OpenDocument Template for Music proposal for ICSC 2024 – Title of the piece

ComposerA[1] and CreatorB[2],

[1] InstituteA
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Abstract. The abstract should summarize the submission and will be used for the conference program. It should contain at least 50 and at most 350 words. It should be written using the *abstract* style provided in this template. It should be set in 9-point font size and should be inset 1.0 cm from the right and left margins. There should be two blank (10-point) lines before and after the abstract. This document is in the required format.

Keywords: We would like to encourage you to list your keywords in this section.

1   Program notes

This Section should serve as program notes. Comment on the musical aspects of the piece deemed relevant or interesting: form, content, materials, aesthetics, meaning, etc.

This is an Open Document Text template for (Libre|Open)Office or Word users for the preparation of manuscripts for the 7*th International Csound Conference — ICSC2024.* The template is based on previous ICSC templates and was slightly adapted for ICSC2024. The maximum length of texts for music submissions is two pages. For citations in the text please use square brackets and consecutive numbers: [1], [2], [3], etc. The superscript numeral used to refer to a footnote appears in the text either directly after the word to be discussed or – in relation to a phrase or a sentence – following the punctuation mark (comma, semicolon, or period). Please insert footnotes using the appropriate function in your word processor.[1]

2   Biography/CV of Composer, Creator and Performers involved

Please do *not* modify the page format (paper size, margins) or any of the styles included in this template. To ensure consistency in the layout, the use of direct formatting is discouraged in favor of the use of the available styles.

3   Technical notes

In this Section, please give technical notes about the realization of the piece: source sound material used, synthesis and processing algorithms, etc.
This section should include a detailed description of what part Csound played in the

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[1]Example of a footnote

realization of the piece, and how it interacted with other software, if any.

This document is designed to use the Computer Modern Roman font. The required fonts are included in this package in TrueType and Open Type Font formats; refer to the documentation of your operating system to see how to install fonts and make them available to your word processor. A version of this document in PDF is provided, to verify that the right fonts are being used.
Italic type may be used to emphasize words in running text. Bold type and underlining should be avoided.

3.1   Duration

Please note that while the maximum duration for music submissions is 11 minutes, shorter pieces might have a better chance to be accepted.

3.2   Category

Please Choose one of the categories that best fit your proposed artwork. Pieces including live performance can be programmed only if the composer(s) provide the necessary performers.
a) Electroacoustic music on fixed medium
b) Live-Electronics
c) Mixed pieces for instruments(s) and electronics (fixed medium and/or interactive)
e) Other

3.3   Channels

For music submissions, please indicate the number of playback channels required. Maximim number of available channels is 21.2; for more details please check EasyChair Csound – Call for contributions with details on the room and sound system available for ICSC 2024.

3.4   Link

Please provide a link to a lossless compressed recording of the piece in FLAC format. In case of multichannel pieces, please submit a stereo downmix, the multichannel version will be requested in case of acceptance. For submissions in category c), the recording should include the instrumental part(s). Submissions of pieces without a fixed version (live electronics, interactive pieces, ..) should include a recording or video of an example realization of the piece. The compressed archive file can be in any standard format, like .zip, .7-zip, .tar.gz, .tar.bz2, etc. Use permanent links such as Google Drive, Dropbox, Youtube, or Vimeo, not links that will expire such as WeTransfer.

4   The References Section

Only references written using the Latin alphabet are accepted. If the title of the reference

uses a different alphabet, please use the transcript or translation of the title, followed by the original language in parenthesis, e. g. (in Russian) or (in Chinese).

The following section shows a sample reference list with entries for journal articles [1], books [2], [3], book chapter [4], proceedings without editors [5], as well as a URL [6].

References

1. Lorrain, D.: A panoply of stochastic 'cannons'. Computer Music Journal 4(1), 53–81 (1980)
2. Dodge, C., Jerse, C.: Computer Music: Synthesis, Composition and Performance, 2nd edn. Schirmer, New York (1997)
3. Lazzarini, V. et al.: Csound: A Sound and Music Computing System. Springer (2016)
4. ffitch, J.: Introduction to program design. In: R. Boulanger, V. Lazzarini (eds.) The Audio Programming Book, pp. 383–430. MIT Press, Cambridge (2010)
5. Vercoe, B.: Real-Time Csound, Software Synthesis with Sensing and Control. In: Proceedings of the International Computer Music Conference, pp. 209–211. Glasgow (1990)
6. Csound Github site, http://csound.github.io