**International Conference on New Interfaces for Musical Expression •
NIME 2021**

Preface

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These are the proceedings of the 21st New Interfaces for Musical Expression (NIME) 2021 conference, organized by NYU Shanghai, and held in Shanghai as well as online around the world. We are honored as paper chairs to present a fine collection of papers documenting current thought and recent research in the intersections of music, computing, design, interactive systems and technology.

The theme for this year's conference is "Learning to play, playing to learn." Even before computing, instrument design has contended with tension between ease-of-use and expressivity. A violin with frets might be easier for beginners, but would not be same in the hands of a master violinist. Learning and usability have always been central issues for NIME researchers. The word "play" of course has many meanings, and it is interesting that even professional music "workers" are paid to "play" music. The concept of play in all its forms is important for motivation and engagement in learning. Finally, we can hardly think about learning these days without considering machine learning, which is now pervasive in computing fields, including music. Machine learning seems destined to play an important role in addressing expressiveness, usability, and the general design and creation of future music interfaces and systems. Although we did not select papers with this theme as a requirement, you will see many of these ideas surface throughout the proceedings.

Our review process followed the double-blind process used in previous NIME conferences. This year, there were 156 submissions. Each paper received 3 reviews. After that, meta-reviewers were invited to give their own review and to consolidate the other reviews to form a recommendation. As chairs, we followed these recommendations for the most part, but we also looked for discrepancies in opinions, read many papers and reviews and carefully considered submissions when the decision was not obvious. In the end, we have 72 papers (49 full papers and 23 short) for a 46% acceptance rate. There are also 16 demonstrations and associated papers. Counting these, we accepted 56% of the submissions in some form.

This year, we initiated a special program to help authors with writing and editing. We take pride in the fact that our community includes artists, builders, creators and entrepreneurs as well as students who have much to contribute but are not necessarily experienced in academic writing. We also enjoy participants from around the world, even though our publication language is English. We provisionally accepted 8 papers that would have been rejected due to writing problems, and we paired their authors

with volunteer editors. Through this process, authors were able to improve their papers, and ultimately we accepted all 8 revised papers.

We would like to thank the many reviewers for their efforts. The conference quality depends upon these volunteer efforts, and we believe the quality of this publication is greatly improved through the constructive feedback of reviewers. We also thank the meta-reviewers, who played a special role, not only reviewing but helping to resolve conflicting reviews and assisting us to make final decisions. Finally, we want to thank the general co-chairs Gus Xia and Margaret Minsky for much support, and the proceedings production team Daniel Chin and Jingwei Zhao, who took on the enormous job of compiling hundreds of documents to create the conference proceedings, online posters and videos, and presentation schedule.

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Gretchen Jude

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Haruhiro Katayose

Tejaswinee Kelkar

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Milad Khosravi Mardakheh

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Andrea Martelloni

Raul Masu

Akihiro Matsuura

Davide Andrea Mauro

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Jon McCormack

Andrew McPherson

Alex Mclean

Adam Pultz Melbye

Lia Mice

Alessia Milo

Chase Mitchusson

Stefano Delle Monache

Stephan Moore

Manoli Moriaty

Giulio Moro

Matthew Mosher

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Max Neupert

Hiroki Nishino

Erik Nystrom

Benjamin O'Brien

David Ogborn

Sageev Oore

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Richard Polfreman

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Virginia de las Pozas

Robert Pritchard

Crystal Quartez

David Ramsay

Laura Reid

Harri Renney

Charlie Roberts

Gerard Roma

Robert Rowe

Diana Salazar

Victor Gonzalez Sanchez

Giovanni Santini

Mark Santolucito

Disha Sardana

Advait Sarkar

Yann Savoye

Carla Scaletti

Marius Schebella

Margaret Schedel

Flávio Schiavoni

Dominik Schlienger-Tuomi

Franziska Schroeder

Diemo Schwarz

Hugo Scurto

Seth Shafer

Tim Shaw

Eric Sheffield

Carlos Silla

Sara Sithi-Amnuai

Diana Siwiak

Jeffrey Snyder

Giorgos Stamou

Jeffrey Stolet

Jiri Suchanek

John Sullivan

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Yinmiao Li

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Table of Contents

Bespoke Anywhere

Benedict Gaster, Ryan Challinor

<https://nime.pubpub.org/pub/8jaqbl7m>

Reverse-Engineering The Transition Regions of Real-World DJ Mixes using Sub-band Analysis with Convex Optimization

Taejun Kim, Yi-Hsuan Yang, Juhan Nam

<https://nime.pubpub.org/pub/g7avj1a7>**Tune Field: A Novel Antenna Based Controller for Musical Expression**

Guadalupe Babio Fernandez, Kent Larson

<https://nime.pubpub.org/pub/eqvxspw3>**Nerve Sensors in Inclusive Musical Performance**

Lloyd May

<https://nime.pubpub.org/pub/yxcp36ii>**Hybridization No. 1: Standing at the Boundary between Physical and Virtual Space**

Milton Riaño, Milton Riaño

<https://nime.pubpub.org/pub/h1>**Evaluation of Timbre-Based Control of a Parametric Synthesizer**

Jeffrey Gregorio, Youngmoo Kim

<https://nime.pubpub.org/pub/adtb2zl5>**Debris: A playful interface for direct manipulation of audio waveforms**

Frederic A Robinson

<https://nime.pubpub.org/pub/xn761337>**Investigation of a Novel Shape Sensor for Musical Expression**

Alex Champagne, Robert Pritchard, Paul Dietz, Sidney Fels

<https://nime.pubpub.org/pub/bu2jb1d6>**AI-terity 2.0: An Autonomous NIME Featuring GANSpaceSynth Deep Learning Model**

Koray Tahiroğlu, Miranda Kastemaa, Oskar Koli

<https://nime.pubpub.org/pub/9zu49nu5>**RhumbLine: Plectrohyla Exquisita — Spatial Listening of Zoomorphic Musical Robots**

Brian D. Smith, Margaret Schedel

<https://nime.pubpub.org/pub/f5jtuy87>

Using a Pursuit Tracking Task to Compare Continuous Control of Various NIME Sensors

Michael V Blandino, Edgar Berdahl

<https://nime.pubpub.org/pub/using-a-pursuit-tracking-task-to-compare-continuous-control-of-various-nime-sensors>

Synthetic Erudition Assist Lattice

Sofya Yuditskaya, Sophia Sun, Margaret Schedel

<https://nime.pubpub.org/pub/5oupvoun>

On Parallel Performance Practices: some observations on personalizing DMIs as percussionists

Timothy Roth, Aiyun Huang, Tyler Cunningham

<https://nime.pubpub.org/pub/226jlaug>

Gambiarra and Techno-Vernacular Creativity in NIME Research

João Tragtenberg, GG Albuquerque, Filipe Calegario

<https://nime.pubpub.org/pub/aqm27581>

Emergent Polyrhythmic Patterns with a Neuromorph Electronic Network

Christian Faubel

<https://nime.pubpub.org/pub/g04egsqn>

Human noise at the fingertip: Positional (non)control under varying haptic × musical conditions

Staas de Jong

<https://nime.pubpub.org/pub/bol2r7nr>

Instrument Design for The Furies: A LaptOpera

Anne K Hege, Ge Wang, Camille Noufi, Elena Georgieva

<https://nime.pubpub.org/pub/gx6klqui>

GIVME (Guided Interactions in Virtual Musical Environments):

Damian B Mills, Franziska Schroeder, "John DArcy"

<https://nime.pubpub.org/pub/h14o4oit>

Design of Hathaani - A Robotic Violinist for Carnatic Music

Raghavasimhan Sankaranarayanan, Gil Weinberg

<https://nime.pubpub.org/pub/225tmviw>

A Compositional Exploration of Computational Aesthetic Evaluation and AI Bias

Artemi-Maria Gioti

<https://nime.pubpub.org/pub/zpvgm74>**Canons for Conlon: Composing and Performing Multiple Tempi on the Web**

Roger Dannenberg

<https://nime.pubpub.org/pub/jxo0v8r7>**A streamlined workflow from Max/gen~ to modular hardware**

Graham Wakefield

<https://nime.pubpub.org/pub/0u3ruj23>**Latent Mappings: Generating open-ended expressive mappings using Variational Autoencoders**

Tim Murray-Browne, Panagiotis Tigas

<https://nime.pubpub.org/pub/latent-mappings>**Improvised Sound-Making within Musical Apprenticeship and Enactivism: An Intersection between the 4E's Model and DMIs**

Isabela Corintha, Giordano Cabral

<https://nime.pubpub.org/pub/e4lsrn6c>**Interaction Taxonomy for Sequencer-Based Music Performances**

Stefan Püst, Lena Gieseke, Angela Brennecke

<https://nime.pubpub.org/pub/gg2ukghi>**The Rullen Band- Inclusive Musical Instruments Made for Playing Together**

Maria Svahn, Josefine Hölling, Fanny Curtsson, Nina Nokelainen

<https://nime.pubpub.org/pub/pvd6davm>**The Timbre Explorer: A Synthesizer Interface for Educational Purposes and Perceptual Studies**

Joshua Ryan G Lam, Charalampos Saitis

<https://nime.pubpub.org/pub/q5oc20wg>**Wireless Sound Modules**

Vivian Lydia Dajana Reuter, Lorenz Schwarz

<https://nime.pubpub.org/pub/muvvx0y5>

Amstramgram: Making Scientific Concepts More Tangible Through Music Technology at School

Romain Michon, Catinca Dumitrascu, Sandrine Chudet, Yann Orlarey, Stéphane Letz, Dominique Fober

<https://nime.pubpub.org/pub/3zeala6v>

Score-Transformer: A Deep Learning Aid for Music Composition

Jeffrey A. T. Lupker

<https://nime.pubpub.org/pub/7a6ij1ak>

CHILLER: a Computer Human Interface for the Live Labeling of Emotional Responses

Claire Pelofi, Michal N Goldstein, Dana Bevilacqua, Michael McPhee, Ellie Abrams, Pablo Ripollés

<https://nime.pubpub.org/pub/kdahf9fq>

Le Bâton: A Digital Musical Instrument Based on the Chaotic Triple Pendulum

Matthew Skarha, Vincent Cusson, Christian Frisson, Marcelo Wanderley

<https://nime.pubpub.org/pub/uh1zfz1f>

Cross-Pollinating Ecological Perspectives in ADMI Design and Evaluation

Alex Lucas, Jacob Harrison, Franziska Schroeder, Miguel Ortiz

<https://nime.pubpub.org/pub/d72sy1sq>

The Effect of Control-Display Ratio on User Experience in Immersive Virtual Musical Instruments

Vincent Reynaert, Florent Berthaut, Yosra Rekik, Laurent Grisoni

<https://nime.pubpub.org/pub/8n8br4cc>

Self-resonating Vibrotactile Feedback Instruments ||: Making, Playing, Conceptualising :||

Alice Eldridge, Chris Kiefer, Dan Overholt, Halldor A Ulfarsson

<https://nime.pubpub.org/pub/6mhrjiqt>

A Visualization Tool to Explore Interactive Sound Installations

Valérien Fraise, Catherine Guastavino, Marcelo Wanderley

<https://nime.pubpub.org/pub/i1rx1t2e>

HASGS: Five Years of Reduced Augmented Evolution

Henrique Portovedo, Paulo Ferreira Lopes, Ricardo Mendes, Tiago Gala

<https://nime.pubpub.org/pub/1293exfw>

Comparative Latency Analysis of Optical and Inertial Motion Capture Systems for Gestural Analysis and Musical Performance

Geise Santos, Johny Wang, Carolina Medeiros, Marcelo Wanderley, Tiago Tavares, Anderson Rocha

<https://nime.pubpub.org/pub/wmcqkvw1>

Sensitiv - Designing a Sonic Co-play Tool for Interactive Dance

Lisa Andersson López, Thelma Svenns, Andre Holzapfel

<https://nime.pubpub.org/pub/y1y5jolph>

Quadrant: A Multichannel, Time-of-Flight Based Hand Tracking Interface for Computer Music

Chris Chronopoulos

<https://nime.pubpub.org/pub/quadrant>

Designing and performing with Pandora's Box: transforming feedback physically and with algorithms

Ward J Slager

<https://nime.pubpub.org/pub/kx6d0553>

Mono-Replay : a software tool for digitized sounds animation

Thomas Lucas, "Christophe dAlessandro", Serge de Laubier

<https://nime.pubpub.org/pub/8lqitvvg>

Ripples: An Auditory Augmented Reality iOS Application for the Atlanta Botanical Garden

Yi Wu, Jason Freeman

<https://nime.pubpub.org/pub/n1o19efr>

Toneblocks: Block-based musical programming

Michael Quigley, William C Payne

<https://nime.pubpub.org/pub/qn6lqnzx>

An Infinitely Sustaining Piano Achieved Through a Soundboard-Mounted Shaker

William A Thompson, Edgar Berdahl

<https://nime.pubpub.org/pub/cde9r70r>

Speculātor: visual soundscape augmentation of natural environments

Nathan D Villicana-Shaw, Dale Carnegie, Jim Murphy, Mo Zareei

<https://nime.pubpub.org/pub/pxr0grnk>

Living Sounds: Live Nature Sound as Online Performance Space

Gershon Dublon, Xin Liu

<https://nime.pubpub.org/pub/46by9xxn>

COSMIC: A Conversational Interface for Human-AI Music Co-Creation

Yixiao Zhang, Gus Xia, Mark Levy, Simon Dixon

<https://nime.pubpub.org/pub/in6wsc9t>

Live Coding With the Cloud and a Virtual Agent

Anna Xambó, Gerard Roma, Sam Roig, Eduard Solaz

<https://nime.pubpub.org/pub/zpdgg2fg>

Virtuoso mapping for the Electrumpet, a hyperinstrument strategy

Hans Leeuw

<https://nime.pubpub.org/pub/fxe52ym6>

Spire Muse: A Virtual Musical Partner for Creative Brainstorming

Notto J. W. Thelle, Philippe Pasquier

<https://nime.pubpub.org/pub/wcj8sjee>

Entangled: A Multi-Modal, Multi-User Interactive Instrument in Virtual 3D Space Using the Smartphone for Gesture Control

Myungin Lee

<https://nime.pubpub.org/pub/4gt8wiy0>

Algorithmic Power Ballads

Shelly Knotts

<https://nime.pubpub.org/pub/w2ubqkv4>

Interpolating Audio and Haptic Control Spaces

Juliette Regimbal, Marcelo Wanderley

<https://nime.pubpub.org/pub/zd2z1evu>

Sounds of Futures Passed: Media Archaeology and Design Fiction as a NIME Methodologies

Derek Holzer, Henrik Frisk, Andre Holzapfel

<https://nime.pubpub.org/pub/200fpd5a>

Transformer Neural Networks for Automated Rhythm Generation

Thomas G Nuttall, Behzad Haki, Sergi Jordà

<https://nime.pubpub.org/pub/8947fhly>

Guitar augmentation for Percussive Fingerstyle: Combining self-reflexive practice and user-centred design

Andrea Martelloni, Andrew McPherson, Mathieu Barthet

<https://nime.pubpub.org/pub/zgj85mzv>

Making Mappings: Design Criteria for Live Performance

Travis J West, Stéphane Huot, Marcelo Wanderley, Baptiste Caramiaux

<https://nime.pubpub.org/pub/f1ueovwv>

Music Computing and Computational Thinking: A Case Study

Kyriakos Tsoukalas, Ivica Ico Bukvic

<https://nime.pubpub.org/pub/t94aq9rf>

SoftMRP: a Software Emulation of the Magnetic Resonator Piano

Jonathan Pitkin

<https://nime.pubpub.org/pub/m9nhdm0p>

Re-Imagining (Accessible) Digital Musical Instruments: A Survey on Electronic Music-Making Tools

Emma Frid, Alon A Ilisar

<https://nime.pubpub.org/pub/reimaginingadmis>

The Body Electric: A NIME designed through and with the somatic experience of singing

Kelsey I Cotton, Pedro Sanches, Vasiliki Tsaknaki, Pavel Karpashevich

<https://nime.pubpub.org/pub/ntm5kbux>

DMI Apprenticeship: Sharing and Replicating Musical Artefacts

Luis Zayas Garin, Jacob Harrison, Robert Jack, Andrew McPherson

<https://nime.pubpub.org/pub/dmiapprenticeship>

Global Hyperorgan: a platform for telematic musicking and research

Randall Harlow, Mattias Petersson, Robert Ek, Federico Visi, Stefan Östersjö

<https://nime.pubpub.org/pub/a626cbqh>

NIME and the Environment: Toward a More Sustainable NIME Practice

Raul Masu, Adam Pultz Melbye, John Sullivan, Alexander Refsum Jensenius

<https://nime.pubpub.org/pub/4bbl5lod>

Embodied Gestures: Sculpting Energy-Motion Models into Musical Interfaces

Enrique Tomás, Thomas Gorbach, Hilda Tellioglu, Martin Kaltenbrunner

<https://nime.pubpub.org/pub/gsx1wqt5>

Grisey's 'Talea': Musical Representation As An Interactive 3D Map

Anne Sophie Andersen, Derek Kwan

<https://nime.pubpub.org/pub/oiwz8bb7>

Changing GEAR: The Girls Electronic Arts Retreat's Teaching Interfaces for Musical Expression

Abby Aresty, Rachel Gibson

<https://nime.pubpub.org/pub/8lop0zj4>

Musical Exploration of Volumetric Textures in Mixed and Virtual Reality

Florent Berthaut

<https://nime.pubpub.org/pub/sqceyucq>

A Wearable Haptic Interface for Breath Guidance in Vocal Training

Yinmiao Li, Ziyue Piao, Gus Xia

<https://nime.pubpub.org/pub/cgi7t0ta>

Creativity in Children's Digital Music Composition

Corey J Ford, Nick Bryan-Kinns, Chris Nash

<https://nime.pubpub.org/pub/ker5w948>

TouchGrid - Combining Touch Interaction with Musical Grid Interfaces

Beat Rossmly, Alexander Wiethoff

<https://nime.pubpub.org/pub/touchgrid>

Musical Grid Interfaces: Past, Present, and Future Directions

Beat Rossmly, Alexander Wiethoff

<https://nime.pubpub.org/pub/grid-past-present-future>

Hyper-hybrid Flute: Simulating and Augmenting How Breath Affects Octave and Microtone

Daniel Chin, Yian Zhang, Gus Xia

<https://nime.pubpub.org/pub/eshr>

Reactive Video: Movement Sonification as Auditory Feedback for Supporting Physical Activity

Doga Cavdir, Christopher Clarke, Patrick Chiu, Laurent Denoue, Don Kimber

<https://nime.pubpub.org/pub/dzlsifz6>

The T-Stick Music Creation Project: An approach to building a creative community around a DMI

Takuto Fukuda, Eduardo Meneses, Travis J West, Marcelo Wanderley

<https://nime.pubpub.org/pub/7c4qdj4u>

Embracing Less Common Evaluation Strategies for Studying User Experience in NIME

P J Charles Reimer, Marcelo Wanderley

<https://nime.pubpub.org/pub/fidgs435>

MapLooper: Live-looping of distributed gesture-to-sound mappings

Christian Frisson, Mathias Bredholt, Joseph Malloch, Marcelo Wanderley

<https://nime.pubpub.org/pub/2pqbusk7>

NIME Scores: a Systematic Review of How Scores Have Shaped Performance Ecologies in NIME

Raul Masu, Nuno N. Correia, Teresa Romão

<https://nime.pubpub.org/pub/41cj1pyt>

A Study on Learning Advanced Skills on Co-Playable Robotic Instruments

Sang-won Leigh, Jeonghyun (Jonna) Lee

<https://nime.pubpub.org/pub/h5dqsvpm>

Discourse is critical: Towards a collaborative NIME history

S. M. Astrid Bin

<https://nime.pubpub.org/pub/nbrrk8ll>

Click::RAND#2. An Indeterminate Sound Sculpture

Paul Dunham, Mo Zareei, Dale Carnegie, Dugal McKinnon

<https://nime.pubpub.org/pub/lac4s48h>

What to Play and How to Play it: Guiding Generative Music Models with Multiple Demonstrations

Jon Gillick, David Bamman

<https://nime.pubpub.org/pub/s3x60926>

A Yellow Box with a Key Switch and a 1/4" TRS Balanced Audio Output

Marinos Koutsomichalis

<https://nime.pubpub.org/pub/n69uznd4>

Documentation and Replicability in the NIME Community

Filipe Calegario, Christian Frisson, João Tragtenberg, Eduardo Meneses, Joseph Malloch, Vincent Cusson, Marcelo Wanderley

<https://nime.pubpub.org/pub/czq0nt9i>

LoopBlocks: Design and Preliminary Evaluation of an Accessible Tangible Musical Step Sequencer

Andreas Förster, Mathias Komesker

<https://nime.pubpub.org/pub/bj2w1gdx>

Aeolis: A Virtual Instrument Producing Pitched Tones With Soundscape Timbres

Lior Arbel

<https://nime.pubpub.org/pub/c3w33wya>

20 NIMES: Twenty Years of New Interfaces for Musical Expression

Stefano Fasciani, Jackson Goode

<https://nime.pubpub.org/pub/20nimes>