

Word from the hosting institution

Dear NIME participants:

It gives me great pleasure to welcome the 2003 NIME Conference to McGill University. McGill participants in the conference need little introduction to you all. But I would be remiss if I did not take this opportunity to thank on behalf of the Faculty of Music the work of the Prof. Marcelo Wanderley and the whole organizing committee.

Music at McGill has a long tradition, 100 years old in fact in 2004. Our relation to innovation in musical creation and performance is long established. In particular, the activities of the Electronic Music Studio since the 1960s, the Graduate Program in Sound Recording since the 70s, and the Music Technology program in the 1980s, have recently moved to a new level of dynamic interdisciplinary potential with the establishment of CIRMMT (the Centre for Interdisciplinary Research in Music Media and Technology). CIRMMT has become a driving force in the technological developments of key elements in the New Music Building Project that is now underway. A \$50M project, the new building will include ECHO (the Electronic Concert Hall and Opera) facility -- a unique combination of symphonic-theatre scoring stage and acoustic research space with integrated control facilities, a 200-seat lecture-recital hall, three floors of music library, staff and administrative offices, conference rooms, and CIRMMT research labs. Yet these valuable spaces will still not be sufficient to contain much important music technology and interdisciplinary work that must be redistributed in our existing building or which goes on in satellite facilities in other faculties and institutions. McGill's Faculty of Music moves forward to the future informed by the strength of its past achievements and inspired by the potential of its newest students and staff. We hope to maintain and enhance our beautiful balance of musical creation, performance, and research. And we shall continue seek for ourselves and with others to develop "new interfaces of musical expression".

Welcome to Montreal, welcome to McGill University, *Bonne conférence!*

Don Mclean
Dean
Faculty of Music
McGill University

Word from the conference chair

Welcome to the 2003 International Conference on New Interfaces for Musical Expression – NIME03!

NIME03 is the third event in the NIME series, after the initial NIME Workshop during CHI 2001 and the first international conference last year in Dublin (NIME02).

The main goal of the NIME03 conference is to blend high-level scientific and technological research on the development of new interfaces for musical expression and high-level artistic performances using such interfaces.

For this purpose, one of our main concerns in designing NIME03 was to insist on exploring the importance of *previous* works on interfaces for musical expression. In fact, although NIME can be considered as showcasing a brand new domain, several artists, researchers and engineers have been producing groundbreaking work in this area for decades.

This was the main force behind the choice of the invited speakers for this year's conference: the three keynote speakers are internationally known in this domain and each has substantially contributed to the development in this area: *Michel Waisvisz*, from STEIM, the Netherlands, *Claude Cadoz*, from ACROE-ICA, France, and *Joe Paradiso*, from the MIT Media Laboratory, USA. We will have the unique opportunity to learn from their experience in this area during NIME03.

On the scientific side, this year's NIME had an impressive list of reviewers among the most important experts in this area worldwide. Actually, NIME03 reviewers came from North and South America, Europe, Japan and Australia and reflect the various trends in this domain. The paper selection process was headed by Philippe Depalle (McGill University), who ensured the quality of the final publication.

Concerts will be presented at the end of each conference day, where the state-of-the art on new interfaces will be shown in a musical setting. The first concert will feature an invited performance of the *Wireless Duo* performing their score on the screening of the silent movie masterpiece *Faust*, by F. W. Murnau (1926). *Mark Goldstein* and *Dennis James* will use alternate controllers such as the *Buchla Lightning* and the *Theremin* to create the sounds that accompany the movie. The concert will take place in McGill's Redpath Hall, a former chapel whose architecture will help create the atmosphere for Murnau's *Faust*!

The second and third concerts will feature selected performances submitted to the NIME03 artistic committee, headed by Joseph Butch Rovan (University of North Texas) and will be performed in McGill's Pollack Hall.

Apart from the paper sessions and concerts, NIME03 will innovate on the format of the conference. We have designed this year's conference to optimize cross-fertilization, so that formal paper and report sessions will end early in the afternoons, leaving space for posters, demonstrations and workshops when there will be more flexibility for discussion. It is our goal that after the formal sessions (always single-track), delegates and artists will have the opportunity to discuss their works.

Another innovation is reflected through the various guest presenters to NIME03. They include some of the most representative artists and researchers in this area that will be presenting and discussing their works during the conference:

- *Max Mathews* presenting the new *Radio Baton* design, *Jana Saleh* and *Richard Boulanger* performing two of Boulanger's recent real-time multi-media pieces "*StarDust*" and "*DarkMatter*";
- *Tomie Hahn* and *Curtis Bahn* presenting "*Pikapika*";
- *Alcides Lanza*, director of McGill Electronic Music Studio (EMS), giving a special talk on *Hugh Le Caine* and on some of the electronic instruments he developed in the 50's and 60's. In fact, *Le Caine* worked at McGill's EMS in the 60's and *Prof. Lanza* had the opportunity to use some of his instruments on his own compositions.
- *Garth Paine* presenting his performance "*Organic Serendipity*".

Finally, the Dutch Institute STEIM will be the guest institution in NIME03. Apart from *Michel's* keynote address closing the conference on Saturday, STEIM will be presenting two workshops: the first one on various sensors, the new *SensorLab* interface and the software *LiSa* by *Frank Baldé* and *Joel Ryan* (Thursday and Friday afternoons) and the second one, “Ensemble”, with 7 active garments, by *Kristina Andersen*.

In short, NIME03 will consist of:

- Three invited speakers: *Michel Waisvisz* (STEIM, NL), *Claude Cadoz* (ACROE- ICA, France), and *Joe Paradiso* (MIT Media Laboratory, USA).
- Research and development papers and reports in 9 single-track sessions, plus one poster session.
- Demonstrations of controllers, software and technologies for musical expression on Friday and Saturday afternoon.
- Three evening concerts featuring pieces for new interfaces.
- Invited demonstrations, installations and short concerts by outstanding guests.
- Workshops given by STEIM, the Dutch Institution that has been in the forefront of developments related to gestural controllers for the last three decades.

I am sure that NIME03 will be a unique opportunity to learn the latest developments on the area of new interfaces for musical expression and to exchange information.

Thanks to all of you – speakers, performers, guests, delegates – for contributing to the success of NIME03!

Have a nice conference and see you in NIME04 in Hamamatsu!

Acknowledgements:

Thanks to the Faculty of Music, McGill University and the Centre for Interdisciplinary Research on Music Media and Technology (CIRMMT) for support and funding, and the Social Sciences and Humanities Research Council of Canada (SSHRC) – aid to occasional research conferences and international congresses in Canada, the Fonds Québécois de la Recherche sur la Nature et les Technologies (FQRNT) – programme stratégique de professeurs-chercheurs for partially funding NIME03.

I am very grateful to all the NIME03 local organization team that was instrumental in putting this conference together. Thanks to their efforts and competence, NIME03 is a reality. My warmest thanks to:

Philippe Depalle, Sean Ferguson, Ichiro Fujinaga, D’Arcy Philip Gray, Richard McKenzie, Louise Ostiguy, and the students Robert Ferguson, Wesley Hatch, Neil Middleton, Eileen Tencate, François Thibault, Adam Tindale, Caroline Traube, and Philippe Zaborowski.

Thanks finally to the support team from McGill and friends who have been invaluable in helping the local committee to prepare NIME03: Katherine Simons, Jacqueline Gauthier and all staff at the Concerts and Publicity Office, Alain Terriault, Patrick Waegeli, Bruce Minorgan, Jeremy Cooperstock, Ian Knopke, and Anne-Marie Burns.

Marcelo M. Wanderley
NIME03 Conference Chair
Music Technology Area, Faculty of Music
McGill University

Word from the paper committee

During these three days of NIME03, we will have the opportunity to attend roughly fifty presentations including the contributions of our invited speakers Joe Paradiso, Claude Cadoz, and Michel Waisvisz.

As you will see these presentations are organized into three paper sessions, six report sessions, one poster session and two demos sessions. We have broadly classified these presentations by subject, but decided not to give sessions topic names, as it might appear somewhat restrictive.

In order to take into account the various activities in the discipline, we have introduced a new submission category, namely *report*, on top of the usual submission categories (papers, posters, and demos). The idea is to split up the usual paper format into two categories depending on the nature of the contribution in the field: papers are primarily intended for new and original contributions, while reports are more for applied research on the design and usability of new instruments.

Each submission was anonymously (i.e. authors' name removed) reviewed by three program committee members, who ranked it in terms of relevance, originality, quality of presentation, appropriateness of the chosen length and category, as well as in terms of an overall appreciation. Reviewers also provided comments, and advices, which were then sent to the authors in order to help them finalizing their document. According to the advices of reviewers, and of the paper committee, several submissions were transferred into other categories (mainly papers into reports, but also reports into posters or demos). As regards numbers and statistics, we received 67 submissions (28 papers, 25 reports, 2 posters, and 14 demos) and accepted 47 submissions (9 papers, 23 reports, 6 posters, and 9 demos).

We have decided to complete the review process by sending the anonymous review comments on each paper to the two other reviewers. We believe this is an effective way to increase our awareness of each other's point of view.

Finally, I would like to thank the paper committee and the fifty three reviewers for their thorough evaluations of the submissions. I would also like to thank Wesley Hatch (general secretary), Robert Ferguson (web programming), and Francois Thibault (proceedings editing) for their invaluable assistance.

And last but not least, I would like to thank all the authors for submitting their work to NIME03! A dynamic and active research community remains the best guaranty for the success of both the conference and the development of this exciting field of New Interfaces for Musical Expression.

Have a great time and enjoy your stay in Montreal!

Philippe Depalle
Paper Committee Chair
Music Technology Area, Faculty of Music
McGill University

Word from the artistic committee

The artistic committee for NIME 2003 included Teresa Marrin Nakra, Butch Rován, Todd Winkler, and Atau Tanaka. Forty-five submissions were received in response to the call for works that highlighted the use of musical controllers, novel interface concepts, and/or new mapping systems appropriate to a concert environment. The materials submitted ranged from text-only proposals to online video and/or audio, and represented artists from all corners of the world.

To help facilitate the committee's work, an online interface to all of the submitted materials was created at CEMI (Center for Experimental Music and Intermedia, www.music.unt.edu/cemi/). CDROM versions of the website and index were also sent to all committee members. Each committee member judged all of the entries, and then an extensive online debate / discussion followed to reconcile the differences. Needless to say, it was a very difficult decision, as there were many interesting submissions and so few spots on the two concerts. In the end, the committee focused on those works that addressed the core concerns of NIME, as highlighted in the call for works, while showcasing a diversity of approaches.

The committee feels that the two programmed concerts represent an extremely interesting cross-section of the work being done today with new interfaces. We hope you enjoy the music!

Butch Rován
Artistic Committee Chair
Center for Experimental Music and Intermedia
University of North Texas