

# The ConGAS Book meeting, Salerno Nov. 22-23, 2005

Report of the meetings:

- PART I - Nov. 22, 10:00 to 13:00 by Rolf Inge Godøy

- PART II - Nov. 23, 9:00-10:30 by Marc Leman

## **PART I - Nov. 22, 10:00 to 13:00**

### **1. General issues**

#### **Audience**

As stated by Marc in his presentation letter to Routledge, the envisaged audience for the books will be university students and academics within computer science, musicology, multimedia arts, psychology, etc. concerned with audio and gestures, as well as art/music/multimedia community people, or domain experts, i.e. people investigating audio and gestures to check if it is adaptable to the domain specific problem. It was suggested at the meeting to additionally indicate "graduate level" or "advanced undergraduate level" for student audience.

#### **Competition**

Various book projects with related topics were mentioned, such as by Wanderley & Miranda, the S2S project, Leman, Jorda, Herman & Hunt, Gritten, Godøy (in the more distant future), with the conclusion that although there would be some overlap, none of these book projects seemed to be in direct competition with the ConGAS books as a whole. However, it was suggested that all ConGAS authors should declare what other related publications they had authored, and notify the editors if their ConGAS contribution was less than 50% new or unique.

#### **Relationship between books**

As stated earlier, the contents of the three books should be focused as follows:

Book 1: What is gesture?

Book 2: How to capture gesture

Book 3: Use of gesture

However, there was a discussion of whether producing three books was overly ambitious, and whether the material could be reconfigured so as to fit into only two books. There seemed to be a consensus that we still go for three books, however this will be a substantial challenge of both novelty and coherence.

#### **Writing guidelines**

Writing guidelines, including style specifications, should be agreed upon as soon as possible (but may have to wait until publisher is decided).

### **Review procedure**

It was suggested that all editors (Leman, Godøy, Ng, Hunt) read all chapters from all books in order to insure coherence, consistency and cross-references. In addition, review teams of experts consisting of two ConGAS persons + one non-ConGAS person should read groups of chapters, i.e. function as experts within various gesture domains.

## **2. Status for Book 1**

### **General remarks on Book 1**

The basic idea of Book 1 is to give the reader a guided tour through a large and complex domain, i.e. present a coherent train of thought from a general introduction to the domain of sound-related gestures, up to the point where technologies for capture, measurement, and representation of gestures become the next natural topics. Hence the following train of thought: Introduction/overview – gesture typology – physical principles – cognitive principles – meaning principles.

### **Possible book title**

*Sound-Gestures, Vol. I: Basics of Gesture and Sound.*

### **Some other ideas for Book 1**

- Book 1 should not exceed 300 pages, preferably not 250 pages, leaving on average about 40 pages for each chapter. Making an effort to limit the size of the book will increase its appeal.
- As audience is defined broadly as MA-level students of musicology, psychology, dance, theatre science, media science, computer science, etc. and/or other interested readers within the arts and the sciences, considerations of technical knowledge should be made, e.g. necessary physics, acoustics, biomechanics, neurocognitive, etc. terminology should be kept to a minimum, and assumed unfamiliar but necessary concepts and principles could be explained in "tutorial"-style text boxes in the course of the chapters.
- Important to have many and good illustrations (pictures, graphs, etc.), trying to make this (and the other books) visually appealing.

### **Discussions of chapters in Book 1**

Based on the plan for chapters and topics distributed after the Bielefeld book meeting in June 2005, sketches and/or comments by principal authors of all chapters were presented.

Chapter 1, Introduction: In addition to what is indicated in the previous plan, readers should also be advised on what may be skipped, what is most essential, possible reading orders of the chapters, etc.

Chapter 2, Gesture definitions: Based on Cadoz and Wanderley 2000, this will include more recent developments as well as presentations of various research paradigms.

Chapter 3, Acoustics of sound-gestures: In addition to the previously sketched topics, this would also include discussions of acoustic vs. electronic instruments in terms of gestural control.

Chapter 4, Gesture generation: The sketch of this chapter includes various elements of gesture generation and motor control, but the division between sensory feedback in motor control and other sensory issues in gesture perception, i.e. what to put in this chapter and what to put in chapter 5, must be discussed.

Chapter 5, Gesture perception: Besides the topics mentioned in the sketch of this chapter, perception of expressivity and virtuosity should also be discussed in this chapter.

Chapter 6, Gesture significations: Sketch indicates a comprehensive chapter, including elements of transmission and interpretation, as well as historical perspective on gesture significations.

Chapter 7, Gestures in performance: This chapter will discuss various gestures in musical performance contexts, such as sound-generating, facilitating, and sound-accompanying gestures, as well as other communicative gestures during performance.

#### PART II - Nov. 23, 9:00-10:30

- It was agreed that the books will be submitted to Routledge (Taylor & Francis). Routledge has taken over the book series on New Music Research from Swets & Zeitlinger, of which M. Leman is book series editor. They have a good distribution in the US and the owner is UK-based.
- Given the fact that the ConGAS books will be co-edited by Marc, the book proposals at Routledge have to be reviewed by external editors.
- There is an additional temporary complication in that the managing editor of Routledge left the company and that a new editor is now searched. He or she will start in January 2006. This implies that decisions on book proposals may be slightly delayed.
- State of the art of the books:
  - o Book 1: So far, the proposal of book 1 has been submitted. It is under review.
  - o Book 2: The concept of book 2 has been clarified as being about sensor capturing, processing, feature extraction, and classification, covering low-level sensing up to high-level representations. Book 2 needs some further refinement in terms of chapter contributions (Kia will take action)
  - o Book 3 is ready as far as contents is concerned. However, the proposal to Routledge implies further specification of audience etc... Once this is done, the proposal for book 3 can be submitted (Marc will take contact with Andy about this).

- Concerning format, Marc will ask Routledge for a template. It was further agreed that references should go to the end of the book, not to the end of each chapter. There should also be a subject and author index and cross-references to other books.
- Some financial support of about 1000 Euro/Book (= 3000 €) for the final copy-editing will be needed. Nicola will ask the EU-officer if money can be allocated for this. Normally, the budget for purchasing books from a publisher requires an offer from two publishers. This point needs further attention at the next management meeting.
- There will be an editorial meeting (Editor-in-chief + book-editors + interested) in the beginning of September in Ghent.