

TEMPLATE FOR CIM14 PROCEEDINGS

First Author¹, Second Author²

¹ *First Author's Affiliation*

² *Second Author's Affiliation*

Correspondence should be addressed to: mail@sim.spk-berlin.de

Abstract: This is the format template for creating a contribution to the conference proceedings for CIM14 in Berlin. To standardize the appearance of papers in the proceedings all submissions have to use the provided templates. The specifications apply to word processing LATEX. A MS-WORD template is also available at <http://www.sim.spk-berlin.de/cim14submission>.

1. FORMATS

Please do not change any of the formats used in this template. Paper size is A4. Do not include headers, footers or page numbers. Please export as high resolution PDF and upload to your easychair account. The maximum page count is six pages for oral presenters and four pages for poster presenters. Please check your final paper carefully for compliance. Non-compliant papers are excluded from publication.

1.1. Fonts

Times New Roman is used as the font. With LATEX, please make sure that the 'mathptmx' package is installed.

- Title: 16p, bold, small capitals, centered
- Section heading font: 10p, small capitals, centered
- Subsection heading font: 10p, italics, left aligned
- Body font: 9p, normal; Alignment: Left and right justified

1.2. Structure

The template provides sections and subsections for structuring the content. The use of subsections is not recommended!

2. FIGURES AND TABLES

2.1. Graphics

Please insert figures and illustrations in grayscale with minimum of 300dpi resolution. Figures should be included as demonstrated with Fig. 1. All figures have to be enumerated and explained in captions below the content.

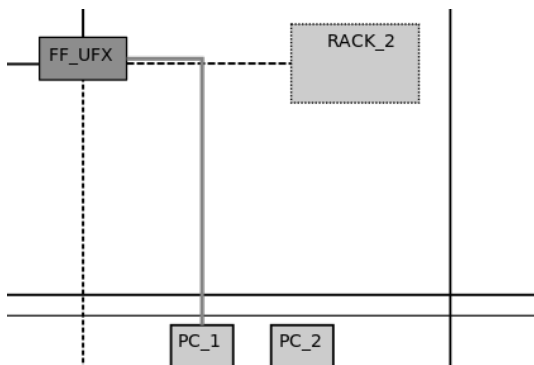


Figure 1: Signal Flow Example

2.2. Tables

Tables are included as shown in Tab. 1. All tables have to be enumerated and explained in captions above the content.

Table 1: Caption for a table

	Column 1	Column 2
Row 1	Content A	Content B
Row 2	Content C	Content D

3. EQUATIONS

All equations should be numbered and centered, as demonstrated with Eqn. (1). Please make sure that all variables are explained at first occurrence.

$$\omega = 2\pi f \quad (1)$$

4. BIBLIOGRAPHY

Please use the provided 'CIM14.bst' style for your bibliography. Citations use squared brackets with numbers. The appearance of books [1], articles [2] and parts of a book with own title [3] is shown below. The references are sorted by appearance.

5. EXAMPLE TEXT

Quisque ullamcorper placerat ipsum. Cras nibh. Morbi vel justo vitae lacus tincidunt ultrices. Lorem ipsum dolor sit amet, consectetur adipiscing elit. In hac habitasse platea dictumst. Integer tempus convallis augue. Etiam facilisis. Nunc elementum fermentum wisi. Aenean placerat. Ut imperdiet, enim sed gravida sollicitudin, felis odio placerat quam, ac pulvinar elit purus eget enim. Nunc vitae tortor. Proin tempus nibh sit amet nisl. Vivamus quis tortor vitae risus porta vehicula.

Fusce mauris. Vestibulum luctus nibh at lectus. Sed bibendum, nulla a faucibus semper, leo velit ultricies tellus, ac venenatis arcu wisi vel nisl. Vestibulum diam. Aliquam pellentesque, augue quis sagittis posuere, turpis lacus congue quam, in hendrerit risus eros eget felis. Maecenas eget erat in sapien mattis porttitor. Vestibulum porttitor. Nulla facilisi. Sed a turpis eu lacus commodo facilisis. Morbi fringilla, wisi in dignissim interdum, justo lectus sagittis dui, et vehicula libero dui cursus dui. Mauris tempor ligula sed lacus. Duis cursus enim ut augue. Cras ac magna.

Vestibulum diam. Aliquam pellentesque, augue quis sagittis posuere, turpis lacus congue quam, in hendrerit risus eros eget felis. Maecenas eget erat in sapien mattis porttitor. Vestibulum porttitor. Nulla facilisi. Sed a turpis eu lacus commodo facilisis. Morbi fringilla, wisi in dignissim interdum, justo lectus sagittis dui, et vehicula libero dui cursus dui. Mauris tempor ligula sed lacus. Duis cursus enim ut augue. Cras ac magna.

REFERENCES

- [1] C. Dahlhaus: *Studies in the Origin of Harmonic Tonality*. Princeton University Press, Princeton, 1990.
- [2] E. Zwicker: *Subdivision of the Audible Frequency into Critical Bands*. In *Journal of the Acoustical Society of America*, volume 33(2):248–249, 1961.
- [3] D. Butler and B. Green: *From Acoustics to Tonpsychologie*. In T. Christensen (ed.), *The Cambridge History of Western Music Theory, The Cambridge History of Music*, volume 3, pages 246–71. Cambridge University Press, Cambridge and New York, 2002.