

Letter from the Guest Editors

The field of Computer Music is as old as the field of Computer Science itself: as early as 1951, the CSIR Mk1 computer was programmed to play a musical tune at the first public exhibition of the computer at the inaugural Conference of Automatic Computing Machines in Sydney, Australia. The computer's tunes were crude and unremarkable compared to what is possible with modern computer technology. However, they probably were the first computer music ever and more importantly, the means of production was at the leading edge of technological sophistication at the time. Since then the field of Computer Music has made tremendous progress, most of which is taken for granted today. Computer applications in music are almost ubiquitous in modern society and economy, ranging from Internet distribution of music, personal players and digital radios, to systems for automatic music accompaniment and computer-aided composition.

The Brazilian Computer Society (SBC) has played an important role in the development of the field of Computer Music in Brazil and South America. Back in the early 1990s, an emerging group of computer scientists and electroacoustic musicians approached SBC to establish a special interest group within SBC. The idea was warmly welcomed and NUCOM was created (short for Núcleo de Computação e Música, in Portuguese). Thanks to SBC we have been able to stage the annual (now bi-annual) Brazilian Symposia on Computer Music, whose first edition dates back to 1994. Today these symposia are internationally recognised as an important event in the field. For those interested in learning more about the origins of NUCOM and the symposia are invited to read the paper "The Brazilian Group for Computer Music Research: A Proto-History" by Dr Carlos Palombini, which appeared in 2000 in *Leonardo Music Journal*, Vol. 10, published by MIT Press.

To celebrate the 15th anniversary of NUCOM, we have been granted the unprecedented opportunity to publish an entire issue of the *Journal of the Brazilian Computer Society* on the topic of Computer Music. We received a number of submissions from all corners of Brazil, six of which were selected by an international review panel for publication. Each paper was thoroughly reviewed by at least three members of the panel.

The editors would like to thank the reviewers, whose expertise helped us to produce an issue of international significance:

Alexis Kirke
(University of Plymouth, UK)

Andrew Brown
(Queensland University of Technology, Australia)

Andrew Horner
(Hong Kong University of Science & Technology, China)

Arne Eigenfeldt
(Simon Fraser University, Canada)

Didier Guigue
(Universidade Federal da Paraíba, Brazil)

Eloy Fernando Fritsch
(Universidade Federal do Rio Grande do Sul, Brazil)

Fernando Iazzetta
(Universidade de São Paulo, Brazil)

Ian Walley
(University of Waikato, New Zealand)

Luis Jure
(Universidad de la República, Uruguay)

Marcio Brandão
(Universidade de Brasília, Brazil)

Oscar Pablo Di Liscia
(Universidad Nacional de Quilmes, Argentina)

Peter Beyls
(Hogeschool Gent, Belgium)

Petri Toiviainen
(University of Jyväskylä, Finland)

Roger Dannenberg
(Carnegie Mellon University, USA)

Victor Lazzarini
(National University of Ireland, Ireland)

On behalf of NUCOM, the editors of this issue would also like to thank SBC for its valuable support and the opportunity to showcase in this journal a sample of our thriving research activity. Enjoy!

Eduardo Miranda and Marcelo Pimenta
Porto Alegre, August 2008

Instituto de Informática
Universidade Federal do Rio Grande do Sul
Porto Alegre - RS
Brazil