# Announcements

Concerning this issue's theme, we have received the following materials:

- Conference Proceedings from the Australasian Computer Music Conference 1999, 'Imaginary Spaces' (Victoria University of Wellington) and 2000, 'InterFaces' (Queensland University of Technology). For further information on conferences, please refer to <http://www.acma.asn.au/conferences.html>. MikroPolyphone also publishes selected conference papers and other articles: <http://farben.latrobe.edu.au/mikropol/>.
- First Iteration: a conference on generative systems in the electronic arts 1999 (Monash University): <http://www.cs.monash.edu.au/iterate>.
- First International Music Technology Conference in Southeast Asia, 'MusTech Asia 2000' (Universiti Putra, Malaysia): <http://www.music.upm.edu.my/MusTech.htm>.
- The CD 'New Zealand Sonic Art 2000' (UWMD1200: Department of Music, The University of Waikato, Hamilton, New Zealand). It includes works by John Young, John Elmsly, Michael Norris, Miriama Young, Chris Cree Brown, John Rimmer, Matthew Suttor, Lisa Meridan-Skipp, and Dugal McKinnon and is available through the Electronic Music Foundation: <http://www.cdemusic.org/>.

*Electronic Musicological Review* 6. Special issue devoted to the Seventh Brazilian Symposium on Computer Music: 'The Musicologies of Digital Musics', edited by Giselle Ferreira (Open University), Eduardo Miranda (Sony CSL-Paris) and Carlos Palombini (Open University): http://www.cce.ufpr.br/~rem/REMv6/emr-v6.htm.

Held in conjunction with the annual meeting of the Brazilian Computer Society, to which the Brazilian Group for Computer Music Research is affiliated, the Seventh Brazilian Symposium on Computer Music took place at the Pontifical Catholic University of Paraná from 17 to 20 July 2000 and sought to highlight aesthetic, historical, theoretical, sociological and critical aspects of digital musics. For the sixth issue of the *Electronic*

*Musicological Review*, Giselle Ferreira, Eduardo Miranda and Carlos Palombini have selected eight papers – from Australia, Brazil, France, Ireland, Russia, the US and the UK – they deem representative of what has become known, in computer and electroacoustic music circles, as 'the Brazilian Symposium'.

Arcela introduces a method for setting up virtual sound installations that use tree-like structures to represent sounds in a three-dimensional space. Bakhmutova, Gusev and Titkova address the problem of differentiating melodies according to 'nationality', with the use of a system that represents them in terms of repetitions. Bearing in mind the limitations imposed by the use of instrument-based descriptions of sounds in computer synthesis, Correa, Miranda and Wright propose an alternative taxonomy for sounds produced by granular synthesis. Dovicchi explores a set of new wavelet coefficients that he applies to the analysis of bassoon and French horn sounds, discussing the potential of the method for sound synthesis. Keller outlines a theoretical framework for ecologically based com-position. Lazzarini presents a collection of object-oriented synthesis and processing programming routines, illustrating their use in the development of actual applications. Palombini draws on Barthes to compare electroacoustic music and its associated musicology as Texts. Riddell offers an insider's view of the generation whose culture is data, and of the rise of process as an aesthetics of data.

As this issue is posted, a proto-history of 'the Brazilian group' is appearing in the tenth issue of the *Leonardo Music Journal*, the 'Southern Cones' issue: <http://mitpress.mit.edu/e-journals/Leonardo/lmj/lmj10.html>

Finally, we have received the CD 'Sonic Art from Aberdeen, Glasgow, Huddersfield and Newcastle' (MPSCD013, MPS Music & Video) including works by Douglas Doherty, Alistair MacDonald, Pete Stollery and Mark Alexander Bromwich. Bromwich's *Lifting Bodies* is one of the works included. This work was discussed in *Organised Sound* **5**(1).