Letter from the Program Chairs

In its 10th edition, the Brazilian Symposium on Computer Music (SBCM) is moving towards maturity, showing an increase both in the quality and quantity of papers submitted. The preparation for the 2005 edition of SBCM started in October 2004 with the constitution of the Program Committee (PC). As in previous editions, the PC is composed not only of 19 top Brazilian researchers in the field but also of 24 world-class researchers from renowned institutions such as IRCAM, Stanford, UIUC, UC Berkeley, and Carnegie-Mellon. The PC has members from Argentina, Belgium, Canada, Finland, France, Greece, Hong Kong, Ireland, Italy, Netherlands, New Zealand, South Africa, Sweden, UK, Uruguay, and USA.

We received a total of 54 submissions in four categories: full technical paper, full music paper, short paper, and poster. The full technical papers describe original research with scientific contributions; we received 35 full technical paper submissions, which were carefully reviewed by the PC. Each technical paper was reviewed by at least 3 reviewers and, in some cases, we had up to 5 reviewers for a single paper. The PC selected 18 of the 35 submissions to be presented as full papers, yielding an acceptance rate of 51%.

Music papers aim to discuss aesthetic and poetic issues concerning the musical discourse and the experience of composers using computational tools to develop compositional strategies, to control sonic process in real-time and to digital processing of instrumental sounds. The music paper committee, constituted of members from UFMG, USP, UNICAMP, UFPA, UFRJ, U. Louisiana, UIUC, U. Nacional de Tres de Febrero, and IRCAM, selected 7 papers to be presented during the symposium. These selected works cover improvisation and real-time audio processing, mixed electroacoustic composition, computational environments for image and sound, and Brazilian electroacoustic music.

Short papers and posters were selected in two phases. First, the best full paper submissions that were not accepted were invited to be presented as either short papers or posters. Second, we had a new call for short papers and posters in which we received additional submissions. In the end, 17 short papers and 6 posters were accepted.

We are grateful for the valuable help provided by Lisandro Granville, Diego Contessa, Leo Ueda, and Nelson Lago with the management of the JEMS online submission system. We also thank the PC members and additional reviewers, who completed over 150 reviews, helping both select the papers and improve their quality with valuable feedback for the authors.

We are very happy with the quality and diversity of the works presented in this Symposium. The range of topics covered is very wide including: Acoustics; Artificial Intelligence; Evolutionary Systems; Sound Diffusion Systems; Software Tools for Composition and Sound Synthesis; Music Analysis and Pattern Recognition; Music Representation, Retrieval, and Classification; Psychoacoustics, and Cognitive Modeling. During the symposium, a special committee will select the best student technical paper and the best student music paper based on the final camera-ready versions submitted by authors. Both of them will be awarded a one-year subscription of the IRCAM Forum.

We sincerely hope that all participants have a lot of fun during these four days in Belo Horizonte and that the papers in these proceedings, also available in the SBCM repository (http://gsd.ime.usp.br/sbcm), be very valuable for the Computer Music community.

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