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on Digital Audio Effects
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Welcome from Firstname Lastname, Conference Chair

Text of the welcome letter, with 1.5 lines spacing, blah blah... Text of the welcome letter, with 1.5 lines spacing, blah blah... Text of the welcome letter, with 1.5 lines spacing, blah blah... Text of the welcome letter, with 1.5 lines spacing, blah blah... Text of the welcome letter, with 1.5 lines spacing, blah blah... Text of the welcome letter, with 1.5 lines spacing, blah blah...

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TEMPLATES FOR ONE AUTHOR

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ABSTRACT

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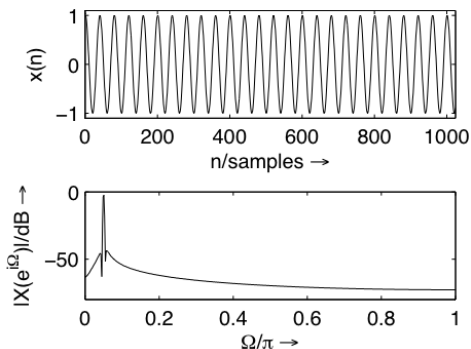


Figure 1: *Sinusoid in time and frequency domain.*

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Table 1: *Basic trigonometric values.*

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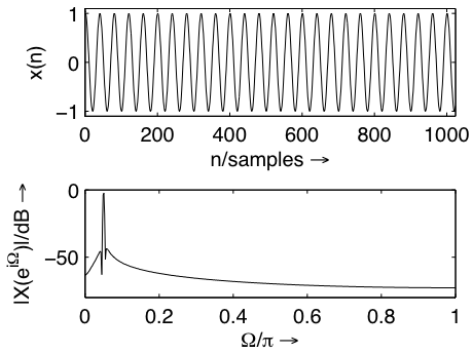


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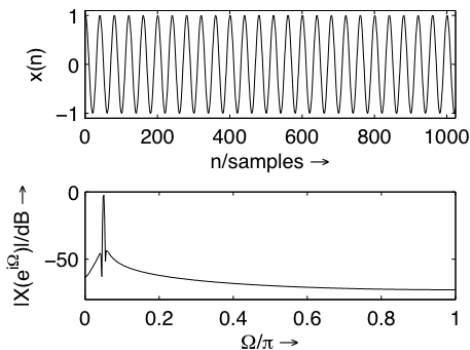


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7. REFERENCES

- [1] X. Serra, *Musical Signal Processing*. G. D. Poli, A. Piccialli, S. T. Pope and C. Roads, Eds. Swets & Zeitlinger, 1996, ch. Musical Sound Modeling with Sinusoids plus Noise, pp. 91–122.
- [2] J. A. Moorer, “Audio in the new millennium,” *Journal of the AES*, vol. 48, no. 5, pp. 490–498, May 2000.
- [3] D. Arfib, “Different ways to write digital audio effects programs,” in *Proc. of the COST-G6 Workshop on Digital Audio Effects (DAFx-98)*, Barcelona, Spain, 1998, pp. 188–91.
- [4] A. Askenfelt, “Automatic notation of played music (status report),” *STL-QPSR*, Vol. 1, pp. 1–11, Tech. Rep., 1976.

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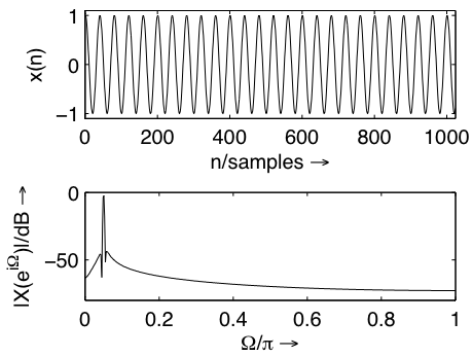


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* This work was supported by the XYZ Foundation
 † This guy is a very good fellow
 ‡ She is a member of the Wheel Association

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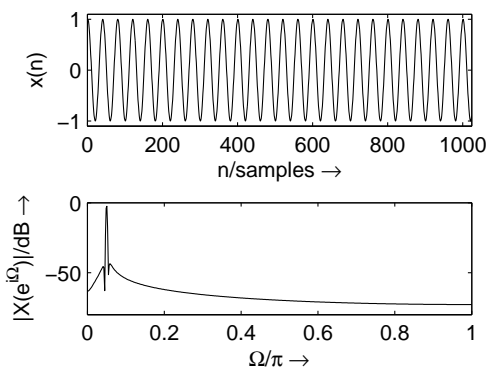


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