

SEAM PROJECT - SUSTAINED STEREOPHONY

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ABSTRACT

After decades of sound and music technology development, the everyday practice reveals one of the first walking dead: the stereophony. In less than a hundred years from its birth, the stereophony is not only at the end of its comprehension but also at the end of its necessity. The electroacoustic literature has constant focus, through history, to the listening. Listening as a starting point of thinking, as a background of composing, as a long-distance perspective. Actually today we know better than Blumlein how people listen, how ears and brain do what they do. What we lose versus Blumlein, is the necessity of listening, of reproduction, of listening of reproduction.

When the words no longer point themselves we lose, with the meaning, also the reality we used to refer, using them. The transition from the age of mechanical reproduction of reality, through the history of attempts to reproduce it up to the virtual reality, must pass through, preserving and sustaining, that concepts which have defined the necessity of reproduction. Sustaining the electroacoustic literature, the repertoire, means to sustain the necessity of some concepts, like stereophony, and their related consolidated practice, to the perspective of development or, at least, the surviving of comprehension.

1. INTRODUCTION

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8.2 cm columns with a 0.8 cm gutter. All text must be in a two-column format, and justified. The maximum allowed length is **8 pages** (for both lecture and poster presentations). However, a length of **6 pages** is strongly encouraged.

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Please use a 10 pt (point) Times font. Use sans-serif or non-proportional fonts only for special purposes, such as distinguishing source code.

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The title is 16 pt Times, bold, caps, upper case, centered. Authors' names are centered. The lead author's name is to be listed first (left-most), and the co-authors' names after. If the addresses for all authors are the same, include the address only once, centered. If the authors have different addresses, put the addresses, evenly spaced, under each authors' name.

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First level headings are in Times 12 pt bold, centered with 1 line of space above the section head, and 1/2 space below it. For a section header immediately followed by a subsection header, the space should be merged.

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Second level headings are in Times 10 pt bold, flush left, with 1 line of space above the section head, and 1/2 space below it. The first letter of each significant word is capitalized.

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Equations should be placed on separated lines and numbered. The number should be on the right side, in parentheses.

$$r = \sqrt[13]{3} \quad (1)$$

Always refer to equations like this: “Equation (1) is of particular interest because...”

5.2 Figures, Tables and Captions

All artwork must be centered, neat, clean and legible. Figures should be centered, neat, clean and completely legible. All lines should be thick and dark enough for purposes of reproduction. Artwork should not be hand-drawn. The proceedings will be distributed in electronic form only, therefore color figures are allowed. However, you may want to check that your figures are understandable even if they are printed in black-and-white.

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Always refer to tables and figures in the main text, for example: “see Fig. 5 and Table 1”. Figures and tables may extend across both columns to a maximum width of 17.2cm.

Vectorial figures are preferred, e.g., eps. When using Matlab, export using either (encapsulated) Postscript or PDF format. In order to optimize readability, the font size of text within a figure should be no smaller than that of footnotes (8 pt font-size). If you use bitmap figures, make sure that the resolution is high enough for print quality.

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¹ This is a footnote example.

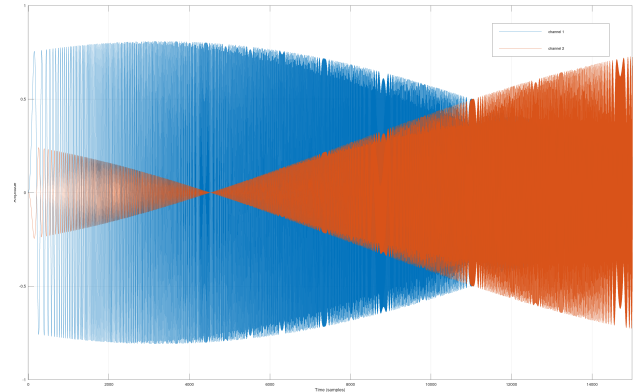


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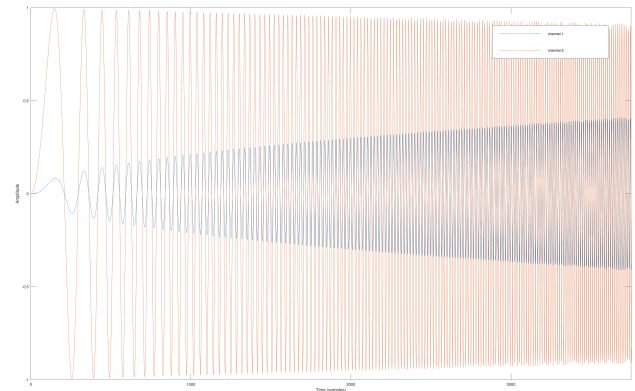


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All bibliographical references should be listed at the end, inside a section named “REFERENCES”. References must be numbered in order of appearance. You should avoid listing references that do not appear in the text.

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7. CONCLUSIONS

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Acknowledgments

At the end of the Conclusions, acknowledgements to people, projects, funding agencies, etc. can be included after the second-level heading “Acknowledgments” (with no numbering).

8. REFERENCES

- [1] A. Someone, B. Someone, and C. Someone, “The title of the conf. paper,” in *Proc. Int. Conf. Sound and Music*

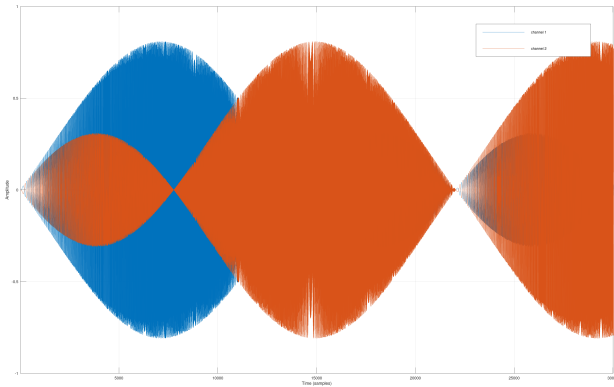


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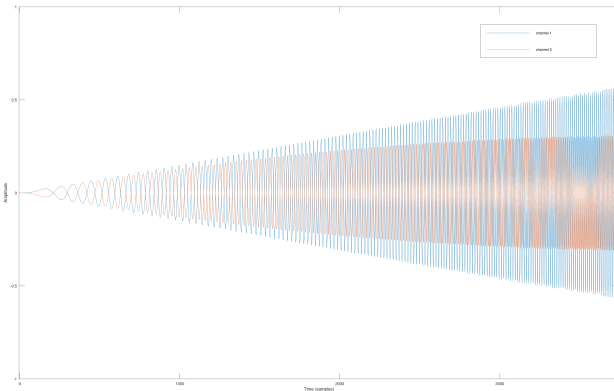


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Computing, Porto, 2009, pp. 213–218.

- [2] X. Someone and Y. Someone, *The Title of the Book*. Springer-Verlag, 2010.
- [3] A. Someone, B. Someone, and C. Someone, “The title of the journal paper,” in *J. New Music Research*, 2008, pp. 111–222.

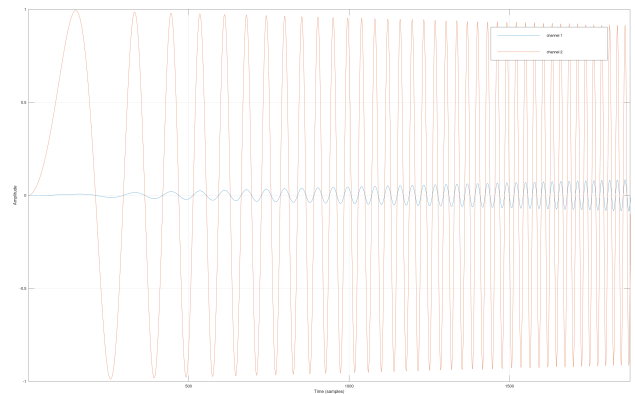


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