

TEMPLATE FOR THE VIENNA TALK 2015 PROCEEDINGS

Wilfried Kausel, Vasileios Chatziioannou, Alex Hofmann, and Werner Goebel

Institute of Music Acoustics
University of Music and Performing Arts Vienna, Austria
kausel@mdw.ac.at

ABSTRACT

This is the template file for the Proceedings of the Third Vienna Talk on Music Acoustics which will be held at the University of Music and Performing Arts in Vienna, Austria, in September 2015. It will start with a welcome reception on Thursday, September 16 and end on Saturday, September 19. This template has been based on SMAC'03, WASPAA'99, DAFx00, XIV CIM and ESCO5 templates and modified and extended quite a bit. It aims at producing conference proceedings in electronic form. The format is essentially the one used for ICASSP conferences. Please use either the Word template or the L^AT_EX template when preparing your submission. The final paper should be submitted as a PDF file using the online submission forms at the conference website. All further questions concerning Vienna Talk 2015 proceedings should be addressed to the electronic publications editor at goebel@mdw.ac.at.

1. INTRODUCTION

This is the template file for the Proceedings of the Third Vienna Talk on Music Acoustics which will be held at the University of Music and Performing Arts in Vienna in September 2015. This template can be found on the conference website:
<http://viennatalk2015.mdw.ac.at/>.

2. METHODS

How should I prepare my paper? Here we briefly describe the most important formatting guidelines.

2.1. Figures

All figures should be centered on the column (or page, if the figure spans both columns). Figure captions should follow each figure and have the format given below. In Figure 1, we plot the effect over time (in seconds). These data suggests a linear relationship backed by a highly significant correlation coefficient.

2.2. How many pages?

We recommend a length of the paper of 4–8 pages. This template (and a template for Word) can be found on the conference website.

2.3. Equations

Equations should be placed on separate lines and numbered:

$$x(t) = s(f_{\omega}(t)) \quad (1)$$

where $f_{\omega}(t)$ is a special warping function

$$f_{\omega}(t) = \frac{1}{2\pi j} \oint_C \frac{\nu^{-1k} d\nu}{(1 - \beta\nu^{-1})(\nu^{-1} - \beta)} \quad (2)$$

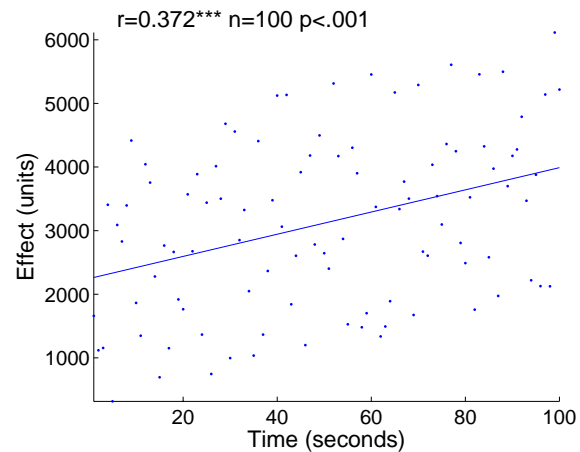


Figure 1: This shows some nice data relation between the two variables effect and time. Please use vector-based graphics format such as eps or pdf for data plots and pixel-based format such jpg or similar for photos.

A residue theorem states that

$$\oint_C F(z)dz = 2\pi j \sum_k \text{Res}[F(z), p_k], \quad (3)$$

Applying theorem 3 to 1, it is quite straightforward to see that

$$1 + 1 = \pi \quad (4)$$

2.4. Page numbers

Page numbers will be added to the document electronically, so please leave the numbering empty as it is.

2.4.1. Another third-level heading is also possible

This third level heading looks like this. Please use the three levels of heading in a strictly hierarchical way.

2.5. References

The references [1] should [2] be numbered in order of appearance [3, 4]. The reference format is the standard IEEE one.

3. CONCLUSIONS

After having formatted your manuscript according to these guidelines convert it to a PDF or Postscript file, and upload the printer-ready PDF file via the EasyChair system linked from the ViennaTalk website <http://viennatalk2015.mdw.ac.at/>. The deadline for the full paper submission is 30st June 2015.

(The abstracts or full-papers to be peer-reviewed are already due on 1st March 2015.)

If you have any questions about the formatting of your manuscript, please send an email to the proceedings editor `goebl@mdw.ac.at`. This template can be found on the conference website.¹

4. REFERENCES

- [1] M. Van Walstijn and V. Chatziioannou, “Numerical simulation of tanpura string vibrations,” in *Proceedings of the International Symposium on Music Acoustics, ISMA 2014*, Le Mans, France, 2014, French Acoustical Society (SFA), pp. 609–614.
- [2] W. Kausel, D. W. Zietlow, and Th. R. Moore, “Influence of wall vibrations on the sound of brass wind instruments,” *J. Acoust. Soc. Am.*, vol. 128, no. 5, pp. 3161–3174, 2010.
- [3] N. H. Fletcher and Th. D. Rossing, *The Physics of Musical Instruments*, Springer, New York, 2nd edition, 1998.
- [4] W. Goebl, S. Dixon, and E. Schubert, “Quantitative methods: Motion analysis, audio analysis, and continuous response techniques,” in *Expressiveness in Music Performance Empirical Approaches across Styles and Cultures*, D. Fabian, R. Timmers, and E. Schubert, Eds., pp. 221–239. Oxford University Press, Oxford, U.K., 2014.

¹<http://viennatalk2015.mdw.ac.at/>