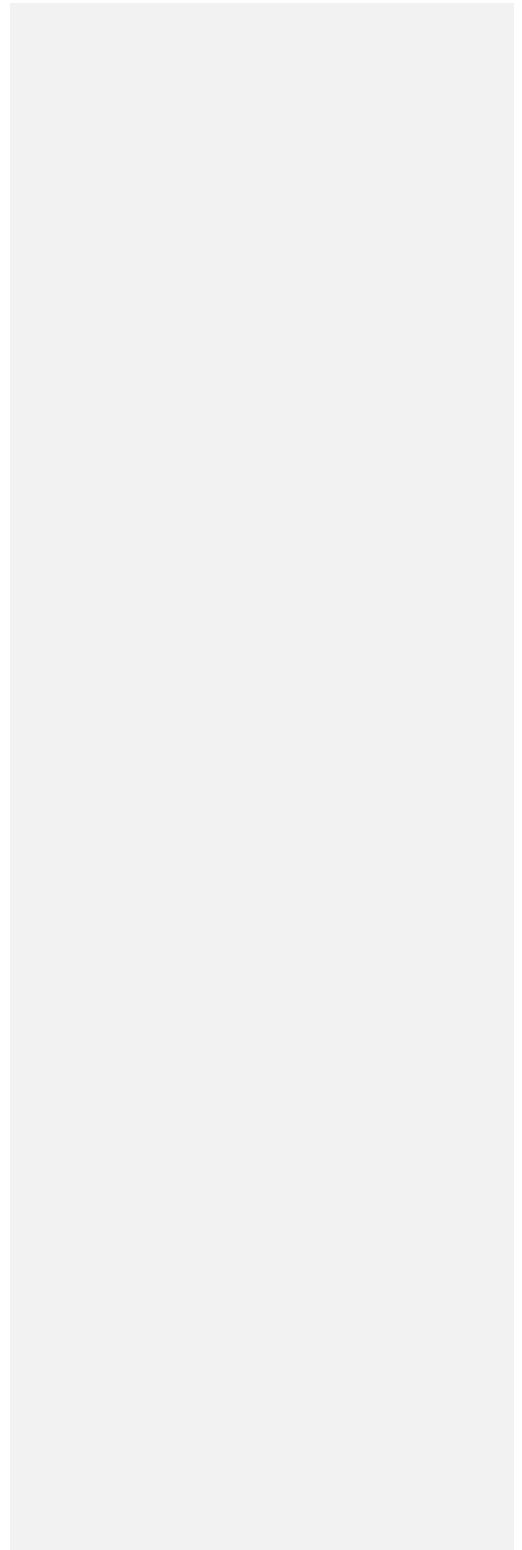


**Overview
for Hosting
a National Conference
for the Society of Electroacoustic Music
in the United States
(SEAMUS)**

May 2018



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Purpose of document

The purpose of this document is to outline the primary tasks and to articulate SEAMUS policies and procedures as they relate to the execution of the SEAMUS national conference. The content of the text derives from my communications with other SEAMUS board members and from my experience hosting two conferences. The primary readership of the document is expected to be institutions hosting the conference, or institutions that may want to host the conference. In either case, it is my hope that the document will prove to be useful. The text that follows does not strive to be exhaustive in its explanation, but rather attempts to find just a healthy balance between too little and too much information. On the date of its initial completion, May 1 2018, the document has not been read and assessed by others. Accordingly, I would imagine that the document I've drafted will be appropriately improved and amended as necessary. (JS)

I. What is the SEAMUS conference?

The National Conference for the Society of Electroacoustic Music in the United States (SEAMUS) is a three-day annual event (Thursday-Saturday) that typically occurs during March or April. The conference serves as a focal point where electro-acoustic music, technical information, and musical ideas can be shared among its membership, the electronic music community, and the listening public in general. The conference is usually comprised of ten to twelve concerts of electroacoustic music, several paper presentation sessions, a membership meeting, and a formal reception and banquet. The presentation of one's work during the conference is predicated on a formal submission process. These and other topics are described below.

II. Creating a Proposal to Host a SEAMUS Conference

In order to host a SEAMUS Conference a written proposal must be submitted to the SEAMUS board. Voting members of the board review and vote to accept, not accept, or accept with suggested revisions. The proposal will contain such information as a:

- (1) description of the hosting institution
- (2) description of facilities available at hosting institution
- (3) listing of performers and ensembles available to perform works
- (4) list personnel that can service the conference
- (5) timeline of events
- (6) description of the number of concerts and paper sessions
- (7) budget outline

• The proposal should be 5-7 single-spaced pages to adequately describe the issues above as well as other related matters (as needed).

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• Before beginning the writing of a proposal, it is a good idea to secure the support of your administrative unit (e.g., Department Chair or Dean) and confirm the availability of the physical spaces (concert venues and lecture halls) required to execute a SEAMUS conference. If the proposing institution, agency, or business is outside of the *academy*, a variation of this process might be expected.

• Typically, two (or more) concert venues are required to be able to appropriately execute the 10-12 concerts that are ordinarily part of a SEAMUS conference. Other venues will also be required for lectures, workshops, receptions and banquets.

• If a hosting institution expects to use its staff, the host should also confirm that those personnel will be available during the time frame of the conference to serve its execution. Such personnel may be full-time staff of a department, student volunteers, or professionals external to the hosting institution.

• There are elements that are typically part of every SEAMUS conference. These are:

- (1) ten to twelve electro-acoustic concerts
- (2) sonic/visual installations
- (3) listening room
- (4) paper/panel sessions
- (5) the SEAMUS banquet
- (6) the SEAMUS President's reception
- (7) the general membership meeting

• When selecting dates for the conference the host and SEAMUS board should be cognizant of holidays or other events that may conflict with the proposed dates.

III. Support for the Conference

SEAMUS, as an organization, provides no financial assistance to the institution hosting the conference. SEAMUS does, however, assist with the adjudication process, conference registration, and dissemination of information. In addition, SEAMUS has assisted conference hosts in reaching out to the Genelec Corporation in requesting the donation of speakers to support the production of the conference concerts.

- As of May 1, 2018, the contact information for making a loan arrangement with Genelec is:

Mr. Lon Aguiar
Operations manager
Genelec Inc.
7 Tech Circle
Natick, MA 01760
Office 1-508-652-0900
lon.aguiar@genelec.com

Historically, Genelec has paid for the shipping of the speakers to the host, while the host has paid for shipping and insurance to return the speakers to Genelec. The cost for this return shipping is approximately \$2500 and should be part of the host's budget.

The host should contact Genelec at least four months in advance. Genelec will arrange shipment of the speakers. An insurance rider to protect the speakers and other audio equipment is suggested. For the 2018 conference a security firm was hired to protect all audio equipment left in the performance venues overnight.

- More recently, Sweetwater has contributed \$750 to support the President's Reception.

A request to Sweetwater is done through an online submission at:

<https://www.sweetwater.com/donate/>

- Both Genelec and Sweetwater, as well as other supporters and contributors, should be appropriately acknowledged and thanked in multiple manners including in the conference program guide (book).
- Support from local hotels can be important in serving the membership and making the conference a success. Conference hotels should be secured as early as possible to assist membership with travel arrangements. Issues such as price, on-site restaurants, and shuttle service may play roles in selecting hotels to recommend to the membership.

IV. After the Proposal is Accepted – Call for Works

After the proposal is accepted a number of tasks must be undertaken. These tasks include creating a Call for Works. A Call for Works text is a description of the conference that provides, at very least, information about the following:

- (1) dates of the conference
- (2) location of the conference
- (3) theme of the conference (if any)
- (4) types of works being solicited
- (5) types of special proposals being solicited (if any)
- (6) submission deadline (often around October 1)
- (7) links to the submission portal and conference website (as available)
- (8) host contact information

If possible, the Call for Works may also include a list of instruments where the host can provide a performer. For practical reasons creating a performer list may be somewhat difficult because the Call for Works will go out so far in advance of the conference.

The Call for Works text is typically between 400-800 words in length and is disseminated via the SEAMUS, ICMC, NIME, *et al* listservs.

The Call for Works Text should be sent out multiple times.

An example of a Call for Works is provided in Appendix B to this document.

- Concurrently with the development of the Call for Works text the host should work with the Director of Technical Development (techdev@seamusonline.org) to create the conference submission portal. The timeline that describes when the testing phase of the submission occurs and the date when the submission portal will be open should be negotiated earlier rather than later. An opening date between August 1-15 is optimal for a submission deadline of October 1.

V. Website Information

To provide information for the SEAMUS membership and also for the public at large, a webpage with appropriate links to the submission and registration URLs must be created. Other information that might reasonably be included on the website is:

- (1) Call for Works
- (2) Information about travel
- (3) Lodging
- (4) Restaurants
- (5) Maps (e.g., campus and building maps)
- (6) Descriptions and images of venues

VI. Submissions

Conference submissions are handled through an online portal created by SEAMUS. The submission process typically involves completing an online form, providing composer and composition information, and in most cases, uploading a media file that will be adjudicated. In some cases, such as when video is involved, a link to an online file may be provided.

Individuals will submit compositions by category. For example, for the 2018 conference the categories were:

- (1a) Concert Music submission– Audio, Fixed-Media
- (1b) Concert Music submission– Audio/Visual, Fixed-Media
- (1c) Concert Music submission– Fixed-Media or Realtime Electronics with Acoustic Instrument(s)
- (1d) Concert Music submission– Realtime Performance that does not include Acoustic Instruments
- (1e) Concert Music submission– Late-night
- (2) Papers/Workshops/Demos submission (refereed)
- (3) Provocative Paper submission (non-refereed)
- (4) Installations submission
- (5) Performer-Curated Concert submission
- (6) ASCAP/SEAMUS Student Competition submission

These categories are not fixed for all times and are created as a collaboration between SEAMUS and the host institution.

- It is my opinion that several fields be mandatory in the submission process. These fields which include fields that may or may not currently exist are:

- (1) Will you be providing performers for your work? Yes No Unknown
- (2) If selected, will you be attending the entire conference? Yes No Unknown

The second point (above) is important to know because the host can only accept a limited number of works where the day and time of the concert and technical rehearsal is difficult to schedule.

- Another opinion: For logistical reasons, all composer biographies and program notes should be provided with original online submissions.

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NB *At some point early in the programming process the host will have to confirm who will be responsible for providing the performer or performers (if that composition requires a performer.) This information is requested with the submission, but about 20% of the time the response will not provide a*

definitive answer. The matter of performers should be handled before notifications are sent out, or at very least shortly thereafter. Addressing the issue early will help avoid crisis situations closer to the conference itself.

VII. Conference Adjudication

Approximately 36 accomplished professionals in the field of electroacoustic music are chosen to rank the close to 400 submissions made to the conference. Two-thirds (24) of the SEAMUS adjudicators are selected by SEAMUS (the organization) and one-third (12) are selected by the host institution. Guidelines for the appointment of adjudicators have been developed by the SEAMUS board. The URL to those guidelines is posted at:

<https://seamusonline.org/national-conference-adjudication-process/>

- The host is responsible for contacting individuals to find out if he or she will actually serve as a "host-selected" adjudicator that will be submitted to SEAMUS as a list of twelve adjudicators.

The list of the host's twelve selected adjudicators is sent to the SEAMUS Member-at-Large. It is this SEAMUS Board member who contacts the twelve individuals on the host's list to offer an official invitation to serve as an adjudicator for the conference. The term of service for these twelve, host-selected adjudicators is one year.

- Assignment of compositions to judges will be handled by SEAMUS.
- Typically, each judge is given approximately 40 works which he or she ranks between a range of 1-5.

Based on these five individual scores an average will be generated. Programming of the concerts and paper sessions are based on the rankings provided by the adjudicators.

Rankings for all compositions will be in relation to the category in which the works were submitted.

We recommend that the adjudication be complete before November 1. This will provide the host with adequate time to program the conference based on the adjudication data and to send out acceptance notifications by December 1 – before the end of the Fall academic term. If such a timeline is achieved, there is a greater possibility that members will be able to go to their departments for travel support. This is important for membership.

- The timeline for the adjudication of the performer-curated concert needs to be formalized and aligned with the timeline described above. It should be easy to conclude the review of the performer-curated concert proposals during the first month after conference submissions close.

Agreed, this must be folded into the regular submission/adjudication process [SLM]

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VIII. Programming the SEAMUS Conference

The host will receive an Excel database containing all submission information including the composer name (with contact information), title of work, duration of work, number of audio channels, complete technical requirements, average ranking from the five judges, and much additional information.

The ranking for each composition will be provided by SEAMUS and presented to the host on a date previously agreed on.

The submissions will be sorted by mean score (the lower, the better). Once the host knows how many pieces/papers/installations it wants to program in each category, then the submissions with the best scores are accepted in order until all the slots are filled.

For pieces with the same score at the cutoff, the choice is at the discretion of the host.

An imagined example: If the host wants to program 50 (1a) Concert Music – Audio, Fixed-Media, stereo to multi-channel works, that would put the selected submissions in the range of a score of 3.4. But if the host accepted all the pieces tied with a score of 3.4, that would force the host to program an additional 10 pieces. *In this case, the host would choose from the equally ranked pieces at their discretion.* (Sometimes, variance is taken in to consideration amongst similarly ranked submissions. The idea being that a piece that received a middling score because some hated it and some loved it is better than a piece with the same score that everyone agreed was mediocre. However, this is the host's call, because many other factors may enter into the decision of whether a particular work is accepted including the duration of the work and the ability of the hosts to provide performers for the work).

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- Please note, that in addition to a final average ranking for each submission, it is currently SEAMUS policy to allow each adjudicator the privilege to select one *wild card*. A *wild card* is granted to each of the adjudicators so that by their vote alone, he or she can accept a composition into the conference. *Wild card* selections receive first priority in acceptance.

[Opinion: I think the wild card policy and procedure needs to be rethought and reconsidered. At very least, the policy is highly undemocratic. Secondly, I believe it is a severe problem when a policy leaves open the possibility that one-third of the selected works could be selected by a single individual.]
I agree [SLM]

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• Beyond the average ranking and *wild cards*, the host may determine that for a number of different reasons a particular composition cannot be presented. Among those reasons may be:

- (1) no performer provided
- (2) technical requirements of the piece exceed, in some manner, what the host or composer can provide
- (3) the duration is too long

• Once the host has a list of accepted works it should be sent to the Director of Technical Development (techdev@seamusonline.org), who will be responsible for sending out acceptance and rejection notifications. The content of those emails may be specified by the host. Examples of acceptance and rejection communications are found in Appendices C and D.
This has not always been the policy, for example, 2017 hosts sent all communications with presenters/performers, which I think is better policy [SLM]

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• It is our considered recommendation that all acceptance and rejection notifications should also be **bcced** to the host. This clarifies that the notices were, in fact, sent out and gives the host a manner to respond when individuals contact the host and say that they have not received notification one way or the other.

• It is also my suggestion that the following sentence (or some variation) in all acceptance letters be included:

"If you have any particular scheduling requests, please forward those to us within 4 days of receipt of this letter." This inclusion, may actually open the door for an excessive amount of scheduling demands beyond what the host can accommodate.

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IX. Conference Attendance and Online Registration

Conference registration is handled through an online portal created by SEAMUS. **Attendance** at the conference by composers whose work will be presented **is required**. **Registration** by those same composers **is also required**. In situations where the composer cannot attend the conference

the work is withdrawn and not presented. [In situations of collaborative creation, only 1 of the creators is required to register and be present.](#)

- Conference registration rates are set by the host; however, the expected rates are best contained in the initial institutional proposal. Conference registration rates for the 2018 SEAMUS conference were \$160 for regular members, \$80 for student members, and \$180 for all non-members. For the 2018 SEAMUS conference, a late registration fee of \$50 was applied for registrations after February 28, 2018.

Non-composer performers can register for the conference without cost.

- Tickets for the SEAMUS conference banquet are purchased at the time of registration. The host determines the menu offerings at the banquet and also the cost. For the 2018 conference, the banquet cost was set at \$60.00. [The banquet should include options to meet the needs of a broad constituency of members \(pescatarian, vegan, gluten free\), a variety of non-alcoholic beverages, and an open bar is historically popular.](#)

- The host should work with the Director of Technical Development (techdev@seamusonline.org) to create and test the conference registration portal making certain that the conference registration rates are as desired and that the portal opening date and registration deadline are clearly understood. The registration deadline will have to be coordinated with the text in the acceptance notification so that there [are](#) no informational conflicts or inconsistencies.

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X. Scheduling the Conference

One of the primary tasks that faces the host is assigning works to concerts. Decisions related to this task involve a number of influences including managing the total duration of concerts (usually between 90-105 minutes), balancing the programming (e.g., not too many trombone and electronics works in the same concert)¹, distributing technically difficult works over multiple concerts, determining how much technical rehearsal time is available for any particular concert, and accommodating special scheduling requests of composers and performers.

While it is nice to be able to accommodate scheduling requests, doing so is much easier when done in the first week after acceptance notifications have been sent out. Once the schedules begin to solidify accommodating these

¹ Please let it be known that I have no ill will towards trombone players or trombone music. Some of my best friends are trombone players. 😊

requests become increasingly challenging, and, at some point in the host's organizational process, impossible.

- In addition to placing works into concert positions, technical rehearsals must be scheduled for each composition. Generally, these technical rehearsals occur as close in time as possible before the concert; however, in some cases, the technical rehearsal must be scheduled the day before. An example of this last situation is when the technical rehearsal needs to be placed on Wednesday evening, prior to the Thursday morning concert that opens the conference.

- Among other scheduling matters that the host must manage are securing halls for papers and presentations, and appropriate spaces for the listening room and installations. Because these events are comparatively smaller in scope and typically do not involve complex technical rehearsals the task is usually simpler. At the 2018 conference, we were successful in placing the listening room and an installation near the conference registration so as to not marginalize those works.

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XI. Onsite Conference Registration

The host should establish a conference registration center at a convenient and central location to provide conference information and to distribute material such as name tags, conference program guides, campus and local maps, and information about restaurants, etc. At conference registration the host should also provide some means to pay conference registration fees.

Normally conference registration is open each day of the conference (8:00-noon, Thursday-Saturday) in the mornings and in the afternoons, (for somewhat limited hours).

XII. Economics of the Conference

The distribution of funds to the host typically comes in two payments - one just after early registration and one at the conference. Because of this schedule, the host must have the capacity to purchase all required goods and services as needed. Among the costs that the host can reasonably anticipate are:

- (1) costs related to creation of conference program guide (book)
- (2) costs related to hiring sound company (if applicable)
- (3) costs related to travel and lodging of SEAMUS Award Winner
- (4) costs related to space rental
- (5) costs related to food and beverage (at registration and reception)
- (6) banquet costs

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- (7) PayPal processing fee (ca. \$540)
- (8) costs related to shipping speakers back to Genelec (ca. \$2500)
- (9) costs related to banquet fees of student award recipients
- (10) costs related to registration fees of student award recipients

• Conference registration fees for board members are [reimbursed](#) by SEAMUS. [SEAMUS Board members register as Performers \\$0](#)

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• Primary income for the host derives from the following sources:

- (1) conference registration and banquet fees
- (2) sponsorship for President's Reception (Sweetwater)
- (3) sale of advertising in the conference program guide (book)

For more information see budget provided in Appendix A.

XIII. Staff Requirements

There will be a number of roles that will need to be filled by staff, students, and professional actors. Among those roles are:

- (1a) Professionals to operate sound equipment for concerts and technical rehearsals
- (1b) [Professionals to operate video equipment for concerts and technical rehearsals](#)
- (2) Technical person to serve lecture and paper sessions
- (3) Ushers for all concerts
- (4) Staff to serve at conference registration for three days
- (5) Stage managers for all concerts
- (6) Light management during portions of concert that have video
- (7) Photographer – videographers (if needed)
- (8) Recording engineer (if needed)

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XIV. SEAMUS CD Balloting

At the conclusion of each conference a balloting occurs that selects the best compositions of the conference. All works presented in the conference are eligible to be selected for inclusion on the CD except installations and works by composers who have had their music represented on the SEAMUS compact disc within the last three years [\(the previous two Music from SEAMUS volumes\)](#).

Those individuals eligible to vote on the ballot include conference registrants.

A sample ballot is provided in Appendix G.

XV. Support Documents:

- Appendix A: Example of Conference Proposal
(attached as supplemental PDF)
- Appendix B: Example of Call for Works Text
- Appendix C: Example of Acceptance Notification Text
- Appendix D: Example of Rejection Notification Text
- Appendix E: Example of Conference Schedule (Overview)
- Appendix F: Example of Technical Rehearsal Schedule
- Appendix G: Example of SEAMUS CD Ballot

Appendix A: Example of Conference Proposal

(attached as supplemental PDF)

Appendix B: Example of Call for Works Text

The Society for Electro-Acoustic Music in the United States (SEAMUS) 2018 National Conference will be held at the University of Oregon School of Music and Dance in Eugene, Oregon **March 29-31, 2018**. SEAMUS 2018 will be presenting an exciting and diverse range of electro-acoustic music including fixed media electroacoustic works, real-time interactive performance compositions, works that combine sound and video, and sound installations. The University of Oregon, the School of Music and Dance, and Future Music Oregon are thrilled about hosting the SEAMUS conference and we look forward to having you visit our beautiful campus.

SUBMISSIONS

Composers and sound artists may submit one original work from the broad spectrum of electronic music. This includes fixed media electroacoustic works, real-time interactive performance compositions, works that combine sound and video, and sound installations. **Submissions will open August 24, 2017 and close 11:59 PM PDT, October 1, 2017.** A link to the submission portal will be provided as we approach the portal opening date.

Selected works will be presented in one of our two 8-channel concert halls, our late-night venue, our listening room, or as an installation. The faculty performers at the School of Music are exceptional and will provide composers exquisite performances and audiences exciting listening experiences. Regardless of the media or style utilized by the respective artist, utmost consideration will be given to the entry's musical qualities and sound artistry.

The adjudication is a double-blind review process where composers of the submissions are not identified for the judges. Composers whose work is selected for inclusion in the conference are required to attend the conference.

We strongly encourage student submissions.

SPECIAL PROPOSALS

We invite proposals from performers of electro-acoustic music to present a curated concert of music performed by them or their ensemble. The proposal should take the form of a text document that lists the (1) title, (2) composer, (3) duration, and (4) technical requirements for each piece contained in the proposal. The text document should also provide links to audio recordings of three recent performances (one of which must be a live recording (not studio) and one of which must include the use of electro-acoustics). **Video**

recordings are not accepted. This is a double-blind, peer-reviewed evaluation process, and all submitted recordings must be strictly anonymous: the performer(s)'s name(s) must not appear anywhere on the recording or on the website from which the recording is accessed. Please ensure that links do not expire.

We also seek proposals for lectures (more like dramatic rants) on provocative topics related to music and the arts – the more provocative the topic, the more likely it is to be accepted into the conference. The proposals should be 300-500 words in length; the provocative lecture should be fifteen minutes in duration with 10-15 minutes allotted for responses and questions. While we are seeking “hot” topics we strive to attract proposals that are well-organized, intellectually substantial and that stir debate. We do not conceptualize these lectures as being platforms that serve performance art works. *Provocative topics affiliated with politics and religion will not be considered.*

Questions can be directed to Jeffrey Stolet at seamus2018@uoregon.edu

Appendix C: Example of Acceptance Notification Text

December 4, 2017

Linda Jones
1234 Central Avenue, N.E.
Albuquerque, NM 87111

Submission number: 237

Thank you for your submission to the SEAMUS 2018 National Conference at the University of Oregon. Congratulations, your composition *Manda Rocks* has been accepted for presentation at the conference. It is our sincerest hope that both of you will be able to attend the SEAMUS conference, one of the most prestigious computer music events in the world each year. We will hold your position to present your work at the conference if, by Thursday, December 21, 2017, we receive confirmation from you regarding your plans to attend the conference. This must be done by email to seamus2018@uoregon.edu.

Please include your submission number 237 in all communications.

Note 1: The programs have been developed using the timing for your work that you provided to the database and which was checked against your submitted materials. Please appreciate that the allocation of time for rehearsal, sound checks, setups, and performance is of critical importance to the flow of the entire conference. Revisions cannot be made to works resulting in an increased performance time.

Note 2: The deadline for receipt of all performance materials, and performer biographies is January 21, 2018. If you are providing performers, you must provide their biographical information, even if you are certain they are performing for another composer.

Note 3: Attendance at the conference is required for your work to be presented. Please register early using the online registration found at seamusonline.org (notification will be sent when registration opens). Conference registration fees are \$160 for regular members, \$80 for student members, and \$180 for all non-members. A late registration fee of \$50 applies for registrations after February 28, 2018. If circumstances require a late registration, please notify us that you still plan to attend. Online late registration will be available until and at conference. On-site registration will also accept cash or check at the late registration rate.

Note 4: The deadline for registering and paying for the Friday Banquet is February 28, 2018. You will be able to register for and make meal selections as part of the seamusonline.org registration site. We anticipate the cost of the banquet will be \$60. More information will be forthcoming.

Note 5: Works scheduled for Thursday performance may have a tech time scheduled for Wednesday evening.

We want to thank our pool of adjudicators who worked diligently and quickly to provide their evaluations of over 400 submissions: Alyssa Aska, Elizabeth Baker, Mark Ballora, Matt Barber, Brian Belet, Christopher Biggs, Courtney Brown, Lou Bunk, Gil Dori, Frank Ekeberg, Jason Fick, Lyn Goeringer, Akiko Hatakeyama, Aurie Hsu, Simon Hutchinson, Nick Hwang, Grace Leslie, Paola Lopreiato, Barry Moon, Benjamin O'Brien, Ryan Olivier, Olga Oseth, Melissa Pausina, Sean Peuquet, Baljinder Sekhon, Jacob Sudol, Ben Sutherland, Dan VanHassel, Jorge Variego, Kirsten Volness, Chi Wang, Kristina Warren, Emilie Weibel, and Mark Zaki.

Finally, we would like to add to the recognition of your work by the conference selection committee our personal congratulations. We look forward to seeing you at the conference.

Most Cordially,

Jeffrey Stolet and Akiko Hatakeyama, co-hosts
SEAMUS 2018

Appendix D: Example of Rejection Notification Text

Not actual letter

Thank you for your submission of _____ to the SEAMUS 2018 National Conference at the University. Following the recommendations of thirty-six adjudicators we were able to program approximately 120 submissions from the 421 submissions. Because SEAMUS conferences do not schedule concurrent events over a three-day event, not all deserving and artistically and intellectually worthwhile submissions can be programmed. We regret to inform you that your submission was not among those selected for the conference. A limited number of submissions may be selected for later addition to the conference. You will be contacted after January 15 if we are able to program your work. We hope that your plans will still include attendance at the conference. Registration for the conference is handled by seamusonline.org and at a registration table at the conference.

Appendix E: Example of Conference Schedules

Conference Schedule at a Glance*

Thursday, March 29

Concert 1	10:30 a.m.-12:30	Thelma Schnitzer Hall at the School of Music (163)
Concert 2	1:30 p.m.-3:30	Aasen-Hull Hall at the School of Music (190)
Concert 3	3:30 p.m.-5:30	Thelma Schnitzer Hall at the School of Music (163)
General Meeting	5:30 p.m.-6:30	Beall Concert Hall at the School of Music
Concert 4	7:30 p.m.-9:30	Aasen-Hull Hall at the School of Music (190)
Concert 5	10:00 p.m.-11:30	School of Music, Room 172

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Friday, March 30

Building Mini Synthesizers Workshop	9:00 a.m.-10:30	School of Music, Room 167
Paper Presentations	9:00 a.m.-10:30	School of Music, Beall Concert Hall
Concert 6	11:00 a.m.-1:00	Aasen-Hull Hall at the School of Music (190)
Concert 7	2:00 p.m.-4:00	Thelma Schnitzer Hall at the School of Music (163)
Concert 8	4:30 p.m.-6:30	Aasen-Hull Hall at the School of Music (190)

Saturday, March 31

Provocative Paper Presentations	9:00 a.m.-10:30	School of Music, Beall Concert Hall
Concert 10	10:30 a.m.-12:30	Aasen-Hull Hall at the School of Music (190)
Concert 11	2:00 p.m.-4:00	Thelma Schnitzer Hall at the School of Music (163)
Concert 12	7:30 p.m.-9:30	Aasen-Hull Hall at the School of Music (190)

* from the 2018 conference

Time:	Tech Rehearsals and Concert Blocks – Friday, March 30, Room 190
8:00	Power up system
8:15	Power up system
8:30 a.m.	Sean Russell Hallowell - Audio Fixed Media
8:45 a.m.	JP Lempke - Audio Fixed Media
9:00 a.m.	William Morrison - Audio Fixed Media
9:20 a.m.	Hua Sun & Jinshuo Feng - D ² I
9:40 a.m.	Brad Decker - Bass & electronics
10:00 a.m.	Timothy Roy - Pipa & electronics
10:20 a.m.	Zachary Boyt - D ² I
10:40 a.m.	David Gedosh - Audio Fixed Media
10:55 a.m.	Christopher LaRosa - Audio Fixed Media
11:00 a.m. – 1:00 p.m.	CONCERT 6 Friday, March 30, 11:00 a.m.-1:00 p.m. <i>Will really start at 11:15 a.m.</i>
1:00 p.m.	Scott Wyatt
2:45 p.m.	Transient Canvas
4:30 p.m. – 6:00 p.m.	CONCERT 8 Friday, March 30, 4:30 p.m.-6:00 p.m.
Time:	Tech Rehearsals and Concert Blocks – Saturday, March 31, Room 190
8:00 a.m.	Tom Williams - Audio Fixed Media
8:15 a.m.	Christopher Jette - Audio Fixed Media
8:30 a.m.	Ben Fuhrman - Audio Fixed Media
8:45 a.m.	G. Blake Harrison-Lane - Audio Fixed Media
9:00 a.m.	Robin Cox - Violin & electronics
9:20 a.m.	Becky Brown - Voice & electronics
9:40 a.m.	Mengjie Qi - Flute & electronics
10:00 a.m.	Christopher Poovey - Contrabass & electronics
10:20 a.m.	Eric Chasalow - Audio Fixed Media
11:00 a.m. – 1:00 p.m.	CONCERT 10 Friday, March 30, 11:00 a.m.-1:00 p.m.
3:45 p.m.	Hubert Howe - Audio Fixed Media
4:00 p.m.	Andrew Walters - Audio Fixed Media
4:15 p.m.	Mark Zaki - Audio Fixed Media
4:30 p.m.	Kyong Mee Choi - Audio Fixed Media
4:45 p.m.	Paul Koonce - Audio Fixed Media
5:00 p.m.	Panayiotis Kokoras - Flute & electronics
5:20 p.m.	Eric Lyon - Euphonium & electronics
5:40 p.m.	John Thompson
6:00 p.m.	Michael Pounds – D ² I
6:20 p.m.	Mikel Kuehn - Piano & electronics
6:40 p.m.	Chi Wang – D ² I
7:30 p.m. – 9:30 p.m.	CONCERT 12 Friday, March 30, 7:30 p.m.-9:30 p.m.

Appendix G: Example of SEAMUS CD Ballot

(attached as supplemental PDF)