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TENOR ZURICH 2024

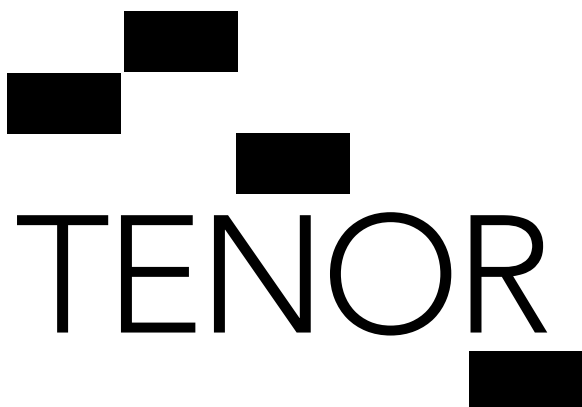
INTERNATIONAL CONFERENCE
ON TECHNOLOGIES FOR MUSIC
NOTATION & REPRESENTATION

Institute for Computer Music and Sound Technology
Zurich University of the Arts
Switzerland

4–6 April 2024

Ninth International Conference on Technologies
for Music Notation and Representation

Edited by Philippe Kocher



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Preface

The conference team at ICST – Institute for Computer Music and Sound Technology – is glad to present the proceedings of the 9th Tenor Conference 2024, hosted from 4 to 6 April 2024 at Toni Areal in Zurich, the campus of the Zurich University of the Arts.

Among 82 submissions, 48 participants were selected to present 21 papers, 6 posters, 6 workshops and demos, 5 installations and 14 compositions. A Best Paper Award for exceptional research contribution was offered by the Computer Music Journal and curated by our group.

The call for submissions proposed a focus on the creative process, highlighting the role of the sketch in music and sound-related creative practices. Keynotes by Laura Zattra, Svetlana Maras and Philippe Esling addressed the conference focus from three different angles: the philological perspective of a musicologist working with archives, the creative perspective of a composer experimenting with notation in different formats involving technology, and the technological perspective of a computer scientist developing new approaches to artificial creative intelligence.

A great effort was made to offer the best possible conditions for the presentation of sonic works, reflecting the research on the performance of electroacoustic music realised in the last decade at ICST. In addition to sound installations and performances by conference participants, the artistic program included collaborations with the Zurich-based Ensemble Collegium Novum, faculty members and students of the Music Department of the ZHDK, as well as invited soloists.

We endeavoured to make the conference more accessible to early career researchers and local artists without institutional affiliation through offering scholarships, and provided an open live stream of keynotes and paper sessions for other members of the community not present in Zurich. These will be made available as video documentation for future reference.

We thank all researchers and artists responding to our call, all the authors present in these proceedings, our partners Collegium Novum and Computer Music Journal as well as the Tenor Steering Committee and all colleagues at the ZHdK supporting Tenor Zurich 2024 for their commitment and trust. A special thanks goes to Philippe Kocher, who was responsible for the edition of these proceedings.

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