Virtual Virtuosity

Studies in Automatic Music Performance

Roberto Bresin

Errata

Summary	For	Read
P. 7, 2nd line from bottom	For the analysis presented in Paper III only…	For the analyses presented in Papers III and IV only…
P. 13, 3rd line from bottom	…as reported by Bresin and Battel (forthcoming).	…as reported in Papers III and IV.
P. 19, 2nd paragraph	…UB Battel…	…GU Battel…

Paper I	For	Read
P. 243, equation 1	$y_n = g(\bar{k}, \bar{x}'_n)$	$\bar{y}_n = g(\bar{k}, \bar{x}'_n)$
P. 243, equation 2	$y_n^N = \sum_{i=1}^{N} k_i \cdot f_i(\bar{x}_n)$	$\bar{y}_n^N = \sum_{i=1}^{N} k_i \cdot f_i(\bar{x}_n)$
P. 243, equation 3	$y'_n = net(\bar{k}, \bar{x}'_n)$	$\bar{y}'_n = net(\bar{k}, \bar{x}'_n)$
P. 244, equation 4	$Y_n = y_n^S + y'_n = \sum_{i=1}^{S} k_i \cdot f_i(\bar{x}_n) + net(\bar{k}, \bar{x}'_n)$	$Y_n = \bar{y}_n^S + \bar{y}'_n = \sum_{i=1}^{S} k_i \cdot f_i(\bar{x}_n) + net(\bar{k}, \bar{x}'_n)$

Paper III	For	Read
P. 5, Figure 4 caption, 2nd line	The solid, dotted, and dashed…	The thicker solid line, and the dotted and dashed lines…
P. 6, 2nd column, 20th line	…the *natural* versions…	…the *flat* versions…
P. 7, 1st column, 15th line	…increased.	...decreased.
P. 10, 2nd column, 11th line	… situation. Outlook It is interesting…	… situation. **Outlook** It is interesting…
P. 11, the X axis in Figure 15	Pianist	Adjective
P. 12, 1st column, 2nd line	…longer KOR…	…larger KOR…
P.12, 1st column, 2nd paragraph, 7th line	…, the KOT is smaller…	…, the KOT is shorter…

Paper IV	For	Read
P. 0	Paper VI	Paper IV

Paper V	For	Read
P. 4, Table 2: the 1st variable in the "Description of the *affected variables*"	*dl*	*sl*
P. 5, the label for the Y axis of the diagram in the top right corner	-missing-	Duration contrast