

PAPER TEMPLATE FOR XXV CIM 2026

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ABSTRACT

The abstract should be placed at the top left column and should contain about 150–200 words.

1. INTRODUCTION

This template includes all the information about formatting manuscripts for the XXV CIM 2026. Please follow these guidelines to give the final proceedings a uniform look. If you have any questions, please contact the Conference Management.

2. PAGE SIZE

Although the proceedings will be released in electronic form, in order to allow high quality printing, please keep them portrait A4-size paper (21.0cm x 29.7cm). All material on each page should fit within a rectangle of 17.2cm x 25.2cm, centered on the page, beginning 2.0cm from the top of the page and ending with 2.5cm from the bottom. The left and right margins should be 1.9cm. The text should be in two 8.2cm columns with a 0.8cm gutter. All *text* must be in a two-column format. Text must be fully justified. Please, submit full-length papers (max. **8 pages**).

3. TYPESET TEXT

3.1 Normal or Body Text

Please use a 10pt (point) Times New Roman font. Sans-serif or non-proportional fonts can be used only for special purposes, such as distinguishing source code text.

The first paragraph in each section should not be indented, but all other paragraphs should be.

3.2 Title and Authors

The title is 16pt Times New Roman, bold, caps, upper case, centered. Authors' names are centered. The lead author's name is to be listed first (left-most), and the co-authors' names after. If the addresses for all authors are the same, include the address only once, centered. If the authors have different addresses, put the addresses, evenly spaced, under each authors' name.

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3.3 First Page Copyright Notice

Please include the copyright notice exactly as it appears here in the lower left-hand corner of the page. It is set in 8pt Times New Roman.

3.4 Page Numbering, Headers and Footers

Do not include headers, footers or page numbers in your submission. These will be added when the publications are assembled.

4. FIRST LEVEL HEADINGS

First level headings are in Times New Roman 12pt bold, centered with 1 line of space above the section head, and 1/2 space below it. For a section header immediately followed by a subsection header, the space should be merged.

4.1 Second Level Headings

Second level headings are in Times New Roman 10pt bold, flush left, with 1 line of space above the section head, and 1/2 space below it. The first letter of each significant word is capitalized.

4.1.1 Third Level Headings

Third level headings are in Times New Roman 10pt italic, flush left, with 1/2 line of space above the section head, and 1/2 space below it. The first letter of each significant word is capitalized.

Using more than three levels of headings is highly discouraged.

5. FOOTNOTES AND FIGURES

5.1 Footnotes

Indicate footnotes with a number in the text.¹ Use 8pt type for footnotes. Place the footnotes at the bottom of the page on which they appear. Precede the footnote with a 0.5pt horizontal rule.

¹ This is a footnote.

String value	Numeric value
Hello CIM	2026

Table 1. Table captions should be placed below the table.

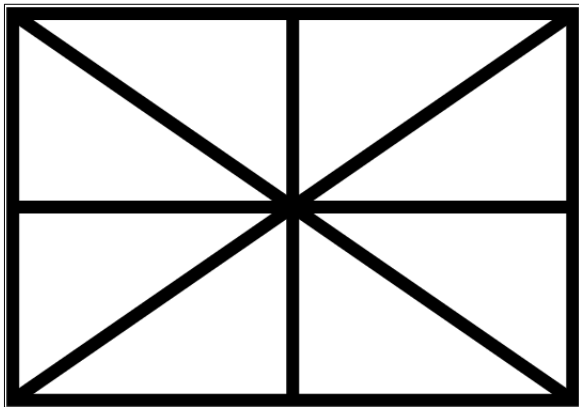


Figure 1. Figure captions should be placed below the figure.

5.2 Figures, Tables, and Captions

All artwork must be centered, neat, clean, and legible. All lines should be very dark for purposes of reproduction and art work should not be hand-drawn. The proceedings are released in electronic form so the usage of color is allowed, but please use colors that make them visible also when printed in black-and-white form. Figure and table numbers and captions always appear below the figure. Leave 1 line space between the figure or table and the caption. Each figure or table is numbered consecutively. Captions should be Times New Roman 10pt. Place tables/figures in text as close to the reference as possible. References to tables and figures should be capitalized, for example: see Figure 1 and Table 1. Figures and tables may extend across both columns to a maximum width of 17.2cm.

6. EQUATIONS

Equations should be placed on separated lines and numbered. The number should be on the right side, in parentheses.

$$E = mc^2 \quad (1)$$

7. CITATIONS

All bibliographical references should be listed at the end, inside a section named “REFERENCES”, numbered and in alphabetical order. Also, all references listed should be cited in the text. When referring to a document, type the numbering square brackets [1] or [1,2,3].

8. REFERENCES

- [1] Books: author’s name, year of publication, title of work, place of publication (city), name of publisher, page numbers (if any) (book title ital., indicated in ms. by underline).
Allen, G. 2021, *Computational Strategies for Interactive Music Systems*, New York, Sound & Music Computing Press, pp. 45–210.
- [2] Chapters in books: author’s name, year, title of chapter, editor’s name (initials first), title of book (italic), city, publisher, page numbers, if known (use complete numbers: 330-339, not 330-39).
Allen, G. 2022. “Adaptive Machine Learning Models for Real-Time Musical Interaction.” In A. Smith and L. Rossi, eds. *Perspectives on Music Informatics and Artificial Creativity*. Berlin: Springer, pp. 330–339.
- [3] Articles in journals: author’s name; year; title of article; name of journal (ital); volume no.; issue no. (optional if journal begins with page 1 in each volume, rather than in each issue); inclusive page nos. (en dash between page nos., not hyphen).
Allen, G., L. Rossi, and M. Chen. 2021. “Learning-Based Models for Expressive Control in Interactive Music Systems.” *Journal of New Music Research* 45(3):112–129.
- [4] Papers in published proceedings: author’s name, year of publication, title of work (in quotes), word “In,” title of proceedings (italic), volume if any (usually none), page numbers (if any – query author if no page numbers are provided and “pages unnumbered” is not specified). No publisher or geographical location is included, because it is frequently ambiguous or unknown.
Allen, G. and M. Chen. 2016. “Automatic Melody Harmonisation Using Deep Probabilistic Models.” In *Proceedings of Advances in Neural Information Processing Systems*, vol. 29, pp. 412–419.
- [5] Dissertation or thesis: author’s name, year, title of paper (in quotes), type of paper, name of university, department in university (optional).
Allen, G. 1998. “Computational Analysis and Modeling of Digital Audio Effects.” MSc thesis, University of Edinburgh, School of Informatics, Audio Research Group.
- [6] Paper read at a conference: author’s name, year, title of paper (in quotes), name of conference or meeting, days of conference or meeting, place of conference or meeting.
Allen, G. 2015. “Real-Time Control of Expressive Sound Synthesis Systems.” Paper presented at the

International Conference on Sound and Music Computing, 5–8 July, Maynooth, Ireland.

- [7] Published musical score: composer, year, title, city (optional), publishing house.

Allen, G. 2005–08. “Resonant Fields, for live electronics and ensemble.” Milan: Ricardi Editions.

- [8] Recordings: composer, year recording made, title of record (or piece) (*italic*), city (optional), record company, identifying number, medium.

Rossi, L. 2008. *Frammenti Elettroacustici: Studi sul Suono e lo Spazio*. London: Werco, compact disc.

- [9] Internet resources lacking parallel print publication: Author. Year. “Title of document or Web page.” Available online at URL (no “http://”). Accessed [day] month.

Allen, G. 2025. “Virtual Electric Instruments and Effects Using AI.” In *Proceedings of the AI Audio Conference*. Available online at aiaiai.org/2025/?page_id=221. Accessed November 2025.

- [10] Internet resources with parallel print publication: if page numbers are available, leave the reference unchanged. If not, follow the style for the reference type, then add: “Available online at URL (no ‘http://’). Accessed day month year.”

Allen, G., L. Rossi, and M. Chen. 2020. “MorphoSound.” In *Proceedings of the Sound and Multimedia Computing Conference*. Available online at smmccnetwork.org/node/2456. Accessed June 2023.

- [11] Material available (primarily or only) through the web.

Allen, G. 2010. “Gestural Scores: Practices of Real-Time Composition.” Self published, available on www.rtscores.org. Accessed May 2012.