece (and I can no longer even remember which piece it was), was that a solid structure made a piece sound coherent and tight, even if the composer wasn't - coherent and tight, that is.



Fast forward now to around 1972 or 1973, at UCSD. I was a student in Kenneth Gaburo's Compositional Linguistics seminar. He gave us a sheet which listed definitions for a large number of techniques of English language poetry. Then he asked us to write a poem in which each of these techniques was consciously used at least once. We were to read these poems to the class, and then to show where and how we had used the techniques. We were also to bring in a love poem or other poem that we had written totally intuitively in high school. When the time to perform the assignments came, we all read the structural poems to the class, and showed how we had made them. Then we all sat back to giggle at each other's maudlin high-school inanities. After each poem, Kenneth proceeded to astonish us with a real-time analysis of each high-school poem, showing us structures in these poems that none of us had dreamed were there. The lesson, he said, was that whether you had put structure in a piece consciously or not, it would always be there, and so there was nothing to be afraid of in either being conscious or unconscious in your

use of structure. I was impressed with this point, but I don't think it really sank in until a number of years later. But in our lessons, Kenneth always made the point that no matter what structures we were consciously using, if we were clear enough in what we were doing, the sub-conscious would usually be able to do what it wanted in a piece as well. Perhaps in the undergraduate piece described above, my sub-conscious was composing better than I realized at the time.

About this time, I also began getting seriously interested in tuning. Harry Partch was in San Diego, and though I was unlucky enough never to meet him, many of my friends and colleagues knew him, and were in his ensemble, so his influence in that environment was enormous. The number patterns of just intonation and my work with live electronics fit together beautifully, so much so that by 1978 (by which time I was living in Melbourne), with the assistance of Julian Driscoll, I built "Aardvarks VII", a box of CMOS dividers and gates which I used to assemble just intonation pitch and rhythm complexes based on the number patterns it was possible to get by patching together many layers of those rudimentary chips. For example, if one had an oscillator at a very high pitch, and used that to drive two of the counters, one dividing the frequency by 4, and the other by 5, the result would be an interval of 4:5, a just major third. If the dividing frequency of the second divider were then changed to 6, the resulting interval would be an interval of 4:6, a just perfect fifth. By arranging sequences which changed the frequency of the dividers, and then setting up other sequences which changed the frequency of other dividers, and then using the sequences from the first dividers to drive the sequences of the other dividers, melodic and rhythmic patterns of great complexity and symmetry could be set up. I have notebooks full of the patterns I worked out which these dividers and gates could produce. Depending on the patterns chosen, the results could be extremely consonant and pulse oriented, or fairly dissonant and disjunct. Since this was the heyday of minimalism, most of the patterns I chose (such as in my live electronic piece "Le Grand Ni") were fairly melodic, consonant and pulsing. These patterns were

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then processed through other analog electronics. They would usually be filtered and panned around the room at great speed, giving sounds that might otherwise seem quite formalistic and severe a quite physical character. Consciously, I had absorbed the numerical lessons of just intonation theory, but the really important part of Partch's work - his insistence on the physicality and corporeality of sound and performance - was probably only resonating with me subconsciously at this time. That is, once I'd made my beautiful number patterns, and heard what they sounded like, I usually worked "by ear" to make them as effective and physically exciting as possible.

Working with just intonation like this was great ear and brain training. I must have made up or found thousands of number patterns, and then applied them to pitch, rhythm, timbre and larger-scale structures in order to hear what they sounded like when realized as sound. Along the way, I also became interested in the various equal temperaments, and experimented with them as well. To my surprise, none of the psychological effects predicted by many just intonation theorists happened to me. That is, while just intonation harmonies sounded "smoother" to me than many equal tempered harmonies, they didn't sound "better", or more "musical", or more "necessary", just different. Over a period of several years, I learned to hear the different nuances of many different ways of tuning. Each one sounded unique to me - or had family relationships to other tunings and scales which were non-prejudicial. Eventually, I found that I could hear beauties in just about any sound complex. I found that I had developed the ability to listen seriously to just about any sound output by anyone, and find interesting and rewarding things in it. This ability was very useful to me in the late 1980s and early 1990s, when I was reviewing recordings for "Experimental Musical Instruments." Every time Bart Hopkin, the editor, got a particularly challenging piece of anarchist sound-making, he would usually send it to me, and I nearly always found something interesting in the recordings I reviewed.

I also began improvising more and more from the mid 1980s on, and also reviewing recordings

of free improvisation. In the performing work, sometimes I would plan things out, and sometimes I would just go out cold, allowing impulse to shape what I was doing. Then, after the performance, I would sometimes listen to what I had done dozens of times, in order to hear just what it was that I had been doing while in that "performative - meditative" improvisational state. Oftentimes, the results sounded very well organized and planned, even though I knew the works were created spontaneously.

Last Monday morning (22 October 2001) while seated in my local laundromat, (Alec's Laundry of Melville Road, Brunswick - Australia's largest - these days I content myself with modest superlatives) I began fooling around with constructing Moment of Symmetry scales in 23-tone equal temperament, one of my current favourite scales. I could write a whole paper on Moment of Symmetry scales (so called by Ervin Wilson and John Chalmers, who in the mid-1970s were the first to recognize and formalize the properties of these scales), but all I'll say here is that they are scales constructed using only 2 intervals which in some sense mirror the structural properties of Pythagorean diatonic and pentatonic scales. What I noticed as I started this work was the absolutely pleasant trance-state I went into while working out these number patterns. I immediately recalled that achieving this state was one of my great pleasures in composing. Whether the results were applied to sound, or visual or verbal processes, the working out of patterns in this way was something that gave me great pleasure, mainly because of the quasi-meditative state that I entered when I worked with numbers in this way. (And by the way, some of the scales I worked out sounded pretty good. A couple even look like they'll have fairly rich harmonic possibilities.).

The pleasure obtained from this numerical working out is very different from the pleasure I get from performing/improvising in real time, but for me, both pleasures (as well as the pleasure derived from hearing other peoples' work) are necessary to keep me interested in music. Hell, they're also both necessary to keep me happy and well balanced, if not even just plain sane.

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But what I've noticed is that as I get older, I no longer feel some sort of psychic or structural or historical mandate to use numerical structures in my pieces. If I want to explore a serious structural idea, I do, but if I want to explore something else, I do that also. Apart from exploring the unique attributes of any given material or structure, there seems to be no particularly urgent or meaningful reason to use one kind of structure over any other kind now. Since I can see/hear/feel structure in anything, and since, by choosing to give exact attention to something, I can make it interesting and beautiful for myself, all creative choices become simple options for me, with none having any particular monopoly on their ability to create "good works." Structuring becomes a pleasant option - and a useful tool, but an option nonetheless.

What does seem necessary to me is some sort of relationship with the body. Indeed, even the most dematerialized virtual works still are perceived by a body. And for the foreseeable future, they will continue to be. So it seems to me foolish to ignore this basic substrate of perception without which we are unable to perceive - the body. For me, this has meant incorporating the idea of live theatre into almost everything I do. Even such a simple act as playing a piano is now seen by me as an act of physical theatre. I saw a concert recently where the pianist played very difficult works, communicating the energy and nuance of the notes extremely well. Yet, I still felt that because of the way they walked on stage, radiating hostility, and then proceeded with their body language to convey an impression of extreme discomfort, that this was a bad musical performance. After working with dancers for years, (and occasionally even as a dancer), a consciousness of the primacy of the body has finally filtered through. (Are you listening, over there in the after-life, Harry and Kenneth? I finally learned...)

Over the years I've read many statements about how one sort of structure or another was "the" way to go. And as I look at historical works, in almost every case, I see that "the" way worked for some works, and not for others. For example, during the serialist hegemony of

the 1950s, there was still plenty of good tonal music being written, even in the European high-art music scene, and in the 1980s, the heyday of post-modernism, there was still plenty of fine, engaging serial music being produced. So who was right? Which polemicist had any monopoly on knowledge or pleasure?

It may be, in the end, that immediate pleasure is all we have. If so, I would like my pleasures to be as diverse as possible. Hence, the idea of learning to perceive many different kinds of art in many different ways. Certainly, nearly all ideas that art can have some sort of transformative or ennobling effects on either its creators, its performers or its perceivers have been so thoroughly attacked by cultural theorists that it would be the rare and brave artist these days that would timidly advance the idea that artworks might be ultimately useful in any sort of long-term sense to society in general or some group in particular. By being reduced to just another cog in the commercial, or sociological, or critico-theoretical, or ideological, or historico-curatorial machine, the artist has been thoroughly brought down to earth, and stripped on any illusions that what they are doing might be of any long-term usefulness. And perhaps this excoriation is a good thing. For by having one's motivations to creative activity revealed one by one as mere self-serving illusions, one is forced to question why one continues such activity.

(Aside the first: this is being said, by the way, from an Australian perspective - perhaps in European society, where the psychological and financial support structures for the arts have not decayed to quite the extent they have in Australia, things may seem different)

(Aside the second: I had a Doctor once who was convinced that all creative people were manic depressives - I decided to get another Doctor at that point - trying to educate him was just too much work, I figured, especially when I would have to PAY him to teach him a lesson or two...)

(Aside the third: The possibly paranoid tone of the preceding may be a result of seeing too many structural similarities (we are dealing with structure here, right?) between the writings of

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Comrade Zhdanov and many of the critics and culture theorists I've read. (For those of you who don't know him, Zhdanov was Stalin's culture minister - a man not noted for his jolliness or the catholicity of his tastes...)

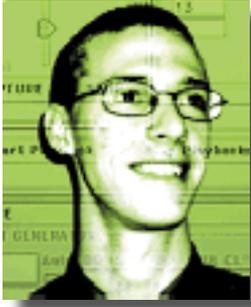
In my case, the reasons for creative work would be several. 1) I need it to keep myself happy, healthy, and in some sense, spiritually fulfilled. 2) Occasionally, a friend enjoys themselves when I share what I'm doing with them. 3) This sort of intimate one-on-one sharing, (for whatever reasons that others might label as ideologically backwards and psychologically pathetic) is something that I value greatly. I like making things, and I like sharing them with friends. I hope that in the light of contemporary critical theory, we are still allowed those simple pleasures. If we are, then I would like to more boldly propose that there might be a history of us sorts who want to share things with each other, and indeed that today, there might be a community of like-minded people who might actually constitute a society, or a sub-grouping within the larger society that might actually be a kind of network for sharing and preserving knowledges and feelings that might not be allowed survival in any of the commercial, critical and academic worlds out there, and that further, these knowledges and feelings might actually BE transformative, or at least have the potential to be so.

One of the most pleasant creative experiences I've had recently was when I was travelling through Europe in June and July 2001, en route to Australia from the USA. I stopped and visited Paul and Helene Panhuysen for what I thought would be a 2 or 3 day stay. While there, Paul showed me his books "Number Made Visible" and "The Calcucos", which described his various systemically produced drawings. In "Number Made Visible", various line drawings are made by connecting the points on a Franklin magic square in various kinds of numerical sequences. The structures in the drawings progress from number pattern to number pattern in very interesting and absorbing ways. I suggested to Paul that using some graphics to sound conversion software (we used Rasmus

Ekman's freeware "Coagula Light"), we could make sound realizations of his drawings. He then suggested that we could layer a number of these realizations, and by rotating the drawings through a series of angles, we could produce some pretty complex timbres and textures. Well, one thing led to another, and at the end of that week, when I left (travel plans being changed to accomodate our newfound enthusiasm), we had a 48 minute piece completed. Then, while travelling, I continued on my own, and using Paul's "Calcucos" kit, produced a 24 minute piece on my laptop - mostly working while on trains. So what was it? Why, while travelling, did I sit down with a friend and work really hard to produce these works? Well, besides the fact that I think Paul is a wonderful and important artistic thinker and maker, one whom I've wanted to work with for years, this project was just plain fun. The joy of exploring, and of bouncing ideas together with Paul was irresistible. And Paul's freedom in handling his structures - his intuitions as to which kinds of structures to place where - producing the most engrossing sonic results, is marvellous. Hopefully, we'll find contexts in which we can share this work with other friends.

In the end, I have to state that I do feel that there is more at stake with our creativity than simple immediate pleasure. I do think that what we're doing here will eventually be of some greater use to some other person or group of people. And if not what we individually did, then the work of people who did work similar to ours (our friends?) might be the stuff that somehow, somewhere makes a difference to someone. So yes, with or without consciously imposed structure - within an activity, or imposed on an activity, or perceived in an activity - I feel our work matters. In these times of dark and nightmarish events, and repressive social structures which annihilate the individual with great facility, I feel that by keeping these kinds of ideas and discussions alive, we are contributing to that collection of ideas which make us fully human, and which somewhere, somehow, might eventually be seen by some people as models for other, more open ways of being.





# Musings on Computer Music

by Rene Wooller

**M**usic is a form of human expression.

Music is a momentary experience.

Music reflects the inner state and its effect is influenced by the inner state.

Music is participatory. To enjoy its effects, one must become intellectually involved.

With hypnotic repetition, involvement may progress to deeper levels within the nervous system. Base motor functions are stimulated in synchronization with intellectual activity which is in turn stimulated by the music.

Given the complexity of being, music that honestly reflects a momentary state of being will most likely need to be constructed on that moment. The honest musician will need to listen carefully to their inner state, in order to express it.

To jam, the musician will need to listen carefully to the sonic reflections produced by others. By becoming involved with the inner states expressed by fellow musicians, the careful listener is moved – their inner state reacts to the others. Then it is a process of expressing the new, sympathetic inner state.

To be effective, the musician must have practiced control over the inner mental domain and necessary actuator mechanisms.

Computers, as with all man-made objects, can be viewed as an extension to the species itself. Would an ant mound exist if it were not for ants? Would a city exist if not for humans?

If the existence of certain material formations are entirely dependent on the activities of a species, why then should that object not be considered a part of the species? The existence of offspring is entirely dependent on the species that created it, as is the computer.

Computers could also be viewed as an extension to the brain - given that they are a part of the species that help us to achieve mental processes such as storing, manipulating and retrieving information.

Traditional instruments can also be considered as extensions to basic sonic communication facilities such as the vocal system.

The computer as a musical instrument could be considered to be both a mental extension and a sonic extension. The honest expression process starts with the innermost state of being and progress outward through the layers of the brain - emerging from feeling to emotion to thought to computer command to computer process and finally to sonic realization.

As we learn to use our computers more effectively, the process can become a more honest human expression.



Want to keep in touch with  
other computer and  
electronic musicians?

Sign up to the ACMA mailing list

To sign up, go to this URL:

[http://list.waikato.ac.nz/  
mailman/listinfo/acma-1](http://list.waikato.ac.nz/mailman/listinfo/acma-1)

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# HEARING PLACE

Based on CD RELEASE by Iain Mott



The Australian Sound Design Project ([www.sounddesign.unimelb.edu.au](http://www.sounddesign.unimelb.edu.au)) in association with Move Records is proud to announce the launch of “Hearing Place”, an audio CD with works by 10 artists from around the world. The pieces respond to notions of place from a variety of aesthetic viewpoints and methodologies. The works range from classic electroacoustic and soundscape compositions through to pure unedited field recordings. Ten works journey the acoustic environment and that of our internal response and provide unique insight to each locale.

The CD is available at the Hearing Place Audiotheque and through Move Records ([www.move.com.au](http://www.move.com.au)).

## Description

The CD opens with Petri Kuljuntausta’s (FIN) Vroom!! A powerful study of kinetics and a work that revels in a modern world of motorised transport and compression of time through speed. Samuel Pellman’s (USA) The Home Planet takes us to the tranquillity of Upstate New York. While many of the source sounds in this piece are familiar – they are transformed as if heard from far above, filtered by distance and cosmic interference. Christopher DeLaurenti (USA) rockets us back to a social world with the vibrant Your 3 Minute Mardi Gras – a jump-cut three minutes of comic revelry in New Orleans. Jon Drummond’s (AUS) Sydney Sound Walk maps a shifting acoustic route through the harbour city. Again we walk and listen with Aaron Ximm (USA) in the Beach Rain of Vietnam as children play football and people travel to work. Greg

Hooper (AUS) bottles a perfect cycle of 24 hours into a gently compressed 10 minutes of suburban sound in decemberYard. Viv Corringham (GBR) explores interior and exterior worlds in Vocal Strolls. Using binaural recording techniques she stands within an industrialised landscape performing vocal responses to what she hears. If we listen with headphones her voice is heard as if from within us - we become conscious of our vulnerability within a mechanised external world. Pierre Thoma (CHE) travels where most fear to tread, in this case, the sewers and wastewaters of subterranean Geneva: Le Souterrain (The Subterranean) is a skillful exploration of fantastic forces, the hidden mechanics of the underbelly of a city. Lagom by Gabriele Proy (AUT) lends a fresh and spacious feel to the CD with beautiful juxtapositions of ambience and rhythm. In Swedish the title means “well, it’s okay” and this piece paints a careless afternoon with the Swedes at play. The final track Hawk Study by Michelle Nagai (USA) is set in remote hills in Quebec, Canada. The piece is about the act of listening as much as the sounds themselves. The work is a meditation on a fragile landscape and fathoms the “implications of what it means to be an ear-witness to a particular sound, in a particular place, at a particular moment in time”.

For more information on Hearing Place events see:

<http://www.sounddesign.unimelb.edu.au/site/news.htm>

Hearing Place is curated by Ros Bandt and Iain Mott of The Australian Sound Design Project at The Australian Centre, the University of Melbourne. This project is assisted by the Australian Research Council and the New Media Arts Fund of the Australia Council, the Federal Government’s arts funding and advisory body. The Yarra Sculpture Gallery exhibition has been assisted by the City of Yarra and the Contemporary Sculptor’s Association. The Victorian College of the Arts School of Art Student Gallery exhibition has been assisted by the VCA and the associated audio CD “Hearing Place” by Move Records.



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# ACMA Chronology

## 1989 - 2003

Compiled by Timothy T. Opie

All Information contained in this chronology has been obtained from past issues of Chroma. If anything has been missed, then you may inform me and I will record these events in a future edition of Chroma. You may also want to look out for your future interests by ensuring that if you do have something (an event, concert, CD release etc.) that you want preserved then you can do so by submitting it to Chroma and having it archived for future generations.

What is the history of Computer and electronic music in the Australasian region?

### 1989

\* ACMA established as a non-profit organisation.

- Graeme Gerrard, President;
- Jim Sosnin, Vice-President;
- David Hirst, Secretary;
- Ann Shirley-Peel, Treasurer.
- Interstate Representatives: Peter Mumme VIC, Martin Wesley-Smith NSW.

\* Chroma #: 1, 2, 3 & 4.

### 1990

\* 17-20 August, Australian New Music Conference, Brisbane; Concerts and papers by ACMA members.

\* Chroma #: 5 & 6.

### 1991

\* 10 May, AGM.

- Graeme Gerrard, President;
- Warren Burt, Vice-President;
- Michael Hewes, Secretary;
- Ann Shirley-Peel, Treasurer.

\* 10 October Concert #1, Elm St Hall: 12 works presented, see Chroma No. 8 for details.

\* 21 November Concert #2, Elm St Hall: 12 works presented, see Chroma No. 8 for details.

\* Chroma #: 7 & 8.

### 1992

\* Machine Messages; CD#1 from ACMA. Still available for purchase. \$15.00

\* 26 March, Concert #1, Elm St Hall.

\* July 1-5, Australian New Music Conference, University of Melbourne; two paper sessions by ACMA members.

\* 3 July, Australian New Music Conference Melbourne; Concert at Elm St Hall.

\* 4 July, Australian New Music Conference Melbourne; Concert at melba Hall, University of Melbourne.

\* 5 September, St John's Church Southbank; Concert as part of the Melbourne Fringe Fest.

\* 9 Nov, AGM.

- David Hirst, President;

- Michael Hewes, Vice-President;

- Thomas Stainsby, Secretary;

- Andrew Brown, Treasurer.

\* December, concert #2, Elm St Hall.

\* Chroma #: 9 & 10.

### 1993

\* 10 July CompMusic, Sydney; A symposium and concerts by ACMA.

\* 26 June, Elm St Hall, Brigid Bourke presents music by Spanish composers for clarinet and tape.

\* 39 dissonant etudes, CD by Warren Burt.

\* 29 November, AGM.

- Alistair Riddell, President;

- Lawrence Harvey, Vice-President;

- Thomas Stainsby, Secretary;

- Jane Walker, Treasurer.

\* Chroma #: 11, 12, 13 & 14.

### 1994

\* 5th Anniversary of ACMA.

\* SWAP CD#1; Seven works presented in association with Princeton Studios, New York.

\* 1-3 July, Synaesthetica 1994, Symposium held at the Australian Centre for Arts and Technology, Australian National University.

\* November, ACMA Concert #2. Elm St. Hall. Works for Tape, Marimba and live electronics

\* Chroma #: 15, 16, 17 & 18.

### 1995

\* Assembly; CD#2 from ACMA. Still available

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for purchase. \$15.00

\* 8 April, ACMA Computer Music Concert, Brisbane Institute of Modern Art.

\* 29 May, "Under an Open Minded Sky" by Felix Nobis and Roger Alsop - Poetry and Signal Processing.

\* 9-11 June, ACMC - Melbourne, University of Melbourne

\* 1995 ACMA Committee:

- Alistair Riddell, President.

- Gordon Monro, Vice-President.

- Jane Walker, Treasurer.

- Ross Bencina, Secretary.

\* Chroma #: 19 & 20.

## 1996

\* ACMC - Brisbane, Queensland University of Technology

\* australYSIS (Roger Dean, Hazel Smith, Sandy Evans, and Greg White), UK tour.

\* October, ACMA Colloquium - Electroacoustic workshop and concert, Sydney.

\* November, Watt Ever - Double CD release from the Electronic Music Studio at Sydney Conservatorium.

\* 1996 ACMA Committee:

- Lawrence Harvey, President.

- Anthony Hood, Vice-President.

- Jane Walker, Treasurer.

- Ebony Hack, Secretary.

- Garth Paine, Membership Officer.

\* Chroma #: 21

## 1997

\* 11-13 July, Interface '97: ACMC - Auckland, University of Auckland.

\* 21 December, Sonic Residues, Sound installations and concerts at Linden Gallery, St. Kilda.

\* 1997 ACMA Committee:

- Leigh Smith, President.

- Tim Kreger, Vice-President.

- Jane Walker, Treasurer.

- Ebony Hack, Secretary.

- Garth Paine, Membership officer.

\* Chroma #: 22

## 1998

\* The Frog Peak Collaborations Project - 115 works over 2 CDs, conceived by Larry Polansky and Chris Mann.

\* 10-12 July, ACMC - Canberra, Australian Centre for the Arts and Technology

\* 1998-1999 ACMA Committee

- David Worrall, President.

- Andrew Brown, Vice-President.

- Warren Burt, Secretary, acting Treasurer

- Garth Paine, Membership Officer.

\* Chroma #:23.

## 1999

\* 11-29 January, Australian Network for Art and Technology (ANAT) Summer School Program.

\* 7-10 July, Imaginary Space, ACMC - Wellington, Victoria University of Wellington

\* 14-16 July, ACMA Soundscape course at Victoria University of Wellington.

\* 1-3 December, First Iteration, Generative Systems in the Electronic Arts, Monash University.

\* 1999-2000 ACMA Committee

- David Worrall, President.

- Andrew Brown, Vice-President.

- Terry McDermott, Secretary.

- Garth Paine, Treasurer.

- Warren Burt, Publications and Public Officer.

\* Chroma #:24, 25.

## 2000

\* 18 Jan - 21 April, Canopie; Chimerical Acoustic Environments. An installation for a transitional space, Southgate Promenade, Melbourne.

\* 5-8 July, interFACES, ACMC - Brisbane, Queensland University of Technology.

\* 5-9 Oct, This Is Not Art Festival, Newcastle.

\* 17 Nov - 2 Dec, Sonic Residues 02, Australian Centre for Contemporary Art, Melbourne.

\* MikroPolyphonie was named in realsci's academic top 100 e-journal sites, and became archived at the Australian National Library.

\* New Zealand Sonic Art 200, electroacoustic CD released.

\* 2000-2001 ACMA Committee

- Andrew Brown, President.

- Greg Schiemer, Vice-President.

- Rodger Alsop, Secretary.

- Tony Hood, Treasurer.

- Dan Horwood, Publications Officer.

- Ross Bencina, Public Officer.

- Peter Mcilwain, Promotions and Membership Officer.

- Ian Whalley Web Officer.
- \* Chroma #: 26, 27, 28 & 29.

## 2001

- \* July 12-14, Waveform, APMC Sydney, University of Western Sydney.
- \* 1 August, Australian Sound Design Project commenced.
- \* 5-7 Dec, Second Iteration, generative systems in the electronic arts, Monash university, Melbourne.
- \* 2001-2002 ACMA Committee
  - Andrew Brown, President.
  - Lisa Meridan-Skipp, Vice-President.
  - Peter Mcilwain, Secretary.
  - Anthony Hood, Treasurer.
  - Dan Harwood, Publications officer.
  - Ian Whalley, Web officer.
  - Peter Mcilwain, Membership officer.
  - Ross Bencina, Public officer.
  - Adrian van den Dries, Promotions officer.
- \* Chroma #: 30 & 31.

## 2002

- \* April 5-7, Real Electronic Virtual, REV festival, Brisbane Powerhouse.
- \* 6-8 July, Form Space Time, APMC Melbourne, RMIT and the VCA.
- \* November 20, Live Wires, 100% new Australian electronic music and audio-visual pieces, played in surround sound, Sydney Conservatorium of Music.
- \* Various, MEAN - Melbourne Electro-Acoustic Nights, University of Melbourne.
- \* 2002-2003 ACMA Committee
  - Andrew Brown, President.
  - Lissa Meridan, Vice President.
  - Paul Doornbush, Secretary.
  - Ian Kaminskyj, Treasurer.
  - Timothy Opie, Publications Officer.
  - Warren Burt, Public Officer.
  - Andrew Lyon, Promotions Officer.
  - Paul Doornbush, Membership Officer.
  - Peter Mcilwain, Web Officer.
  - Lissa Meridan, List Administrator.
- \* Chroma #: 32

## 2003

- \* 19-23 March, Hearing Place, Exhibitions and Audiotheque, Yarra Sculpture Gallers and VCA,

- Melbourne.
- \* Chroma #: 33

## Coming Events for 2003:

- \* 27th of April, Small Black Box, Institute of Modern Art, Brisbane. SBB is held on the last Sunday of each month at the IMA.
- \* 5th - 7th July, Converging Technologies, ACMA Perth, Western Australian Academy of Performing Arts, Edith Cowan University. Mount Lawley, Western Australia.
- Registration information coming out in the next issue of Chroma in early June.
- \* 29 Sep - 4 Oct, ICMC 2003 - Singapore. See registration details below.
- \* Your performance or exhibition?



### AudioMulch 0.9b12 Released

AudioMulch 0.9b12 for Windows is now available. This version includes a new "Document Switcher" window, Crossfader contraption, improved ASIO support, and numerous bug fixes including fixes to "Save with soundfiles" and VST bank saving capabilities. The installer is just a 2.3MB download.

Go to: <http://www.audiomulch.com> for more details and downloads.

### ACMA WEB SITE

Peter Mcilwain has been busy revamping the ACMA web site. Go and see his handy work now at:

<http://acma.asn.au>

# Index to Chroma

## Issues 1 - 32

Compiled by Timothy T. Opie

The mega index of all issues of Chroma from the first to the previous edition. If you think you remember something about composition on an Amiga 500 in Chroma, but you can't remember where you found it, this is the place to look.

The index is sorted in a friendly manner using the author name, then the Chroma issue. I hope this index eases your searching and referencing needs.

### Index of Chroma Editors:

Issue/s	Editor/s
1 - 9	Graeme Gerrard
10 - 14	Stephen Adam & Thomas Stainsby
15 - 20	Roger Alsop, Ross Bencina, & Thomas Stainsby
21	Lawrence Harvey, Jane Walker, Ebony Hack, & Garth Paine
22 - 23	Tim Kreger & David Worrall
24 - 28	Warren burt
29 - 31	Dan Horwood
32 - ?	Timothy T. Opie

Issue:Page	Author	Title
9:02	Adam, Stephen	An Approach to Algorithmic Composition with MAX
10:09	Adam, Stephen	Max 2.5 Revealed
11:06	Adam, Stephen	1992 ICMC - An Overview
13:06	Adam, Stephen	An Interview with Warren Burt
14:06	Adam, Stephen	An Interview with Warren Burt - Part 2
15:15	Adam, Stephen	Tokyo ICMC '93 Review No.2
16:07	Adam, Stephen	Responses to the Independent ACMA Studio Proposal
12:03	Alsop, Roger	VARICOM: An Interactive Program Created in MAX
16:08	Alsop, Roger	Responses to the Independent ACMA Studio Proposal
17:05	Alsop, Roger	Approaches to Interactive Computer Music Programming
28:03	Althoff, Ernie	Really Into Rock: an arts project with old fossils.
32:19	ARGIA	The Music Board Situation.
9:06	Bell, Robert	Digital Manipulation of Cymbal Timbres: Sampling, Spectrum Analysis, and Signal Processing
15:15	Bencina, Ross	Macintosh Csound in the Background
17:09	Bencina, Ross	Dynamic Parametric Representations in Computer Music
28:05	Bencina, Ross	The Decomposing Interface
30:06	Bencina, Ross	CD Review: Two Recent Electroacoustic Releases: Travels of the Spider & Presence II
25:13	Brophy, Philip	CD Reviews: Residue, Windmills Bordered By Nothingness - Philip Samartzis
31:03	Brown, Andrew	2nd iteration conference report
2:06	Burt, Warren	What I did on my Summer Vacation
3-4:16	Burt, Warren	Sound Globbs and M (Computer Program Reviews)
5:05	Burt, Warren	Review of Anthology of Australian Music on Disc
6:05	Burt, Warren	Three more Interactive Composing Programs for the IBM-PC: Drummer, Ravel, and CAL.

16:08	Burt, Warren	Responses to the Independent ACMA Studio Proposal
21:06	Burt, Warren	CD Review: Watt Ever, Tall Poppies.
23:03	Burt, Warren	Sonic Residues: A day long series of sound installations and concerts at Linden Gallery (Curated by Garth Paine)
23:07	Burt, Warren	CD Review: Mistika - Linda Ceff
24:06	Burt, Warren	A Happy Glut Of Windows Music Shareware And Software: Some Personal Selections: (Nearly 50 programs reviewed)
26-27:19	Burt, Warren	Too Many New CDs - Mini Reviews: (Over 30 CDs reviewed!)
26-27:33	Burt, Warren	GST Warning!
28:10	Burt, Warren	Windows Shareware And Software Update: (10 more program reviews)
28:11	Burt, Warren	Review: Tristram Cary: Soundings - Electroacoustic Works 1955-1996
32:09	Burt, Warren	Computer as Part of Improvisatory Theatrical Performance. Or What I did with Eva and Bill in July and August 2002.
16:06	Campbell, Steven	Response to 'Should Computer Music Composers/Musicians be Programmers?'
9:16	Ceff, Linda	Sound Colour: The Listener Hears It
25:11	Chesterman, Marc	S(a/i)mple Music
23:09	Copeland, Darren	CEC - Canadian Electroacoustic Community - New Situation, New Identity, New Ideas, and New Interaction!
22:04	Dean, Roger & White, Greg	austraLYSIS on tour: Computer-Interactive Systems for the Suitcase.
28:06	Dorin, Alan	Review: First Iteration - a conference on generative systems in the electronic arts.
18:06	Fitch, John	Trip report: ICMC 1994, Aarhus, Denmark.
32:15	Fraietta, Angelo	Writing a Device Driver using MIDI System Exclusive Messages.
22:02	Frayne, Nigel	Another New Frontier
25:06	Fryer, Tom	When is a Guitar Not a Guitar?
1:03	Gerrard, Graeme	Audio Systems for the Macintosh
2:08	Gerrard, Graeme	Ohm - An Interview
8:10	Gerrard, Graeme	Interview: Vox Moment
16:07	Gerrard, Graeme	Responses to the Independent ACMA Studio Proposal
3-4:18	Glanville-Hicks, Roger	Finale Tips
30:06	Hanna, Arne	A Csound Score Generator
15:10	Harvey, Lawrence	Proposal for an Independent Electroacoustic Music Studio
18:03	Harvey, Lawrence	In Conversation with Steve Adam on Chromophony, Electroacoustic composition, and more, Part I
19:03	Harvey, Lawrence	In Conversation with Steve Adam on Chromophony, Electroacoustic composition, and more, Part II
21:03	Harvey, Lawrence	L'image du feu dans l'eau and the UPIC
28:08	Harvey, Lawrence	Canopies; Chimerical Acoustic Environments: an installation for a transitional space
15:17	Helemuth, Mara	Gender and Computer Music

1:01	Hirst, David	Working with the Tape Medium
11:04	Hirst, David	Reflections of the 1992 ICMC
8:02	Hood, Anthony	York from the Inside...
19:09	Hood, Anthony	Review of Music at the 1994 ICMC, Aarhus, Denmark.
13:09	James, Jonas	Synthesizer Ensemble Concert review
29:09	Jenkins, Greg	Spiny Norman and the Electronic Aesthetic Or "How much fun can you have with a cactus in Newcastle?"
13:03	Joyce, Stephen	Death to the Generic
26-27:07	Kaminskyj, Ian & McDermott, Terry	ACMC 1999 Reviews: Conference Recollections
3-4:11	Knowles, Chris	Sound in Sync - Recent MIMA Performances
22:06	Kreger, Tim	CD Review: 39 Dissonant Etudes, Warren Burt.
23:07	Kreger, Tim	The Frog Peak Collaborations Project
22:08	Law, Steve	Thoughts on Urbania
20:02	Linz, Rainer	Report on a Residency at Steim
26-27:09	Lyons, Andrew D.	Ian Fredericks In Interview: Ideas of an Australian Spatial Synthesis and Mixed Media Innovator.
31:05	Lyons, Andrew D.	Obituary Ian Fredericks
8:10	Mann, Chris	On Being It
21:07	Martin, Andrew	Greetings from the Green Iguana
14:10	McCallum, Peter	Music and the Machine
30:04	Mcilwain, Peter	Discussion Paper On A National Approach To The Teaching Of Electro-acoustic Music In Australia.
7:05	Monro, Gordon	The Pan Pacific Music Technology Group, Interview with Dennis Paterson
11:03	Monro, Gordon	Comments on the ICMC
15:12	Monro, Gordon	Tokyo ICMC '93 Review No.1
16:03	Monro, Gordon	Watt In Townsville
18:11	Monro, Gordon	ICMC 1994 - The Human Touch
24:02	Monro, Gordon	Report on the 1999 ANAT Summer School
26-27:03	Monro, Gordon	Review: An acousmatic experience ACMC 1999
31:07	Monro, Gordon	Review: 2nd Iterations
32:03	Monro, Gordon	Review: Real, Electronic, Virtual.
25:12	Ong, Lulu	Channel Hopping: An adventure in communicating with and about Electronic Music
21:03	Paine, Garth	Ghost in the Machine
22:07	Paine, Garth	Review: Are You Really There, Ros Bandt.
24:03	Paine, Garth	Audiobox 1616HD
26-27:14	Paine, Garth	Review: Ars Electronica 99 LifeScience Linz, Austria, September 4-9, 1999
26-27:18	Paine, Garth	EuCuE Report
14:03	Pile, Judy	Is Music Synthesis an Act of War?
8:07	Pressing, Jeff	Report and Commentary: The 1991 ICMC
1:04	Ray, Douglas	The "vs" Voice Synth Sequencer

1:05	Riddell, Alistair	Interview: Warren Burt on Music, Dance, & 3DIS
3-4:09	Riddell, Alistair	Interview: Larry Polansky on HMSL and Computer Music
7:06	Riddell, Alistair	Report: ICMC 1990
16:04	Riddell, Alistair	Should Computer Music Composers/Musicians be Programmers?
10:03	Scallan, Chris	A Modular System for Analysis/Synthesis based on DFT Techniques
15:05	Schiemer, Greg	MIDI Tool Box - Tools for Interactive Music Performance
25:03	Schiemer, Greg	An Email Interview with Warren Burt: May-June 1999
29:02	Schiemer, Greg	Review: InterFACES: ACMC2000
20:09	Sharpe, Andrew	WMW Windows MIDI Watch, A MIDI Data Monitor, SYSEX Handler, and Roland D110 Editor.
8:05	Shirley-Peel, Anne	Hidden Messages Encoded in Musical GroundBass
23:02	Smith, Leigh	Compuse - A Perspective West
3-4:06	Sosnin, Jim	Sound Generation on the Amiga - Part 1
5:07	Sosnin, Jim	Sound generation on the Amiga - Part 2
9:08	Sosnin, Jim, Hirst, David & Gerrard, Graeme	Real-time Control of Digital Sound Processes in Performance.
9:12	Stainsby, Thomas	New Software for Spectral Analysis: AnnaLies 2.0.
30:14	Stevenson, Ian	Review: Sonic Residues 02
20:10	Stone, Peter	S-COM meets Byte the Music
30:10	Thomas, Kristian	Digital Art, Cross Identity, And The Intelligent Stage In 2001
5:03	Tippett, Shireen	The Relevance of Copyright to Synthesis, Sampling, and Computer Generated and Assisted Compositions - Part 1
6:02	Tippett, Shireen	The Relevance of Copyright to Synthesis, Sampling, and Computer Generated and Assisted Compositions - Part 2
7:02	Tippett, Shireen	The Relevance of Copyright to Synthesis, Sampling, and Computer Generated and Assisted Compositions - Part 3
21:02	Travers, Cathie	Composer Profile
30:05	Unknown	Obituary Iannis Xenakis
2:03	Wesley-Smith, Martin	Using MIDIBASIC
31:04	Wilding, Richard	pnlcrm - Simulation. 21/10/2001 Metro Arts, Brisbane
3-4:03	Worrall, David	A Music and Image Composition System for a Portable Multichannel Performance Space
22:07	Worrall, David	Composer's Desktop Project (CDP) Software for PCs & UNIX (SGI) Systems.
18:14	Worrall, David, Goertzel, Ben & Monro, Gordon	Replies to Review Comments - a short compilation of comments from the oz-comp listserver.
26-27:30	Young, John	Acma Soundscape Course At Victoria University Of Wellington



## jMusic 1.4 Released

Version 1.4 of jMusic has been released, coincidentally on the third birthday of jMusic's inclusion of audio support.

Additions include: A new audio waveform viewer, additional audio objects, support for MIDIShare i/o in the new msjm package, and the ability to link phrases by relative position with the Anchor class.

Significant improvements include: Widespread support for note pitch as frequency, and for XML score files, ability to display CPN display of multiple parts, improved QuickTime MIDI playback range and accuracy, more accessible JavaSound MIDI and Audio playback, overhauls

of almost every GUI utility - especially the HelperGUI, and additional Mod methods.

As well, there are a raft of bug fixes, the documentation is updated, and the revised tutorials are compatible with jMusic 1.4.

Download the latest version now from:

**<http://jmusic.ci.qut.edu.au>**

With a download size of under 900KB, this compositional and synthesis package is well worth a look. jMusic runs on any computer and operating system that supports Java.

A new source package has been created in the CVS with this release. The currently active CVS source tree is named src14, if you want to work with the most current bleeding edge version.

## Audio Mini-Conf @ linux.conf.au



Jan 12-13 2004,  
Adelaide,  
South Australia

The Linux Audio Mini-Conf @ LCA2004 will be held on the days before linux.conf.au, Australia's national Linux conference. In January 2004 this will be at the University of Adelaide in Adelaide, South Australia.

In keeping with the developer focus of linux.conf.au, this mini-conf will allow Linux audio developers to meet and share ideas, and also to discuss audio-related issues with the developers of the kernel, networking and desktop systems. For all users, this will be a great way to see and hear the variety of tools available.

### Call for participation

Day: technical presentations (60 minute sessions)

Suggested topic areas include:

- \* Low latency and reliable audio in the Linux kernel and userspace
- \* Systems for connecting music, processing and control hardware
- \* Core Linux audio subsystems: ALSA, Jack, LADSPA, etc.
- \* Software synthesis and sequencing applications
- \* Recording, editing and mastering applications audio file formats and codecs
- \* Streaming and network services for audio
- \* Usability of music and audio applications

Presentations must relate to Free and open source software and/or open standards.

If you would like to present a technical session, please mail a brief abstract to

**[audioconf@metadecks.org](mailto:audioconf@metadecks.org)**

For more information and registration details please go to:

**<http://www.metadecks.org/events/lca2004/>**

or go to the main linux.conf.au web site:

**<http://lca2004.linux.org.au/>**

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# ICMC 2003

Singapore

29 Sep - 4 Oct

Registration for conference is now open.

For more details go to:

Please note that the **deadline** for conference registration is 1st September.

<http://www.icmc2003.org>

Registration fees for 6-day conference package (in US\$)	Early (by 31 May 2003)		1 June onwards	
	Regular	Student	Regular	Student
ICMA Member	400	235	470	275
Non ICMA Member	520	300	615	360
Conference Banquet*	35	35	35	35
Registration fees for single day admission (in US\$)	Early (by 31 May 2003)		1 June onwards	
	Regular	Student	Regular	Student
Single Conference (Open for purchase onsite from 29 Sep)	140	80		
Single Concert (Open for purchase onsite from 29 Sep)	10	6		
* Optional. Vegetarian food can be requested				

Accommodation: You can request for a Hotel by filling up the Hotel Request Form which will be available for download shortly.

Pricing for hotel rooms		
Hotel	Rate/Night (nett)	BF/pax/Night (nett)
M Hotel - 5 star (deluxe)	S\$168	S\$18
Copthorne Kings Hotel - 4 star	S\$138	S\$15
Copthorne Orchid Hotel - 3 star	S\$105	S\$12
University Hostels (subject to availability, students only)	S\$30	Nil

