

Australasian Computer Music Conference 2010



June 24-26 in Canberra, Australia

Location

The Australian National University, in association with the Australasian Computer Music Association, is pleased to host the Australasian Computer Music Conference for 2010. The Australian National University campus is conveniently located within 10 minutes walk of Canberra's CBD. The conference's daytime sessions will be located at the ANU Arts Precinct, while the night-time "off ACMC" concerts will be hosted at live performance venues around the city.

Theme

The theme for the 2010 ACMC is "engagement". With computer music, with other musicians, intellectual versus visceral engagement - what does the concept of *engagement* mean in modern computer music? We hope that this year's conference will be an opportunity to reflect on the notion of engagement and it's relevance within our field and beyond.

[Jump to registration details and payment options](#)

[Jump to Conference Schedule](#)

Keynote Speaker

It is with great pleasure that we announce Dr. Roger B. Dannenberg as the Keynote speaker for the ACMA 2010 Conference in Canberra.

Dr. Roger B. Dannenberg is an Associate Research Professor in the Schools of Computer Science and Art at Carnegie Mellon University, where he is also a fellow of the Studio for Creative Inquiry. Dannenberg is well known for his computer music research, especially in real-time interactive systems. His pioneering work in computer accompaniment led to three patents and the SmartMusic system now used by more than 100,000 music students. He is also co-designer of the Audacity audio editor. He played a central role in the development of the Piano Tutor, an intelligent, interactive, automated multimedia tutor that enables a student to obtain first-year piano proficiency in less than 20 hours.

Dannenberg held a patent for large-scale interactive games controlled by crowd noise, and these "stadium games" have entertained many U.S. National Football League (NFL) fans. Other innovations include the application of machine learning to music style classification and the automation of music structure analysis. As a trumpet player, he has performed in concert halls ranging from the historic Apollo Theater in Harlem, New York City, to the Espace de Projection at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM), and he is active in performing jazz, classical, and new works. His compositions have been performed by the Pittsburgh New Music Ensemble, the Pittsburgh Symphony, and at festivals such as the Foro de Musica Nueva, Callejon del Ruido, Spring in Havana, the International Computer Music Conference, and the Conference on World Affairs. For more information on Dr. Roger B. Dannenberg please visit his site at <http://www.cs.cmu.edu/~rbd/>



Photo by Amelia Williams

Keynote Presentation notes:

Title: Interaction In the World of Beats

Abstract: Most art music eschews simple, visceral rhythms. A rock beat in electro-acoustic concert music is unheard of except as social commentary or irony. Research in our field has largely accepted this aesthetic direction. Computer accompaniment, conducting, improvising, and other interactive systems assume that tempo (if any) is meant to be manipulated expressively. As a consequence, computer music technology comes up lacking in the world of beats, characterized by a steady tempo, where rhythm and structure are tightly coupled. My vision is to create new interactive systems that accept the premise of beats and exploit that structure to the fullest. I will discuss how beats alter the very nature of musical interaction. I hope to engage student, amateur, and professional musicians at all levels in new conceptualizations of electro-acoustic music production and control. There is a tremendous potential for creative new directions and performance practices to emerge.

Call for Works

Call for papers and musical works is now closed

For more details on the conference: <http://conference.acma.asn.au/ocs/index.php/acmc/acmc10>.

2010 Conference Registration

Conference registration is open.

The registration cost for the ACMA 2010 conference in Canberra is **\$130 (AUD)**. This covers conference entry, all concerts, all talks, and the keynote.

Payment is to be made through paypal. This will allow you to pay with VISA, Master Card, Bank account or Paypal account.

Click on the **Buy Now** button to proceed with registration. Your Paypal receipt can be used as proof of registration.

2010 Conference Registration: \$130.00 (AUD)



(The \$130 registration fee applies to researchers, artists, students, and all other conference participants)

Conference Registration Location: Foyer, School of Music Building

Please Note: All annual ACMA memberships are being extended until December 31st, 2010. This is a one time only courtesy event. Toward the close of 2010, you will receive a renewal notice to renew for 2011.

Membership of ACMA will become available for complete calender years only, running January 1st to December 31st, irrespective of the date of application. Membership will become renewable annually.

We will bring you more details and special offers at a later date.

We look forward to seeing you all in Canberra in June!



Conference Schedule

Schedule Overview

Conference Registration Location: Foyer, School of Music Building (Building 100)

	A	B	C	D
1				
2	Time	Thursday 24th June	Friday 25th June	Saturday 26th June
3	9:00	Rego	Rego	AGM
4	10:00	Keynote By	Paper/Artist Session 2	Forum
5	10:30	Roger Dannenberg	3+2	
6	11:00			
7	11:30	Morning Tea	Morning Tea	Concert 5
8	12:00	Concert 1	Concert 3	
9				
10				
11				
12				
13				
14	13:30	Lunch	Lunch	
15	14:00			
16	14:30	Paper/Artist Session 1	Paper/Artist Session 3	
17	15:00	3+1	3+2	
18	15:30			
19	16:00			
20	16:30	Afternoon Tea	Afternoon Tea	
21	17:00			
22	17:30	Concert 2	Concert 4	
23				
24				
25				
26				
27	18:30			
28	19:00	Dinner	Dinner	
29	19:30			
30	20:00			
31	20:30			
32	21:00	Late Night Live	Late Night Live	
33	21:30			
34				

Concerts



Location: Band Room, (ground level) Peter Karmel Building (Building 121)

Concert tickets for non-registered public: \$10.00

	A	B	C	D	E	F
1						
2						ACMC'10 Concert 1. 12 noon Thursday 24th June 2010
3	No.	Type	Ch	Composer	Performer	Title
4	1	Tape		Robert Ratcliffe	-	Phoenix / Phoenix 2 / Phoenix 5 / Phoenix 6
5	2	Perf	No PA	DECIBEL - Lindsay Vickery	DECIBEL	Ghosts of Departed Quantities for alto flute, bass clarinet, piano and electronics
6	3	Perf		DECIBEL - Malcolm Riddoch	DECIBEL	Variations on Electroacoustic Feedback Electroacoustic audio and digital processing
7	4	Tape	8	Andy Dolphin	-	ilinx
8	5	Perf		Alvin Lucier (b 1931)	DECIBEL - Stuart James	Direction of Sounds from the Bridge (1978) for string instrument, audio oscillator and sound sensitive lights
9	6	Tape	8	Jon Drummond	-	Caliban's Dream: Aeolian Erosion
10	7	Perf	A/V	DECIBEL - Cat Hope	DECIBEL	Possible Stories of Harry Power for piano, alto flute, bass clarinet, AM radio and MaxMSP
11						
12						
13						
14						ACMC'10 Concert 2. 5:30pm Thursday 24th June 2010
15	No.	Type	Ch	Composer	Performer	Title
16	1	Per	A/V	Chi-Hsia Lai & Charles Martin	Chi-Hsia Lai & Charles Martin	Strike On Stage percussion and interactive media performance
17	2	Tape	2	Hannah Gilmore	-	Waves of Light
18	3	Per		Oliver Bown	Bridget Burke	Temporary Resident for bass clarinet and live electronics
19	4	Per		Elizabeth Jane Dobson	-	Wrong Number
20	5	Per	A/V	Roger Dannenberg	Roger Dannenberg	Patterns for live electronics
21	6	Tape	2	Daniel Blinkhorn	-	The Gossima Collective
22	7	Per	A/V	Roger Dannenberg	David Pereira	Critical Point for cello, live electronics, and live computer animation
23						
24						
25						
26						ACMC'10 Concert 3. 12 noon Friday 25th June 2010
27	No.	Type	Ch	Composer	Performer	Title
28	1	Per	3	Stephen Barrass & Dianne Whitmer	Joel Davy, Cellist, Canberra Youth Orchestra	Baroque Basso Continuo for Cello, Heart (ECG) and Mind (EEG) Cello, Enobio EEG, and Sonification
29	2	Per	A/V	Bridget Burke	Bridget Burke	High Octane for bass clarinet, computer improvisation and live video mixing

30	3	Tape		Wendy Suiter	-	Music 4 Alice (Betwixt)
31	4	Per	multi	Christian Haines	Christian Hains	Memory of Sound II laptop and Processed Audio
32	5	Tape	5	Jeffery Hass	-	Magnetic Resonance Music
33	6	Per	A/V	David Kim-Boyle	Jihyun Kim-Boyle	Two Interludes for piano and computer w/video
34	7	Tape	5.1	John Gibson	-	Slumber
35						
36						
37						
38						ACMC'10 Concert 4. 5:30pm Friday 25th June 2010
39	No.	Type	Ch	Composer	Performer	Title
40	1	Tape		Etienne Deleflie	-	The Drivetrain
41	2	Per	2	Michael Young	Bridget Burke	piano_prosthesis bass clarinet and computer improvisers
42	3	Tape	8	Warren Burt	-	Frankston Beach; Illawarra Rainforest
43	-			Various	TBA	iPerformance
44						
45						
46						
47						
48						ACMC'10 Concert 5. 12 noon Saturday 26th June 2010
49	No.	Type	Ch	Composer	Performer	Title
50	1	Tape		Michael Spicer	-	In Transit
51	2	Per	2	Mark Oliveiro		TANOX electro-acoustic, instruments and tape
52	3	Tape	4	Stephen Stanfield	-	From the ledge (I can see all)
53	4	Tape	8	Andrián Pertout	-	Le petit agneau
54	5	Per		Leah Barclay		Juxtapose II
55	6	Tape	4	Florian Hartileb	-	Im vorderen Zimmer des hinteren Raums
56	7	Tape	2	Panayiotis Kokoras	-	Anechoic Pulse
57						

Papers

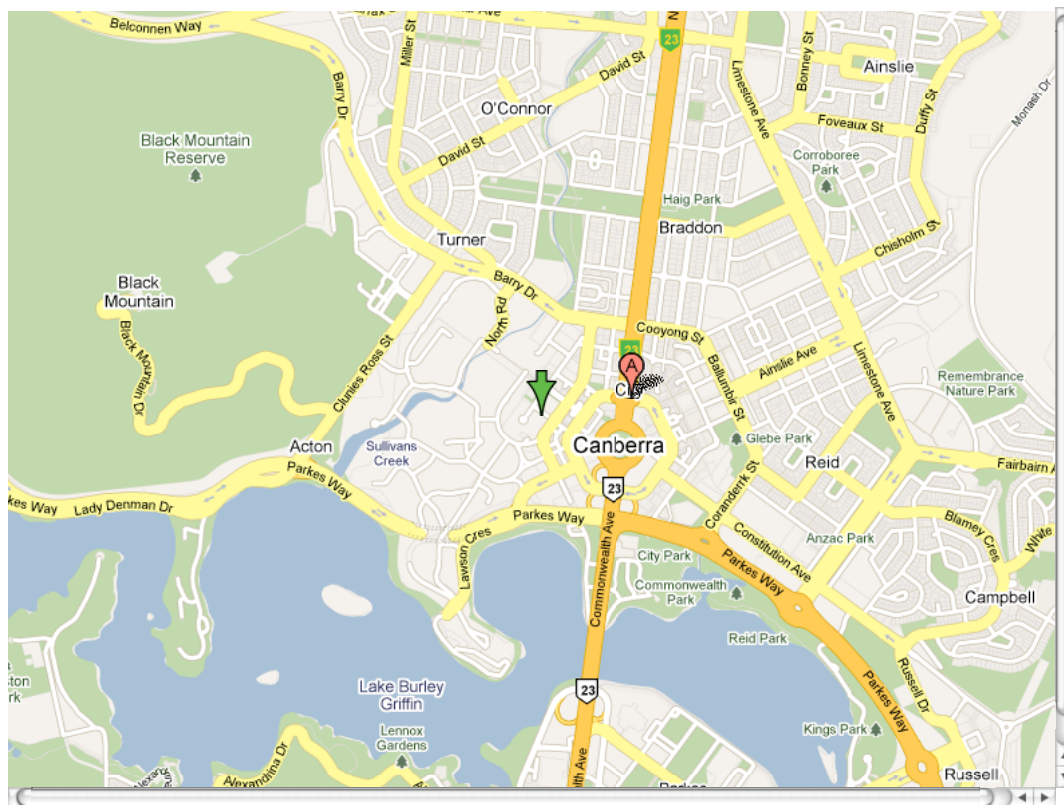


Location: Lecture Theatre 3, level 5, School of Music (Building 100)

	A	B
1	Paper Session 1	
2	Cat Hope, Stuart James, Kynan Tan: When Lines Become Bits: Engaging Digital Technology to Perform works by Alvin Lucier	Refereed Paper
3	Roger Alsop: Action A/V: An Improvisatory Process For Translating Movement To An Audiovisual Outcome	Refereed Paper
4	David Worrall: Towards the better perception of sonic data mappings	Refereed Paper
5	Charles Martin, Benjamin Forster, Hanna Cormick: Audience Interactive Performance in "The Last Man To Die"	Artist Talk
6		
7	Paper Session 2	
8	Sarah Keith: Bridging the gap: thoughts on computer music and contemporary (popular) electronic music	Refereed Paper
9	Michael Spicer: Composing in Transit	Refereed Paper
10	Toby Gifford, Andrew Brown: Anticipatory Timing in Algorithmic Rhythm Generation	Refereed Paper
	Lea Collins, Mary Hutchison: Mary Hutchison and Lea Collins discuss their	

11	collaborative sound practice	Artist Talk
12	Stephen Barrass: SweatSonics	Artist Talk
13		
14	Paper Session 3	
15	Lindsay Vickery: Mobiles Scores and Click-Tracks: Teaching Old Dogs	Refereed Paper
16	Timothy Opie, Andrew Brown: The Aesthetic Implications of the Eco-Structuralist Process	Refereed Paper
17	Malcolm Riddoch: Experimental Electroacoustic Feedback Systems, The Performer And Their Audience	Refereed Paper
18	John Gibson: Wind Farm, a Composition for Laptop Orchestra	Artist Talk
19	Stephen Stanfield: A Cancelled Glow: An Interpretive Guide	Artist Talk
20		

Map (Zoom in to the green arrow)



[View Larger Map](#)