SMC

Sound and Music Computing

GUIDELINES FOR THE ORGANIZATION OF THE

SOUND AND MUSIC COMPUTING CONFERENCE & SUMMER SCHOOL

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1. General information

Sound and Music Computing (SMC) research approaches the whole sound and music communication chain from a multidisciplinary point of view. By combining scientific, technological and artistic methodologies it aims at understanding, modeling and generating sound and music through computational approaches. The disciplines involved in SMC cover both human and natural sciences. Its core academic subjects relate to music (composition, performance, musicology), science and technology (physics, mathematics, engineering) and psychology (including psychoacoustics, experimental psychology and neurosciences).

The SMC Conference was born in 2004 as a joint initiative of the French and Italian Associations for Music Informatics (AFIM - http://www.afim-asso.org and AIMI – http://www.aimi-musica.org). The SMC Summer School has originated from the S2S2 Coordination Action (funded by the EU Commission, FET-FP6) and the SMC Network (http://www.smcnetwork.org). Since 2009 the two initiatives have merged into the **SMC Conference & Summer School**, which is held annually and has grown into an international event gathering participants from five continents.

The SMC Board (http://smcnetwork.org/about) selects hosting institution(s) of upcoming editions and supervises the organization of each annual event. It is currently supported by the following associations (in alphabetical order):

- AFIM - Association Française d'Informatique Musicale - http://www.afim-asso.org
- AIMI - Associazione Italiana di Informatica Musicale - http://www.aimi-musica.org
- DEGEM - Deutsche Gesellschaft für Elektroakustische Musik - http://www.degem.de
- HACI - Hellenic Association of Music Informatics
- SITEMU - Sociedad(e) Ibérica de TEcnología Musical: http://smcnetwork.org/sitemu

2. Aims and scope

The identity of the SMC Conference & Summer School builds on three main pillars:

1. A multidisciplinary and open approach, which calls for scientific, technological and artistic contributions and makes them available to the research and artistic communities.
2. A broad scope, covering all the main areas of Sound and Music Computing research, as defined in the SMC Research Roadmap (http://smcnetwork.org/roadmap), and aiming at attracting excellent contributions in all such areas.
3. A focus on students and young participants, who are tomorrow's scholars and artists.

Accordingly, the main distinguishing features are the following:

- The event is the combination of three equally important components: the Summer School, the Music Program, and the Scientific Program.
- The event aims at continue increasing in quality while remaining small.
- Scientific contributions are made accessible openly and freely.
- Registration fees are kept to a minimum, especially for students and young participants.

The SMC Conference & Summer School has strong roots in Europe but is open to contributions and hosting institutions from all over the world.

3. Applying to organize a future edition of SMC

Every year the SMC Board issues a call for hosting future editions of SMC. Those who intend to apply must provide an application file to the SMC Board, within the deadlines set by the call. The application file must contain the following information:

1. Organizing Institution(s) and possible external collaborations.
2. Organizing Committee, particularly General, Paper, Music, and Summer School Chairs.
3. Context and motivations for hosting the event.
4. General theme(s) for the Scientific/Music Programs and for the Summer School.
5. Dates, in relation to other related conferences (DAFx, NIME, ISMIR, CMMR, AudioMostly, etc.).
6. Draft schedule for the program and the social events.
7. Conference venue(s) and travel information.
8. Important dates (calls, submissions, notifications, camera-ready contributions, program).
9. Communication plan (call advertisement, social media, concerts, etc.).
10. Budget, with special reference to registration fees.

4. General rules

- The name of the event is: **<n>th Sound and Music Computing Conference & Summer School**.
- The event is held every year in June (small deviations can be considered).
- The official language is English.
- In accordance to the Aims and Scope, registration fees are kept as low as possible and flexible:
  - Low Student registration fees are offered.
  - Combined (Summer School + Conference) Student fees are offered.
  - Early, Late, and On-site registration fees are offered.
  - One-day and Non-speaker fees are offered.
  - Fees for social events (banquet, excursions, etc.) are optional and are offered separately from the main registration fees.
- The format of the event adheres to the following constraints:
  - The Summer School last four or five days, before the Conference.
  - The Scientific and Music Programs last three days, with no parallel sessions.
  - An additional day (workshops, tutorials, satellite events, etc.) may be planned between the Summer School and the Conference.
  - Lunches and coffee breaks are included in the program.
- The Local Organizing Committee is constantly in contact with the SMC Board throughout the organization of the event. Specifically:
  - Selected members of the SMC Board are included in the Organizing Committee and in the communication loop among Local Organizers.
  - The local General Chair of the forthcoming edition is temporarily included in the SMC Board, along with the local General Chair of the past edition.

5. Summer School

- The Summer School is mainly targeted at PhD students pursuing a project in one of the areas of Sound and Music Computing research. Master students and other scholars may also be admitted, on a case-by-case basis.
- Candidates are admitted to the Summer School on the basis of their curriculum vitae, motivation letter, and external support letters. The typical size is around 20 participants.
- The format typically includes lectures, hands-on sessions, and group projects.
- The topics and contents of the Summer School are decided every year by the Organizers.

6. Music Program and Installations

- The Call for Contributions is open to both single-author and collaborative projects and can target various categories of composition, performance and installation, including (but not limited to) music for fixed and live electronics, music for instruments, interfaces and sound objects with or without electronics, audio-visual music, creations incorporating other modalities such as movement and touch and sound installations.
- Special calls according to the dispositions of the local organizer(s) are encouraged.
- The final Program can comprise of contributions selected through the review process as well as those invited and commissioned by the local organizer.
- The Program can be finalized in synergy with local events such as music festivals and series.
- It is preferred that the Music Program events are open to the general public.
- While the Program can happen at the university, presenting any segments of the Program at the non-university venues is encouraged.
- The number and scheduling of programmed events can vary, but care must be taken to avoid overlapping with the Summer School and Scientific Programs.
- At least one author or performer has to register in order to have the piece/installation performed.
- In concord with the local organizer, the authors are responsible for presentation of their work(s).

7. Scientific Program

- The Call for Contributions must comprise a set of core SMC topics (provided in Appendix 1 to this document), and can include additional topics proposed by Local Organizers in line with the specific theme of the conference.
- The Call for Contributions is typically targeted at two formats: oral presentations and posters. Authors can propose a preferred format (the final decision is taken by the Scientific Committee).
- The final Program can comprise both contributions selected after the review process and invited keynote speakers (up to one per day).
- Papers must be no longer than 8 pages (two columns, according to the official template).
- The time-slot assigned to oral presentation is typically 20 minutes (15 for the presentation, plus five for questions from the audience).
- Poster sessions (one per day) are guaranteed adequate visibility. Specifically
- A “poster craze” is held before each poster session, in which authors advertise their poster to the audience, each in 1-2 minutes with one slide.
- Poster sessions overlap with coffee breaks and lunch breaks, in order to maximize attendance.
- At least one of the authors have to register in order to have the paper presented and published in the conference Proceedings.

8. Review Process

Both music submissions and scientific submissions are selected through a peer-review process, with Program and Review Committees.

- All Music/Scientific submissions are managed through a conference management system. The EasyChair system (http://www.easychair.org) has been widely adopted in past editions.

- For both music and scientific submissions, the suggested review model is a two-tier model which includes Senior Reviewers (SRs, which typically form the Program Committee) and Ordinary Reviewers (ORs, which typically form the Review Committee).
    - SRs are assigned up to 8-10 submissions. For each of these, they
        - Make sure that full reviews are submitted in time.
        - Possibly provide their own full review.
        - Facilitate a discussion among reviewers to reach a consensus recommendation
        - Provide a final meta-review which include the consensus recommendation.
        - Shepherd the contribution to final submission if conditionally accepted.
    - ORs are assigned a smaller number of submissions (typically three). For each of these, they
        - Provide a full review of the paper by the reviewing deadline.
        - Participate in the discussion phase.
- The numerosity of Ordinary Reviewers must be high enough to ensure the quality of the review process. A ratio of at least one Ordinary Reviewer per submission is strongly advised, so that each submission receives at least three reviews and each Ordinary Reviewer reviews at most three submissions.
- Reviewers follow a set of guidelines, provided by the SMC Board.

9. Communication

- The Organizers set-up/maintain a website with updated information on all aspects of the event.
- The visual identity of the website must make use of the SMC logo, provided by the SMC Board.
- The homepage must contain a general presentation of the event (provided in Appendix 2 to this document) and a link to the SMC Network web portal (http://www.smcnetwork.org).
- The event through any mean deemed useful by the Organizers, however all the key information (including the Calls for Contributions) must be sent through the SMC Network mailing list (https://groups.google.com/a/llista.upf.edu/forum/#!forum/smcnetwork).

10. Proceedings and materials

- The Organizers edit and finalize (1) the Book of Proceedings, and (2) the Music Program booklet.
- The Book of Proceedings
    - Contains all the accepted scientific contributions, and a summary of the Music Program.
    - Can be distributed in electronic form only.
    - Is given a ISBN provided by the Organizers, makes use of the SMC logo, and is published under a Creative Commons Attribution 4.0 International License.
    - Is made publicly available, both as a book and as single papers which are individually uploaded on the open-science repository Zenodo (through which they are given a DOI).
    - Uses a paper template provided by the Organizers (LaTeX is strongly encouraged) and must be used by all authors.
- The Music Program Booklet
    - Contains all the relevant information regarding the Music Program (titles, program notes, bios, venues).
    - Is given a ISBN provided by the Organizers, makes use of the SMC logo, and is published under a Creative Commons Attribution 4.0 International License.
    - Must be distributed both in electronic and printed forms.

Appendix 1 - Core SMC Topics

- Algorithms and Systems for music composition
- Auditory display and data sonification
- Automatic separation, recognition, classification of sound and music
- Automatic music generation/accompaniment systems
- Computational musicology and ethnomusicology
- Content processing of music audio signals
- Digital audio effects
- Hardware systems for sound and music computing
- Humanities in Sound and Music Computing
- Interactive performance systems
- Interfaces for sound and music
- Languages, protocols, and software environments for sound and music computing
- Models for sound analysis and synthesis
- Multimodality in sound and music computing
- Music creation and performance
- Music information retrieval
- Music performance analysis and rendering
- Perception and cognition of sound and music
- Social interaction in sound and music computing
- Sonic interaction design
- Sound and music for accessibility and special needs
- Sound and music for Augmented/Virtual Reality and games
- Sound/music and the neurosciences
- Sound/music signal processing algorithms
- Spatial sound, reverberation, and virtual acoustics
- Technologies for the preservation, access and modelling of musical heritage