

## Keynote Speakers

Katharine Neil Adaptive audio in games	6
Ross Bencina The AudioMulch Process – Software Development in Musical Practice	7

## Invited Speaker

Paul Doornbusch Generate and test	10
--------------------------------------	----

## Refereed Papers

* Lydia Ayers & Andrew Horner Synthesising Music in Csound with a Javanese Gong Ageng	11
* Jim Barbour Delivering Spatial Audio	15
* Andrew R. Brown Generative Music in Live Performance	23
* Dave Burraston Composition at the Edge of Chaos	27
* Warren Burt Long Distance Composing for Computer Controlled Microtonal Acoustic Instruments	36
* Steven Campbell PLaY+SPaCE: An Ultrasonic Gestural MIDI Controller	43
% Navin Doloswala Viewing electronic music arts funding through the lens of emergent networks: Policy implications	50
* Robert W. Esler Performing Algorithmic Computer Music	57
% Angelo Fraietta Porting Max Patches to the Smart Controller	63
% Luke Harrald Fight or Flight: Towards the modelling of emergent ensemble dy-namics	68
% Barry Hill Breaking Down The Breakdown	75
* David Hirst Developing an Interactive Study Score for the Analysis of Electro-acoustic Music	85
% Steven R. Livingstone, Ralf Muhlberger and Andrew R. Brown Playing with Affect: Music Performance with Awareness of Score and Audience	89

% Peter Mcilwain and Jon McCormack Design Issues in Musical Composition Networks	96
* Timothy Opie Amplitude Analysis in Musical Composition	102
% Garth Paine and Ian Stevenson The Thummer™ Mapping Project - ThuMP	110
% Mark Pedersen and Ralf Muhlberger Invisible Territory: Sonifying the game of Go	116
* Alistair Riddell HyperSense Complex: An Interactive Ensemble	123
* Greg Schiemer and Mark Havryliv Pocket gamelan: An Extensible set of microtonal instrumentS	128
* Stefania Serafin Russolo's Intonarumori: acoustical description and real-time simulation using physical models	132
* Robert Shelton Bias, Reuse and Interface Representation	136
* Francis Soddell & Jacques Soddell Of Lindenmayer systems, Fungi and Music	143
% Andrew Sorensen Impromptu: An interactive programming environment for composition and performance	149
* Ian Stevenson Design Issues for New Performance Systems	154

## **Artist Talks, Studio Reports, Posters and Workshops**

Navin Doloswala New Sources & New Sounds – Vertical limits: altitude, buildings, the air & the sky	161
Robert Esler Innovations in percussion and technology	162
Stephen Gard carriers: an archaeology of the airwaves	163
Rene Wooller, Richie Allen, Matt Petoe, Andrew Strelnikov and Brendan Wright Jam Experiment Dance Interact – Towards a Participatory Electronic Dance Music Environment	164
John Coulter, Paul Draper & Matthew Hitchcock Intermedia, Music Education and Research Design (IMERSD): Studio Report	169
Christian Haines Electronic Music Unit (EMU) – Studio Report	170
Lawrence Harvey Spatial Information Architecture Laboratory (SIAL) Sound Studios, RMIT university	171
Peter Mcilwain Report from Monash University	172
Garth Paine and Ian Stevenson UWS Electronic Arts Studio Report	173

Rolf Nordahl and Stefania Serafin Medialogy and interactive sound design	174
Rodney Berry, Mao Makino, Naoto Hikawa and Naomi Inoue Using a 3D Modeling Package as a Synth Controller	175
Angelo Fraietta Mini CV Controller	176
Anna Gerber A framework for computer-assisted composition of adaptive music	177
Frank Millward IS IT NOW YET?	178
Jim Plamondon Isomorphism: The Simple Elegance of Music	179
Andrew Sorensen Impromptu	179
Jeremy Yuille Working inside the system	180
Ross Bencina AudioMulch Interactive Music Studio Clinic	180
Steve Dillon The worlds first Networked Improvisational Musical Environment (NIME) for children	181