

**PROCEEDINGS OF THE SECOND ANNUAL MUSIC COMPUTATION CONFERENCE 1975,  
University of Illinois, Urbana-Champaign, Illinois, USA**

7 – 10 – **Joel Chadabe** – System Composing

54-78 - **David Rosenboom** - A model for detection and analysis of information processing modalities in the nervous system through an adaptative, interactive, computerized, electronic music instrument

**PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1977,  
University of California at San Diego, San Diego, California, USA**

10-18 - **P. Dworak and A. Parker** - Envelope control with an optical keyboard

195-196 - **M. Yantis** - A microprocessor-based live performance instrument

**PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1978,  
Northwestern University, Evanston, Illinois, USA**

5-25 - **H.G.Alles** - An inexpensive digital sound synthesizer

46-56 - **William Buxton, E.A.Fogels, Guy Fedorkow, Lawrence Sasaki, and K.C.Smith** - An introduction to SSSP digital synthesizer

108-118 - **Nelson Bridwell** - Interactive synthesis without obscure diagnostics

471-485 - **W. Buxton, G. Fedorkow, R.Baecer, W. Reeves, K.C.Smith, G.Ciamaga and L.Mezei** - An overview of the structures sound synthesis project

637-344 - **Charles G.Boody** - The microcomputer as an input device for music analysis or composition by computer

**PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1980,  
Queens College, New York City, USA**

96-99 - **G. Federkow, W. Buxton, S. Patel and K. C. Smith** - A microprocessor controlled clavier

100. – **W. Reeves, W. Buxton, G. Federkow, K. C. Smith and R. Baecker** - A microprocessor-based conducting system

159-177 - **F. Richard Moore** - Computer audio research laboratory report

565-573 - **Steve Levine and J. William Mauchly** - THE Fairlight computer musical instrument

574-576 - **Michael Yantis** - SBASS-1 features

583-594 - **Blair D. McKay, Barry L. Wills and David W. Carr** - Polyphonic velocity-sensitive keyboard interface

595-606 - **Douglas J. Steele and Barry L. Wills** - A microcomputer-based keyboard music system

**PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1981,  
North Texas State University, Denton, Texas, USA**

196-212 - **Colin Banger and Bruce Pennycook** - GCOMP : graphic control of mixing and processing

246-263 - **John Snell** - Real-time console for live performance of computer music and for recording studios

283. - **Barton McLean** - The Fairlight CMI and its uses in advanced laser graphics

285. - **Jeffrey S. Risberg** - Evolution of interactive control and real-time synthesis in a digital music system

293-297 - **L. Sasaki, G. Fedorkow, W. Buxton, C. Retterath and K. C. Smith** - A touch-sensitive input device

**PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1982,  
Bienalle Venice, Venedig, Italy**

66-72 - **S. Sapir and R. Kronland-Martinet** - Use of microprocessor in real-time synthesis of sounds

73-91 - **C. Cadoz, A.L. Luciani, J. L. Florens and T. Berberyan** - The control channels of instrumental playing in computer music - real time in computer music incidence on the choice of the basic models

188-193 - **C. Abbott** - Remembering performance gestures

232-240 - **J. F. Allouis and J. Y. Bernier** - The SYTER project : sound processor design and software overview

241-244 - **M. De Loye** - Real-time control system for digital synthesizer

588-600 - **G. W. Swift and M. Yunik** - A microprocessor based keyboard instrument for microtonal music

601-605 - **R. Moog** - A multiply touch-sensitive clavier for computer music

**PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1983,  
Eastman School of Music, Rochester, New York, USA**

104-110 - **Gary Nelson and John Talbert** - The alles machine revisited

114-127 - **John Snell** - Sensor for playing computer music with expression

128-137 - **M. Yunik, M. Borys and G. W. SWift** - A microprocessor based digital flute

253-261 - **Werner Kaegi** - The MIDIM system

299-306 - **Joel Chadabe** - Interactive composing

**PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1984,  
IRCAM : Institut de recherche et Coordination Acoustique/Musique, Paris, France**

5-16 - **R. B. Dannenberg and P. Avinney** - A functional approach to real-time control

25-34 - **F. Azzolini and S. Sapir** - Score and/or gesture : The system RTI4I for real-time control of the processor 4I

199-200 - **B. Vercoe** - The synthetic performer in the context of live performance

201-202 - **P. Jaffrenou, P. Jaubert and L. Champenois** - SINFONIE : numerical process command with gestural input control

203-212 - **G. Young** - Hugh Le Caine's 1948 sackbut synthesizer : performance mode of electronic instruments

213-216 - **R. Teitelbaum** - The digital piano and the patch control language system

**PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1985,  
British Columbia Simon Fraser University, Burnaby, Canada**

275-278 - **Barry Vercoe, Miller Puckette** - Synthetic Rehearsal : Training the Synthetic Performer

279-289 - **Joshua J. Bloch, Roger B. Dannenberg** - Real-Time Computer Accompaniment of Keyboard Performances

291-295 - **Eric Johnstone** - The ROLKY : A Poly-Touch Controller For Electronic Music

313-318 - **Michel Waisvisz** - The HANDS, a Set of Remote MIDI-Controllers

325-328 - **Daniel Arfib** - Man-Machine Dialog Using MIDI Files

329-330 - **Ross Gillett, Kenneth C. Smith, Bob Pritchard** - MADDM - Dance-Directed Music

331-335 - **Giovanni B. Debiasi** - M.I.N.I. (Musical Instruments Numerical Interface)

337-339 - **Ron Kuivila** - Untitled : An Interactive Installation

**PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1986,  
Royal Conservatory, Den Haag, Netherlands**

65-70 - **Jean-Loup Florens, Aime Razafindrakoto, Annie Luciani and Claude Cadoz** - Optimized Real Time Simulation of Objects for Musical Synthesis and Animated Image Synthesis

95-97 - **Philippe Prevot** - Tele-detection and Large Dimension Gestural Control

99-100 - **J. C. Radier, Ch. Deforeit and D. Provost** - A User Friendly Synthesizer by Means of a Touch Input Wide LCD Graphic Display

237-239 - **P.-F. Baisnee, J.B. Barriere, O. Koechlin and R. Rowe** - Real-Time Interaction between Musicians and Computer : Live Performance Utilisations of the 4X Musical Workstation

423-426 - **Michel Starkier and Philippe Prevot** - Real-Time Gestural Control

**PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1987,  
University of Illinois, Champaign/Urbana, Illinois, USA**

108-116 - **David Wessel, David Bristow and Zack Settel** - Control of Phrasing and Articulation in Synthesis

212-219 - **Gary Grossman** - Instruments, Cybernetics, and Computer Music

**PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1988,  
GIMIK, Köln, Germany**

1-12 - **Claude Cadoz** - Instrumental gesture and musical composition

15-19 - **D. J. Collinge and S. M. Parkinson** - The Oculus Ranae

28-40 - **Sylvie Gibet and Jean-Loup Florens** - Machine Recognition of Music Information Composition Systems and Techniques Instrumental Gesture Modeling by Identification with Time-Varying Mechanical Models

49-55 - **Rubine Dean and Paul McAvinney** - The VideoHarp

90-99 - **Jean-Michel Raczinski and Gerard Marino** - A Real-Time Synthesis Unit

**PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1989,  
Ohio State University, Columbus, Ohio, USA**

1-4 - **Kristi Allik** - The Interactive Arts System: Introduction to a Real-Time Performance Tool

65-68 - **Xavier Chabot** - Performance with Electronics: Gesture Interfaces and Software Toolkit

101-104 - **Arnie Eigenfeldt** - Contour: A Real-Time MIDI System Based on Gestural Input

151-154 - **David Keane and Peter Gross** - The Midi Baton

155-159 - **Gregory Kramer, Robert Moog and Alan Peevers** - The Hybrid: A Music Performance System

184-185 - **George W. Logeman** - Experiments with a Gestural Controller

186-190 - **Tod Machover** - Hyperinstruments: Musically Intelligent and Interactive Performance and Creativity Systems

191-198 - **Toshiaki Matsushima, Sadamu Ohteru and Shuji Hashimoto** - An Integrated Music Information Processing System: PSB-er

207-210 - **H. Morita, S. Ohteru and S. Hashimoto** - Computer Music System which Follows a Human Conductor

211-214 - **Dexter Morrill and Perry R. Cook** - Hardware, Software, and Compositional Tools for Real Time Improvised Solo Trumpet Work

**PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1990,  
University of Glasgow, Glasgow, Scotland - United Kingdom**

53-56 - **Claude Cadoz and Christophe Ramstein** - Capture, Representation, and "Composition" of the Instrumental Gesture

75-78 - **Jean-Loup Florens and Claude Cadoz** - Modular Modelisation and Stimulation of the Instrument

112-114 - **Marina Bosi** - An Interactive Real-time System for the Control of Sound Localization

245-248 - **Michael McNabb** - Ensemble: An Extensible Real-time Music Performance Environment

249-252 - **Gerard Marino, Jean-Michel Raczinski and Marie-Helene Serra** - The New UPIC System

332-334 - **Hideyuki Morita, Hiroshi Watanabe, Tsumotu Harada, Sadamu Ohteru and Shuji Watanabe** - Knowledge Information Processing in Conducting Computer Music Performer

379-382 - **Claude Cadoz, Leszek Lisowski and Jean-Loup Florens** - Modular Feedback Keyboard

392-394 - **Andy Hunt, Ross Kirk and Richard Orton** - MIDIGRID : An Innovative Computer-based and Composition System

395-397 - **Alistair M. Riddell** - A Meta-Action for the Grand Piano

398-400 - **W. Andrew Schloss** - Recent Advances in the Coupling of the Language MAX with the Matthew-Boie Radio Drum

**PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1991,  
McGill University, Montréal, Canada**

123-126 - **Eric Johnstone** - A MIDI foot controller - the podoboard

289-292 - **Akio Sato, Tsutomu Harada, Shuji Hashimoto, Sadamu Ohteru** - Singing and playing in musical virtual space

297-299 - **Perry R. Cook** - Tbone : an interactive waveguide brass instrument synthesis workbench for the NeXT machine

404-407 - **Pauline Oliveros** - The expanded instrument system (EIS)

471-474 - **Louis-Philippe Demers** - A performance instrument for lighting

537-540 - **Roger B. Dannenberg, Kenneth Bookstein** - Practical aspects of a MIDI conducting system

541-544 - **David Keane, Kevin Wood** - The MIDI baton III

567-570 - **J. M. Raczinski** - New UPIC system demonstration

**PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1992,  
San Jose State University, San Jose, California, USA**

1. - **Max Mathews** - My view of the future of real-time computer music

- 73-76 - **Graziano Bertini, Paolo Carosi** - The light baton : a system for conducting computer music performance
- 77-80 - **Brent Gillespie** - Dynamical modeling of the grand piano action
- 81-84 - **Lippold Haken, Radi Abdullah, Mark Smart** - The continuum : a continuous music keyboard
- 85-88 - **Tsutomu Harada, Akio Sato, Shuji Hashimoto, Sadamu Ohteru** - Real time control of 3D sound space by gesture
- 89-92 - **Randy C. Marchany, Joseph G. Tront** - A programmable MIDI instrument controller emulating a hammer dulcimer
- 93-96 - **Emile Tobenfeld** - A system for computer assisted gestural improvisation
- 198-201 - **Koji Kusu, Masaoki Ino, Donguk Skin, Shuji Hashimoto, Sadama Ohteru** - Computer noh system
- 269-272 - **David A. Jaffe, W. Andrew Schloss** - The making of "Wildlife" : species of interaction
- 273-276 - **Perry R. Cook** - A meta-wind-instrument physical model, and a meta-controller for real-time performance control
- 277-280 - **Michael Lee, David Wessel** - Connectionist models for real-time control of synthesis and compositional algorithms
- 325-328 - **Joel Ryan** - The STEIM studio report
- 360-361 - **Mark Bolas, Phil Stone** - Virtual mutant Theremin
- 366-367 - **Brad Cariou** - Design of an alternative controller from an industrial design perspective
- 379-380 - **Peter W. Farrett** - A system for acquiring a composer's actions
- 414-416 - **Joel Ryan** - Effort and expression
- 447-448 - **Brent Gillespie** - Touch back keyboard
- 454-455 - **Michael Lee, Guy Garnett, David Wessel** - An adaptive conductor follower
- 459-460 - **Bruce Pennycook, Eric Johnstone** - A remote messaging device for interactive performance
461. - **Jean-Michel Raczinski** - UPIC demonstration
- 478-481 - **David Keane** - SOUND LODGE : a touch-sensitive, interactive sound installation

**PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1993,  
Waseda University, Tokyo, Japan**

- 76-79 - **Chris Chafe** - Tactile Audio Feedback

124-126 - **Atau Tanaka** - Musical Technical Issues in Using Interactive Instrument Technology with Application to the BioMuse

127-129 - **Tsutomu Kanamori, Haruhiro Katayose, Satoshi Simura and Seiji Inokuchi** - Gesture Sensor in Virtual Performer

130-133 - **Perry Cook, Dexter Morrill and Julius O. Smith** - A MIDI Control and Performance System for Brass Instruments

134-137 - **Miller Puckette and Zack Settel** - Non-obvious roles for electronics in performance enhancement

138-145 - **Haruhro Katayose, Tsutomu Kanamori, Katsuyuki Kamei, Yoichi Nagashima, Kosuke Sato, Seiji Inokuchi and Satoshi Simura** - Virtual Performer

150-153 - **Wataru Inoue, Shuji Hashimoto and Sadamu Ohteru** - A Computer Music System for Human Singing

426-427 - **Eiji Hayashi, Tatuya Ishikawa and Masami Yamane** - The Development of a Piano Player

428-429 - **Koichi Sekiguchi, Ryoji Amemiya, Hiroshi Kubota and Masami Yamane** - The Development of an Automatic Drum Playing Device

430-431 - **Hirohisa Ohta, Hiroshi Akita, Motomu Ohtani, Satoshi Ishicado, and Masami Yamane** - The Development of an Automatic Bagpipe Playing Device

**PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1994,  
DIEM : Danish Institute of Electroacoustic Music, Århus, Denmark**

147-150 - **Jonathan Impett** - A Meta-Trumpet(er)

151-158 - **Pitoyo Hartono, Kazumi Asano, Wataru Inoue and Shuji Hashimoto** - Adaptive Timbre Control Using Gesture

159-162 - **Roel Vertegaal, Barry Eaglestone and Clarke Michael** - An Evaluation of Input Devices for Use in the ISEE Human-Synthesizer Interface

163-166 - **Brad Cariou** - The aXi<sup>+</sup> MIDI Controller

167-170 - **Brent Gillespie** - The Virtual Piano Action : Design and Implementation

171-174 - **Bert Bongers** - The Use of Active Tactile and Force Feedback in Timbre Controlling Electronic Instruments

175-176 - **Stuart Favilla** - Live Performance and Virtuoso Pitch-Bend Technique for the Synthesizer

177-180 - **Stuart Favilla** - The LDR controller

183-184 - **Tim Anderson and Debbie Hearn** - Using Hyper-Instruments for the re-distribution of the performance control interface

192-195 - **David A. Jaffe and W. Andrew Schloss** - A Virtual Piano Concerto Coupling of the Mathews/Boie Radio Drum and the Yamaha Disklavier Grand Piano in “ The Seven Wonders of the Ancient World ”

196-199 - **Haruyose Katayose, Tsutomu Kanamori, Satoshi Simura and Seiji Inokuchi** - Demonstration of Gesture Sensors for the Shakuhachi

200-201 - **Steven Curtin** - The SoundLab : a wearable computer music instrument

**PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1995,  
Banff Centre for Arts, Banff, Canada**

104-105 - **Fernando Lopez-Lezcano** - PadMaster : an improvisation environment for real-time performance

106-107 - **Yushi Aono, Haruhiro Katayose and Seiji Inokuchi** - An Improvisational Accompaniment System Observing Performer's Musical Gesture

183-184 - **Brad Cariou** - Vidolin, Alvise A Demonstration of the aXiØ Controller

185-186 - **Bennett Brecht and Guy E. Garnett** - Conductor Follower

223. - **Harold Fortuin** - The Clavette: A Generalized Microtonal MIDI Keyboard Controller

224-225 - **Russell Pinkston, Jim Kerkhoff and Mark McQuilken** - A Touch Sensitive Dance Floor/MIDI Controller

245-252 - **Antonio Camurri** - Interactive Dance/Music Systems

253-256 - **Roel Vertegaal and Tamas Ungvary** - The Sentograph: Input Devices and the Communication of Bodily Expression

257-260 - **Hideyuki Sawada, Shin'ya Ohkura and Shuji Making Hashimoto** - Gesture Analysis Using 3-D Acceleration Sensor for Music Control

261-264 - **Todd Winkler**, - Motion Musical: Gesture Mapping Strategies for Interactive Computer Music

265-268 - **Tsutomu Kanamori, Haruhiro Katayose, Yushi Aono, Seiji Inokuchi and Takasi Sakaguchi** - Sensor Integration for Interactive Digital Art

315-318 - **Todor Todoroff** - Real-Time Granular Morphing and Spatialisation of Sounds With Gestual Control Within MAX/FTS

491-492 - **Mark A. Bromwich** - A Single Performer Controlled Interface for Electronic Dance/Music Theatre

531-532 - **Claude Cadoz, Jean-Loup Florens and Annie Luciani** - Musical Sounds, Animated Images with CORDIS-ANIMA and its Multimodal Interfaces

589. - **Joel Chadabe** - Interactive Performance



595-596 - **Ross Kirk, Andy Hunt and Richard Orton** - Audio-Visual Instruments in Live Performance

**PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1996,  
Hong Kong University of Science and Technology, Hong Kong, China**

57-58 - **Lonny Chu** - Haptic feedback in a computer music performance interface

89-92 - **Stuart Favilla** - Non-linear controlled mapping for gestural control of gamaka

116-117 - **Cort Lippe** - A look at performer/machine interaction using real-time systems

173-176 - **Haruhiro Katayose, Tsutomu Kanamori and Seiji Inokushi** - An environment for interactive art- sensor integration and applications

305-307 - **Forrest Tobey and Ichiro Fujinaga** - Extraction of conducting gesture in 3D space

308-311 - **Roel Vertegaal, Tamas Ungary and Michael Kieslinger** - Towards a musician's cockpit : Transducers, feedback and musical function

421-424 - **Hideyuki Sawada, Naoyuki Onoe and Shuji Hashimoto** - Acceleration sensor as an input device for musical environment

425-427 - **Fernando Lopez-Lezcano** - PadMaster : Banging on algorithms with alternative controllers

428-431 - **Chris Chafe and Sile O'Modhrain** - Musical muscle memory and the Harpic display of performance nuance

444-447 - **Hideyuki Sawada and Shuji Hashimoto** - Adaptive control of a vocal chord and vocal tract for computerized mechanical singing instruments

**PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1997,  
Aristote University of Thessaloniki, Thessaloniki, Greece**

141-144 - **Nicola Orio** - A gesture interface controlled by the oral cavity

309-312 - **Hideyuki Sawada, Naoyuki Onoe, Shuji Hashimoto** - Sounds in hands - a sound modifier using datagloves and twiddle interface -

313-316 - **Teresa Marrin, Joseph Paradiso** - The digital baton : a versatile performance instrument

321-324 - **Maura Sile O'Modhrain** - Feel the music : narration in touch and sound

375-378 - **Lippold Haken, Kelly Fitz, Ed Tellman, Patrick Wolfe, Paul Christensen** - A continuous music keyboard controlling polyphonic morphing using bandwidth-enhanced oscillators

387-390 - **Matthew Wright, David Wessel, Audrain Freed** - New musical control structures from standard gestual controllers

395-398 - **Richard Boulanger, Max Mathews** - The 1997 Mathews' radio baton and improvisation modes

403-407 - **Dionysios V. Politis, Ioannis A. Tsoukalas, Panagiotis Linardis, Alexandros Bakalagos** - VIDI - a voice instrument digital interface of Byzantine music

473-475 - **Marc Alexander Bromwich** - The metabone : an interactive sensory control mechanism for virtuoso trombone

476-478 - **Haruhiro Katayose, Hirotsugu Shirakabe, Tsutomu Kanamori, Seiji Inokuchi** - A toolkit for interactive digital art

**PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1998,  
University of Michigan, Ann Arbor, USA**

25-32 - **Satoshi Usa, Yasunori Mochida** - A multi-modal conducting simulator

33-36 - **Giovanni Costantini, Nottoli Giorgio** - A new interactive performance system for real-time sound synthesis

129-132 - **Yoichi Nagashima** - BioSensorFusion : new interfaces for interactive multimedia art

211-214 - **Haruhiro Katayose, Shigeyuki Hirai, Tsutomu Kanamori** - Physiological measurement of performer's tension and its utilization for media control

215-219 - **Teresa Marrin, Rosalind Picard** - The "conductor's Jacket" : a device for recording expressive musical gestures

220-223 - **Adrian Freed, David Wessel** - Communication of musical gesture using the AES/EBU digital audio standard

224-227 - **Matthew Wright** - Implementation and performance issues with OpenSound control

288-291 - **Leonello Tarabella, Massimo Magrini** - A system for recognizing shape, position and rotation of the hands

292-295 - **Mark Bromwich, Julie Wilson-Bokowiec** - Bodycoder's : a sensor suit and vocal performance mechanism for real-time performance

328-331 - **Atsuo Takanishi, Manabu Maeda** - Development of an anthropomorphic flutist robot WF-3RIV

353-356 - **Perry Cook, Daniel Trueman** - NBody : interactive multidirectional musical instrument body radiation simulators, and a database of measured impulse responses

357-360 - **David Gamper, Pauline Oliveros** - Expanded instrument system : recent development

471-474 - **Todd Winkler** - Motion-sensing music : artistic and technical challenges in two works for dance

475-481 - **Niall Griffith, Mikael Fernstrom** - LiveFoot - a floor space for recording dance and controlling media

514-517 - **Shigeyuki Hirai, Haruhiro Katayose, Tsutomu Kanamori** - Software sensors for interactive digital art

518-526 - **Jean-Loup Florens, Claude Cadoz, Annie Lucianni** - A real-time workstation for complex physical models of multi-sensorial and gesturally controlled instruments

**PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 1999,  
Beijing, China**

- 24-27 - **Kai-yuh Hsiao, Joseph Paradiso** - A new continuous multimodal musical controller using wireless magnetic tags
- 28-31 - **Paul Modler, Ross Kirk** - Evaluation of architecture for sound generation systems with respect to interactive gestural control and realtime performance
- 32-35 - **Nagashima Yoichi, Tono-Ito Tamami** - "It's SHO time" - an interactive environment for SHO (Sheng) performance
- 224-227 - **Anthony De Ritis** - Cathedral : an interactive work for the web
- 228-231 - **Solvi Ystad, Thierry Voinier** - Design of a flute interface to control synthesis models
- 232-239 - **Den Trueman, Perry Cook** - BoSSA : the deconstructed violin reconstructed
- 268-271 - **Guy Garnett, Camille Goudeseume** - Performance factors in control of high-dimensional spaces
- 276-277 - **Wayne Siegel, Jens Jacobsen** - Composing for the digital dance interface
- 367-370 - **Tommi Ilmonen, Tapio Takala** - Conductor following with artificial neural networks
- 371-374 - **Guy Garnett, Fernando Malvar-Ruiz, Fred Stoltzfus** - Virtual conducting practice environment
- 375-378 - **Stefania Serafin, Xavier Rodet, Richard Dudas, Marcelo Wanderley** - Gestural control of a real-time physical model of a bowed string instrument
- 391-394 - **Nicola Orio** - The timbre space of the classical guitar and its relationship with the plucking techniques
- 407-410 - **Kenji Suzuki, Takeshi Ohashi, Shuji Hashimoto** - Interactive multimodal mobile robot for musical performance
- 418-421 - **Marcelo Wanderley, Philippe Depalle, Olivier Warufel** - Improving instrumental sound synthesis by modeling the effects of performer gesture
- 449-452 - **Lonny Chu** - MusiCloth : a design methodology for the development of a performance interface
- 453-456 - **Joseph Paradiso, Eric Hu, Kai-Yuh Hsiao** - Interactive music for instrumented dancing shoes
- 519-522 - **Atau Tanaka** - Network audio performance and installation

**PROCEEDINGS OF THE INTERNATIONAL COMPUTER MUSIC CONFERENCE 2000,  
Berlin, Germany**

- 66-69 - **M. Sile O'Modhrain, Stefania Srafin, Chris Chafe, Julius O. Smith** - Qualitative and quantitative assessment of a virtual bowed string instrument

- 137-140 - **Todd Winkler** - Participation and response in movement-sensing installations
- 141-144 - **Insook Choi, Geoffrey Zheng, Ken Cheng** - Embedding a sensory data retrieval system in a movement-sensitive space and a surround sound system
- 145-148 - **M. Sile O'Modhrain, Chris Chafe** - The performer-instrument interaction : a sensory motor perspective
- 244-247 - **Marcelo M. Wanderley, Jean-Philippe Violette, Fabrice Isart, Xavier Rodet** - On the choice of transducer technologies for specific musical functions
- 248-251 - **Dan Trueman, Curtis Bahn, Perry R. Cook** - Alternative voices for electronic sound : spherical speakers and sensor-speaker arrays (SenSAs)
- 262-265 - **Antonio Camurri, Paolo Coletta, Massimiliano Peri, Matteo Ricchetti, Andrea Ricci, Riccardo Trocca, Gualtiero Volpe** - A real-time platform for interactive dance and music systems
- 274-276 - **Charles Nichols** - The vBow : a haptic musical controller human-computer interface
- 277-280 - **Joseph A. Paradiso, Kai-Yuh Hsio, Joshua Strickon, Peter Rice** - New sensor and music systems for large interactive surfaces
- 485-488 - **Kia Ng, Sita Popat, Bee Ong, Ewan Stefani, Kris Ppat, David Cooper** - Trans-domain mapping : areal-time interactive system for motion acquisition and musical mapping
- 511-514 - **Andrei Smirnov** - Music and gesture : sensor technologies in interactive music and the Theremin based space control systems
- 515-516 - **Adrian Freed, Rimas Avizienis** - A new music Keyboard with continuous key-position sensing and high-speed communication
- 519-522 - **Perry R. Cook, Colby N. Leider** - SqueezeVox : a new controller for vocal synthesis models
- 539-542 - **Kenji Suzuki, Keishiro Tabe, Shuji Hashimoto** - A mobile robot platform for music and dance performance
- 543-546 - **Adrian Freed, Osman Isvan** - Musical applications of new, multi-axis guitar string sensors
- 551-554 - **Tomoko Yonezawa, Kenji Mase** - Tangible sound : musical instrument using fluid media