

# ICMC 2012

NON-COCHLEAR SOUND  
LJUBLJANA \_9.-14. SEPTEMBER



INŠTITUT ZA RAZISKOVANJE ZVOČNIH UMETNOSTI  
INSTITUTE FOR SONIC ARTS RESEARCH



University of Ljubljana  
Faculty of Computer and Information Science



## DAILY SCHEDULE

IRZU \_INSTITUTE FOR SONIC ARTS RESEARCH

# DAILY GUIDE FOR THE INTERNATIONAL COMPUTER MUSIC CONFERENCE

9. - 14. SEPTEMBER 2012  
LJUBLJANA, SLOVENIA

Conference Chair: Miha Ciglar

Paper Chair: Matija Marolt  
Paper Co-Chair: Martin Kaltenbrunner

Music Chair: Mauricio Valdes san Emeterio  
Music Co-Chair: Steven Loy  
Music Co-Chair: Gregor Pompe  
Music Co-Chair: Brane Zorman

Proceedings Co-Editors: Matija Marolt, Martin Kaltenbrunner, Miha Ciglar

IRZU \_Institute for Sonic Arts Research, Ljubljana, Slovenia

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ICMC2012  
NON-COCHLEAR SOUND

# SUPPORT

The Organizing committee of ICMC2011 acknowledge the generous support of:



REPUBLIKA SLOVENIJA  
MINISTRSTVO ZA IZOBRAŽEVANJE,  
ZNANOST, KULTURO IN ŠPORT



Mestna občina  
Ljubljana

University  
of Ljubljana  
Faculty of Computer  
and Information Science



ULTRASONIC  
AUDIO TECHNOLOGIES



Slowind

interfaceculture



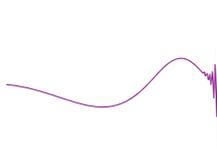
EN-KNAP



bunker



teorije in prakse  
sodobne glasbe  
/theory and  
techniques of  
contemporary  
music



radioCona

občasna projektna radijska postaja za sodobno umetnost /  
Temporary Project Radio for Contemporary Arts  
<http://www.cona.si/radio>



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## WELCOME NOTES

## WELCOME FROM THE ICMA

Dear 2012 ICMC Delegates,

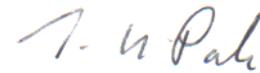
On behalf of the ICMA, it is with great pleasure to welcome you to the 2012 ICMC. Since 1974, we have convened annually at the ICMC conferences at various locations and countries all over the globe including Canada, China, Cuba, Denmark, France, Ireland, Japan, Germany, Greece, Netherlands, Scotland, Singapore, Spain, and the United States. We are excited that Slovenia has joined the expanding list of countries that have hosted our annual meeting as it shows that computer music is reaching more diverse audiences and communities.

The theme for this year's conference is "Non-Cochlear Sound," a concept coined by Seth Kim-Cohen which can be "understood as an analogy to the Duchampian notion of no-retinal art." The aim of "Non-Cochlear Sound" is to "... investigate the potential of sound as a medium and further, the potentials of music in conjunction with new technologies to create new possibilities of artistic expression, which could create a closer relation to language and consequentially, enable generation of meaning and production of knowledge."

As is always the case, the conference organizers have put in long hours, days, and months into bringing this conference to us. The conference would not have been possible without the dedication by Miha Ciglar's team, the music/paper reviewers, and many other volunteers who have generously donated their time and effort tackling this enormous task. We look forward to enjoying an engaging a fun week of computer music in Ljubljana.

Welcome back to those who have been to previous ICMCs, dobrodošli to newcomers, and bienvenue to all. Let the music begin!

Sincerely,



Tae Hong Park  
President, ICMA

ICMC2012  
NON-COCHLEAR SOUND

## THE \_ICMC2012 ORGANIZING COMMITTEE

Miha Ciglar, Conference Chair  
Matija Marolt, Paper Chair  
Martin Kaltenbrunner, Paper Co-Chair  
Mauricio Valdes san Emeterio, Music Chair /  
Technical Director  
Steven Loy, Music Co-Chair / Conductor /  
Performance coordinator  
Gregor Pompe, Music Co-Chair  
Brane Zorman, Music Co-Chair / Installations  
coordinator  
Vasja Progar, Technical Assistance  
Nika Autor, Administration / executive  
production  
Metod Blejec, Administration & Design – Web,  
Proceedings, Logo identity

## TECHNICAL SUPERVISORS

### KINO ŠIŠKA

Matej Bobič, Technical Director  
Vasja Progar, Assistant Technical Supervisor  
Walter Udovičič, Stage Manager  
Matija Strniša, Technical Supervisor –  
Listening Room

### ŠPANSKI BORCI

Jaka Šimenc, Technical Director  
Luka Curk, Assistant Technical Supervisor  
Damaris Potočnik, Assistant Technical  
Supervisor

### STARA MESTNA ELEKTRARNA

Igor Remeta, Technical Director

Ciril Bohak, Assistant Technical Supervisor /  
Papers  
Matevž Pesek, Assistant Technical Supervisor  
/ Posters  
Nika Autor, Registration desk  
Ana Čigon, Registration desk

### DVORANA DIJAŠKEGA DOMA TABOR

Matjaž Gulja, Technical Director  
Jernej Južna, Assistant Technical Supervisor /  
Papers

### MENZA PRI KORITU

Samo Ljubešič, Technical Director  
Aigul Hakimova, Assistant Technical  
Supervisor

### GALERIJA JAKOPIČ

Mitja Marc, Technical Ddirector

### GALERIJA KAPELICA:

Jure Sajovic, Technical Director

### GALERIJA ŠKUC

Joško Pajer, Technical Director  
Atila Boštjančič, Assistant Technical  
Supervisor

### KIBERPIPA

Klemen Robnik, Technical supervisor – Demo  
sessions, Unconference

## REGISTRATION DESK

The registration desk will be located at the  
atrium of Stara Mestna Elektrarna (paper  
/ poster venue) between the 10th and 14th  
September. On the 9th September it will be  
located at the atrium of Kino Šiška.

## WELCOME FROM IRZU \_INSTITUTE FOR SONIC ARTS RESEARCH

We are very glad to present the 38th edition of the International Computer Music Conference, taking place in collaboration with the EarZoom sonic arts festival, within the framework of IRZU – Institute for Sonic Arts Research in Ljubljana, Slovenia. IRZU is a small private institute and was founded in 2008 with the aim of filling a local content gap in the interdisciplinary field of electronic music / sonic arts. Our activities cover the following three main areas: audio technology research (digital signal processing, sonic interaction design, music information retrieval, non-linear acoustics, etc.), artistic productions (performances, exhibitions, installations, films) and educational projects (lectures, workshops), which are mostly aimed at transmitting basic knowledge on the use of digital technologies and conceptual approaches in sonic arts, to local composers and inter-media artists. The scientific research at IRZU is oriented towards technologies that can be used in an artistic context, but which also exhibit a commercial potential, through which we are actively working towards establishing an alternative funding resource for promoting experimental electronic arts and music in Slovenia.

One of IRZU's main projects is the EarZoom festival, which is taking place annually, since 2009. The aim of the festival is to create a referential international platform for discussing the latest developments within audio technology research and the artistic trends in sonic practices. EarZoom is featuring international artists and scientists, presenting state of the art research in exciting disciplines like machine listening, algorithmic composition, new interfaces for musical expression, open source music production software, computer vision systems, spatial audio systems, etc.

EarZoom is continuously growing in size and in this year (2012), when the festival is held in collaboration with the ICMC we have reached a peak, which will not be matched any time soon. All of IRZU's activities strongly depend on public funding in the context of cultural projects. In 2012 we have witnessed big budget cuts in all sectors, including the field of culture and arts, which have recently also lost an autonomous Ministry of culture in Slovenia. We can therefore only hope that in the future our efforts will be recognized – possibly also outside artistic contexts – and that we will be able to continue with our work after the ICMC2012 is finished.

It is the first time in the history of the ICMC that it is hosted by a non government organization, however, the realization of ICMC2012 was also supported by the Faculty of Computer and Information Science as well as the Faculty of Arts, at the University of Ljubljana. In addition to that, we have received generous support on the part of all participating venues: Kino Šiška, Španski Borci (En knap), Stara Elektrarna (Bunker), Dijaški Dom Tabor, Galerija ŠKUC, Galerija Jakopič, Galerija Kapelica, and Kiberpipa.

Like in previous years, the ICMC2012 is featuring a wide range of papers and music, covering all aspects of technical, creative and aesthetic issues around the use of computers in music.

The theme of the 2012 conference is "Non-Cochlear Sound", which can be understood as an analogy to the Duchampian notion of non-retinal art. The phrase "Non-Cochlear Sound" was coined by artist and writer, Seth Kim-Cohen, in his 2009 book: "In The Blink Of An Ear: Toward A Non-Cochlear Sonic Art". We are proud to announce that Seth Kim-Cohen as well as the German theorist Diedrich Diederichsen are actively participating in this year's ICMC as keynote speakers. As it was anticipated prior to the call for works, there were actually not many submissions referring to the conference theme. The aim of the thematic frame however is still to investigate the potential of sound as a medium and further, the potentials of music in conjunction with new technologies to create new possibilities of artistic expression. We still hope that during the conference, we will be able to trigger some fruitful discussions and together examine the possibilities for creating a closer relation between music and language, which would consequentially, enable generation of meaning and production of knowledge.

Miha Ciglar  
Conference Chair, \_ICMC2012

## WELCOME FROM THE PAPER PROGRAM CHAIRS

We are proud to present the proceedings of the 2012 International Computer Music Conference, held in Ljubljana, the capital of Slovenia. We accepted to coordinate the program of this conference with a great sense of responsibility and tried our best to continue building on the strong record of previous ICMC conferences and support the interdisciplinary community of researchers and practitioners in the field of Computer Music. This was not an easy task as we received a large number of high quality submissions and had to make some difficult decisions assisted by the hard work of the meta-reviewers and reviewers.

We employed a double-blind reviewing process, where each paper was reviewed by at least two to three reviewers. Meta-reviewers thoroughly revised the assigned reviews and did their best to resolve any disagreements between reviewers, providing a summary of the overall submission quality through their meta-reviews. Based on the reviews and submitted category, the accepted submissions were grouped into one of the following categories: long papers with up to 8 pages in the proceedings, short papers (6 pages), posters, demos and studio reports (4 pages). Because of the double-blind review process we did not impose any authorship limitations.

ICMC 2012 received a total of 166 submissions out of which 107 were accepted, resulting in an acceptance rate of 64%. 26 long papers were selected (the number of long paper presentation slots is limited to 14, so 12 are actually presented as a short papers), 36 short papers, 35 posters, 7 demos and 3 studio reports. 22 meta-reviewers and two Paper Chairs coordinated the efforts of 169 reviewers. Before paper assignments, reviewers were invited to indicate their preferences for papers to review. These preferences directly informed the paper assignment process, thus ensuring knowledgeable reviews and assessor confidence. Each submission received at least two reviews and a meta-review. The final decisions were made by the Paper Chairs primarily taking into account the recommendation of the meta-reviewers and the reviewers as well as balance of the overall program.

Matija Marolt and Martin Kaltenbrunner  
Paper Chairs, \_ICMC2012

## WELCOME FROM THE MUSIC PROGRAM CHAIR

The ICMC2012 music steering committee launched an open call for musical works in late 2011. Between December 15th 2011 and February 15th 2012, we received 539 successfully submitted applications from 42 different countries via the EasyChair online interface. The submissions were done in 12 categories and were coordinated by a program committee of 16 meta-reviewers who invited a total of 198 reviewers, all of which were highly experienced and internationally acknowledged composers, sound artist and researchers.

Like in previous years, the music reviewing and selection process was performed in a double-blind manner, where the authors as well as the reviewers identities were undisclosed. Each submission was reviewed by at least two, but in most cases by three reviewers. The reviewers were asked to give grades based on the following criteria: Overall Evaluation; Reviewer's Confidence; Artistic Merit; Technical Quality and Feasibility of Performance. Furthermore, the meta-reviewers took some considerations to resolve the status of pieces with contrasting reviews, and helped also to review and grade pieces, with missing reviews. At the end of the reviewing process, we had 329 accepted submissions. The final selection of 178 works was completed by the four music chairs, who carefully examined all the selected pieces, in order to prepare a well-balanced program, which, we believe represents a strong image of the current state in computer music composition and performance.

I would like to thank the co-chairs Steven Loy, Gregor Pompe and Brane Zorman for their help and support. Their knowledge and dedication to this venture contributed to creating a program we will all enjoy during the Conference.

Mauricio Valdés  
Music Chair, \_ICMC2012

## \_ICMC2012 VENUES & LOCAL TRANSPORT

There are eight main venues used for the ICMC2012: Kino Šiška, Španski Borci, Galerija Jakopič, Dvorana Dijaškega Doma Tabor (DDT), Stara Elektrarna, Galerija ŠKUC, Galerija Kapelica, Kiberpipa, Menza pri Koritu. Some of the venues are not in walking distance can be reached by local buses or taxis.

### LOCAL BUSES:

City buses have electronic payment system based on no-contact smart card called Urbana. Urbana cards are electronic ticket carriers. Urbana value card (yellow) is without a name of the holder and is transferable. You can buy and top it up with credit up to 50 EUR (at Urbanomat top-up stations; the lowest amount of credit is 1 EUR) or with transferable monthly and yearly tickets. The payment must be made at the beginning of the ride by touching with your card at one of the green readers (validators) on the bus. One fare will cost you 1,20€ including 90 min ride within all the City Public Transport bus routes. However, you should validate your card (touch the reader with the card Urbana) every time you enter the bus. In order to pay for two or more passengers, please tell the bus driver – before validation at the driver's reader (validator) – that you wish to buy more than one ticket and how many would you like to buy. The passengers you paid for should during the ride stay near you. More information: [www.jhl.si](http://www.jhl.si)

### TAXI:

Taxis are easy to find in the city center. But if you would like to get cheaper price, we suggest you to call taxi, not to hail it on the street. If three people share a taxi, the ride between the ICMC2012 venues would be approximately the same price as taking the public bus. Phone numbers below are the most popular taxi choices:

Metro taxi: +386 (0)80 11 90

Rumeni taxi: +386 (0)41 731 831

Taxi Intertours: +386 (0)31 311 311

Taxi Laguna: +386 (0)80 12 33

# VENUE MAP

BUSES: 1, 3, 3B, 5, 7, 18, 22, 25

KINO ŠIŠKA

Celovška cesta

Dunajska cesta

BUSES: 2, 9, 12, 23, 25, 27

TRAIN / BUS STATION

GALERIJA KAPELICA & KIBERPIPA

Trg Osvobodilne fronte

MENZA PRI KORITU

ŠPANSKI BORCI

STARA ELEKTRARNA

PARK TIVOLI

BUSES: 2, 9, 11, 11B, N11, 20, 20Z, 25

Tivolska cesta

DDT

BUSES: 9, 25

Slovenska cesta

BUS: 5

GALEIJA JAKOPIČ

GALERIJA ŠKUC

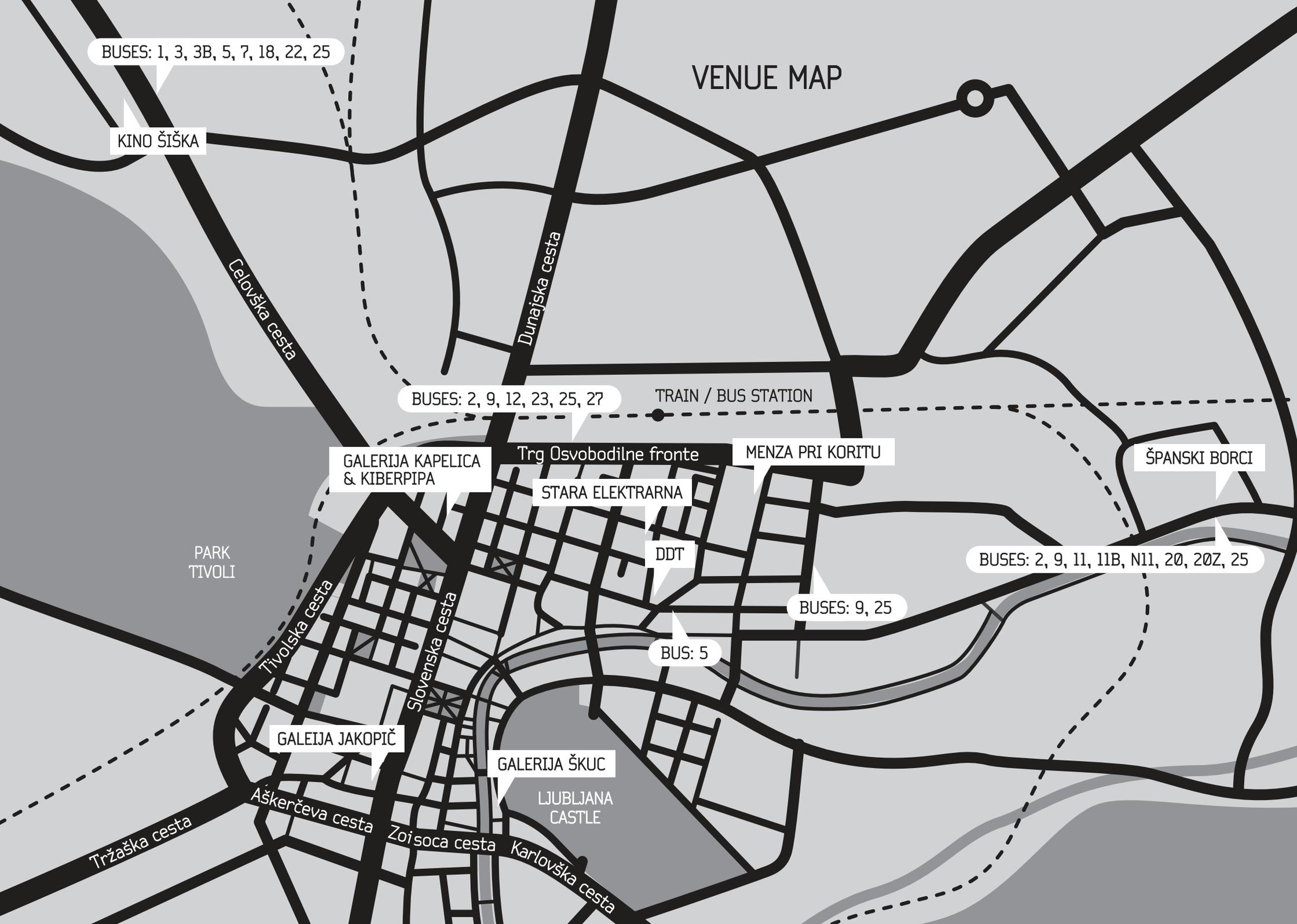
LJUBLJANA CASTLE

Tržaška cesta

Aškerčeva cesta

Zoisova cesta

Karlovska cesta





SUNDAY, 9TH  
SEPTEMBERMONDAY, 10TH  
SEPTEMBERTUESDAY, 11TH  
SEPTEMBERWEDNESDAY, 12TH  
SEPTEMBERTHURSDAY, 13TH  
SEPTEMBERFRIDAY, 14TH  
SEPTEMBER**REGISTRATION**

STARA ELEKTRARNA / 8.00

**CONFERENCE OPENING  
PAPERS 1: NON-COCHLEAR SOUND**  
STARA ELEKTRARNA / 9.15**PAPERS 3: ANALYSIS /  
SYNTHESIS**  
STARA ELEKTRARNA / 9.15**PAPERS 5: INTERACTION**  
STARA ELEKTRARNA / 9.15**PAPERS 7: COMPOSITION  
SYSTEMS**  
STARA ELEKTRARNA / 9.15**PAPERS 9A: AI IN MUSIC**  
STARA ELEKTRARNA / 9.15  
**PAPERS 9B: SPATIAL AUDIO**  
DDT / 9.15**PAPERS 2A: AESTHETICS**  
STARA ELEKTRARNA / 11.15  
**PAPERS 2B: LIVE CODING**  
DDT / 11.15**POSTERS P1**  
STARA ELEKTRARNA / 11.00  
**DEMOS: D1 + UNCONFERENCE**  
KIBERPIPA / 11.00**POSTERS/STUDIO REPORTS: P2**  
STARA ELEKTRARNA / 11.00  
**DEMOS: D2 + UNCONFERENCE**  
KIBERPIPA / 11.00**POSTERS P3**  
STARA ELEKTRARNA / 11.00  
**DEMOS: D3 + UNCONFERENCE**  
KIBERPIPA / 11.00  
**ICMA MEMBERSHIP MEETING**  
STARA ELEKTRARNA / 12.30  
**LUNCH / 13.00****POSTERS P4**  
STARA ELEKTRARNA / 11.00  
**PAPERS 10: COMPOSITION  
TECHNIQUES 2**  
DDT / 11.00  
**LUNCH / 13.00****LUNCH / 13.00****LUNCH / 13.00****LUNCH / 13.00****LUNCH / 13.00****LUNCH / 13.00****KEYNOTE: KIM-COHEN / 14.45**  
**KEYNOTE: DIEDERICHSEN / 15.30**  
DISCUSSION  
SPANSKI BORCI**PAPERS 4A: SOFTWARE SYSTEMS**  
STARA ELEKTRARNA / 14.15  
**PAPERS 4B: IMPROVISATION**  
DDT / 14.15**PAPERS 6A: NETWORK MUSIC**  
STARA ELEKTRARNA / 14.15  
**PAPERS 6B: EDUCATION**  
DDT / 14.15**PAPERS 8A: COMPOSITION  
TECHNIQUES**  
STARA ELEKTRARNA / 14.15  
**PAPERS 8B: NIME**  
DDT / 14.15**PAPERS: 11:  
REPRESENTATIONS**  
STARA ELEKTRARNA / 14.15**CONFERENCE CLOSING / 15.45****AFTERNOON CONCERTS / 16.45**  
ŠPANSKI BORCI**AFTERNOON CONCERTS:  
PIECE+PAPER**  
ŠPANSKI BORCI / 16.15**AFTERNOON CONCERTS**  
KINO ŠIŠKA / 16.15**AFTERNOON CONCERTS**  
ŠPANSKI BORCI / 16.15**AFTERNOON CONCERTS**  
ŠPANSKI BORCI / 16.30**INSTALLATIONS OPENING**  
GALERIJA JAKOPIČ / 18.00**DINNER / 18.15****DINNER / 18.00**COACHES LEAVE TO OTOČEC  
KINO ŠIŠKA / 18.00  
**CONFERENCE BANQUET****DINNER / 18.00****DINNER / 18.00****OPENING CONCERTS**  
KINO ŠIŠKA / 20.30**EVENING CONCERTS**  
KINO ŠIŠKA / 20.30**EVENING CONCERTS**  
KINO ŠIŠKA / 20.30

COACHES 1 RETURN / 21.00

COACHES 2 RETURN / 21.45

**EVENING CONCERTS**  
KINO ŠIŠKA / 20.30**EVENING CONCERTS**  
KINO ŠIŠKA / 20.30**LATE NIGHT CONCERTS**  
KINO ŠIŠKA / 22.30**LATE NIGHT CONCERTS**  
MENZA PRI KORITU / 22.30**OPENING EVENT / INSTALLATIONS / FRIDAY, 7TH – FRIDAY, 14TH SEPTEMBER 2012 / 20.00 /**  
GALERIJA ŠKUC / 12.00–20.00  
**LISTENING ROOM / KINO ŠIŠKA / MONDAY, 10TH – FRIDAY, 14TH SEPTEMBER 2012 / 10.00–20.00****INSTALLATIONS / VIDEO LISTENING ROOM / GALERIJA JAKOPIČ / MONDAY, 10TH – FRIDAY, 14TH**  
SEPTEMBER 2012 / 10.00–18.00  
**INSTALLATION / GALERIJA KAPELICA / MONDAY, 10TH – FRIDAY, 14TH SEPTEMBER 2012 / 10.00–18.00**  
**INSTALLATION / KIBERPIPA / MONDAY, 10TH – FRIDAY, 14TH SEPTEMBER 2012 / 10.00–19.00**

**SUNDAY, 9TH SEPTEMBER**

_18.00	INSTALLATIONS OPENING	Galerija Jakopič
_20.30	OPENING CONCERT	Kino Šiška

**MONDAY, 10TH SEPTEMBER**

_9.15	PAPERS 1: NON-COCHLEAR SOUND	Stara Elektrarna
_11.15	PAPERS 2A: AESTHETICS, THEORY AND PHILOSOPHY	Stara Elektrarna
	PAPERS 2B: LIVE CODING	DDT
_14.45	KEYNOTE: Seth Kim-Cohen	Španski Borci
_15.30	KEYNOTE: Diedrich Diederichsen	Španski Borci
_16.45	AFTERNOON CONCERTS	Španski Borci
_20.30	EVENING CONCERTS	Kino Šiška
_22.30	LATE NIGHT CONCERTS	Kino Šiška

**TUESDAY, 11TH SEPTEMBER**

_9.15	PAPERS 3: ANALYSIS/SYNTHESIS	Stara Elektrarna
_11.00	POSTERS P1: POSTERS / STUDIO REPORT	Stara Elektrarna
	DEMOS D1	Kiberpipa
	UNCONFERENCE	Kiberpipa
_14.15	PAPERS 4A: SOFTWARE SYSTEMS	Stara Elektrarna
	PAPERS 4B: IMPROVISATION	DDT
_16.15	AFTERNOON CONCERTS: PIECE+PAPER	Španski Borci
_20.30	EVENING CONCERTS	Kino Šiška
_22.30	Late Night Concerts	Menza pri Koritu

**WEDNESDAY, 12TH SEPTEMBER**

_9.15	PAPERS 5: INTERACTION	Stara Elektrarna
_11.00	POSTERS P2: POSTERS / STUDIO REPORTS	Stara Elektrarna
	DEMOS D2	Kiberpipa
	UNCONFERENCE	Kiberpipa
_14.15	PAPERS 6A: NETWORK MUSIC	Stara Elektrarna
	PAPERS 6B: EDUCATION	DDT

_16.15	AFTERNOON CONCERTS	Kino Šiška
_18.00	COACHES LEAVE FOR CONFERENCE BANQUET	Kino Šiška
_21.00	COACHES RETURN 1	
_21.45	COACHES RETURN 2	
_22.30	LATE NIGHT CONCERTS	Menza pri Koritu

**THURSDAY, 13TH SEPTEMBER**

_9.15	PAPERS 7: COMPOSITION SYSTEMS	Stara Elektrarna
_11.00	POSTERS P3	Stara Elektrarna
	DEMOS D3	Kiberpipa
_12.30	ICMA MEMBERSHIP MEETING	Stara Elektrarna
	UNCONFERENCE	Kiberpipa
_14.15	PAPERS 8A: COMPOSITION TECHNIQUES	Stara Elektrarna
	PAPERS 8B: NEW INTERFACES	DDT
_16.15	AFTERNOON CONCERTS	Španski Borci
_20.30	EVENING CONCERTS	Kino Šiška
_22.30	LATE NIGHT CONCERTS	Menza pri Koritu

**FRIDAY, 14TH SEPTEMBER**

_9.15	PAPERS 9A: ARTIFICIAL INTELLIGENCE IN MUSIC	Stara Elektrarna
	PAPERS 9B: SPATIAL AUDIO	DDT
_11.00	POSTERS P4	Stara Elektrarna
	PAPERS 10: COMPOSITION TECHNIQUES 2	DDT
_14.15	PAPERS 11: REPRESENTATIONS & MODELS	Stara Elektrarna
_16.30	AFTERNOON CONCERTS	Španski Borci
_20.30	EVENING CONCERTS	Kino Šiška
_22.30	LATE NIGHT CONCERTS	Menza pri Koritu

# PAPER SESSIONS

## MONDAY, 10TH SEPTEMBER

### SESSION 1: NON-COCHLEAR SOUND (Chair: Monty Adkins)

- \_9.20-9.40 A COGNITIVE APPROACH TO ELECTRONIC MUSIC: THEORETICAL AND EXPERIMENT-BASED PERSPECTIVES  
Anil Camci
- \_9.40-10.00 MUSICAL EXPERIENCE BEYOND AUDIBLE SOUND AND ITS RELEVANCE FOR ELECTRO-ACOUSTIC COMPOSITION  
Marko Ciciliani
- \_10.00-10.20 ON THE NON-COCHLEARITY OF THE SOUNDS THEMSELVES  
Malcolm Riddoch
- \_10.20-10.40 GENERATIVE SOUND ART AS POETIC POETRY FOR AN INFORMATION SOCIETY  
Alice Eldridge

### SESSION 2A: AESTHETICS (Chair: Christopher Haworth)

- \_11.15-11.45 THE ELECTRONIC MUSIC OF ROBERTO GERHARD  
Monty Adkins, Carlos Duque and Gregorio Garcia Karman
- \_11.45-12.05 TOWARDS A TYPOLOGY OF FEEDBACK SYSTEMS  
Andrea Valle and Dario Sanfilippo
- \_12.05-12.25 THE PRESENCE OF A TRI-POLAR DYNAMIC IN SONIC ART INSTALLATION  
Samantha Horseman
- \_12.25-12.45 A TURING TEST FOR THE SINGING VOICE AS AN ANTHROPOLOGICAL TOOL: EPISTEMOLOGICAL AND TECHNICAL ISSUES  
Anastasia Georgaki and George Kosteletos

### SESSION 2B: LIVE CODING (Chair: Luka Prinčič)

- \_11.15-11.45 STRANGE LOOPS IN CFML: A LIVECODER'S RIDDLE  
Adam M. Smith
- \_11.45-12.05 CHUGENS, CHUBGRAPHS, CHUGINS: 3 TIERS FOR EXTENDING CHUCK  
Spencer Salazar and Ge Wang
- \_12.05-12.25 GIBBER: LIVE CODING AUDIO IN THE BROWSER  
Charlie Roberts and Joann Kuchera-Morin
- \_12.25-12.45 LIVE NOTATION: ACOUSTIC RESONANCE?  
Alex Mclean and Hester Reeve

ICMC2012  
NON-COCHLEAR SOUND

**KEYNOTE LECTURES (Chair: Miha Ciglar)**

- \_14.45-15.30 THE CHLADNI OSTRICH  
Seth Kim-Cohen
- \_15.30-16.15 THE RE-MATERIALISATION OF THE MUSIC-OBJECT  
Diedrich Diederichsen

**TUESDAY, 11TH SEPTEMBER**

**SESSION 3: ANALYSIS/SYNTHESIS (Chair: Tae Hong Park)**

- \_9.15-9.45 PLAYING WITH TIME: MANIPULATION OF TIME AND RATE IN A MULTI-RATE SIGNAL PROCESSING PIPELINE  
Georg Essl
- \_9.45-10.05 "WARM CHORUS": RE-THINKING THE CHORUS EFFECT USING AN ORCHESTRAL SECTION MODEL  
Richard Dudas
- \_10.05-10.25 A SPECTROGRAPHIC ANALYSIS OF VOCAL TECHNIQUES IN EXTREME METAL FOR MUSICOLOGICAL ANALYSIS  
Eric Smialek, Philippe Depalle and David Brackett
- \_10.25-10.45 SOUND SYNTHESIS WITH AUDITORY DISTORTION PRODUCTS  
Gary Kendall, Christopher Haworth and Rodrigo Cadiz

**SESSION P1: POSTERS / STUDIO REPORTS**

- \_11.00-12.30 CONTROLLING DYNAMIC STOCHASTIC SYNTHESIS WITH AN AUDIO SIGNAL  
Gordan Kreković and Igor Brkić
- A FORMAL EVALUATION FRAMEWORK FOR SOUND MORPHING  
Marcelo Caetano and Naotoshi Osaka
- REAL-TIME SIMULATION OF PREHISPANIC ANTARAS FROM SOUTHAMERICA  
Patricio de La Cuadra, Benoit Fabre, José Pérez de Arce and Arnaud Gérard
- TIME/PITCH MODIFICATION USING NARROWBAND AM-FM SIGNALS  
Naotoshi Osaka and Atsushi Mita
- THE SUM TOOL AS A VISUAL CONTROLLER FOR IMAGE-BASED SOUND SYNTHESIS  
Mika Kuuskankare and Sara Adhitya
- ACOUSTIC-AGGREGATE-SYNTHESIS  
Paul Clift
- MEASURING THE PERFORMANCE OF REALTIME DSP USING PURE DATA AND GPU  
André J. Bianchi and Marcelo Queiroz
- A SYSTEM FOR RECORDING ANALOG SYNTHESIZERS WITH THE WEB  
Marcelo Johann and Lucas Zawacki
- TOWARDS INTERACTIVE SONIFICATION BASED ON REAL-TIME PHYSICS SIMULATIONS  
Rhys Perkins
- SUAC STUDIO REPORT  
Yoichi Nagashima

**SESSION D1: DEMOS**

- \_11.00-14.00 PRESENTING 'COSMOSF' AS A CASE STUDY OF AUDIO APPLICATION DESIGN IN OPENFRAMEWORKS  
Sinan Bokesoy
- GIBBER: LIVE CODING AUDIO IN THE BROWSER  
Charlie Roberts and Joann Kuchera-Morin
- KRONOS AS A VISUAL DEVELOPMENT TOOL FOR MOBILE APPLICATIONS  
Vesa Norilo

**SESSION 4A: SOFTWARE SYSTEMS (Chair: Georg Essl)**

- \_14.15-14.45 THE HISSTOOLS IMPULSE RESPONSE TOOLBOX: CONVOLUTION FOR THE MASSES  
Alexander Harker and Pierre Alexandre Tremblay
- \_14.45-15.05 MAXSCORE: CURRENT STATE OF THE ART  
Georg Hajdu and Nick Didkovsky
- \_15.05-15.25 THE MOBILE CSOUND PLATFORM  
Steven Yi, Victor Lazzarini, Joe Timoney, Damian Keller and Marcelo Pimenta
- \_15.25-15.45 ENABLING LIVE PRESENCE: DYNAMIC VIDEO COMPRESSION FOR THE TELEMATIC ARTS  
Benjamin Smith

**SESSION 4B: IMPROVISATION (Chair: Richard Dudas)**

- \_14.15-14.45 SONIFYING ANIMATED GRAPHICAL SCORES AND VISUALISING SOUND IN THE HEARIMPROV PERFORMANCE  
Adinda van 'T Klooster
- \_14.45-15.05 IMPROTEK, INTEGRATING HARMONIC CONTROLS INTO IMPROVISATION IN THE FILIATION OF OMAX  
Jérôme Nika and Marc Chemillier
- \_15.05-15.25 CALDER'S VIOLIN: REAL-TIME NOTATION AND PERFORMANCE THROUGH Musically Expressive Algorithms  
Richard Hoadley
- \_15.25-15.45 CORRECT AUTOMATIC ACCOMPANIMENT DESPITE MACHINE LISTENING OR HUMAN ERRORS IN ANTESCOFO  
Arshia Cont, Echeveste Jose, Jean-Louis Giavitto and Florent Jacquemard

**SESSION P+P: PIECE+PAPER (Chair: Katerina Pejoska)**

- \_16.15-16.40 IMAGE-BASED SPATIALIZATION  
Eric Lyon
- \_16.40-17.05 MCONDUCT: TRANSCENDING DOMAINS AND DISTRIBUTED PERFORMANCE  
KIA NG, JOANNE ARMITAGE, PAUL HALPIN, KYLE HUDSPETH, PHOEBE BAKANAS and Joel Balmer
- \_17.05-17.30 SOUND SIMILARITY AS INTERFACE BETWEEN HUMAN AND MACHINE IN ELECTROACOUSTIC COMPOSITION  
Hanns Holger Rutz
- \_17.30-17.55 HETEROGENEOUSLY-COUPLED FEEDBACK SYSTEMS: THE |. (BAR DOT) PROJECT.  
Dario Sanfilippo and Andrea Valle

WEDNESDAY, 12TH SEPTEMBER

**SESSION 5: INTERACTION (Chair: Pierre Alexandre Tremblay)**

- \_9.15-9.45    SNAPSHOTS: NEW POSSIBILITIES FOR SOCIAL DIGITAL MUSIC-MAKING ARISING FROM THE STORAGE OF HISTORY  
Samuel Aaron and Jenny Judge
- \_9.45-10.05    DESIGNING INTERACTIVE AUDIENCE PARTICIPATION USING SMART PHONES IN A MUSICAL PERFORMANCE  
Oliver Hödl, Fares Kayali and Geraldine Fitzpatrick
- \_10.05-10.25    FOUNDATIONS OF INTERACTIVE SOUND DESIGN FOR TRADITIONAL STORYTELLING  
Lonca Wyse and Srikumar Subramanian
- \_10.25-10.45    A STIGMERGIC MODEL FOR OSCILLATOR SYNCHRONISATION AND ITS APPLICATION IN MUSIC SYSTEMS  
Andrew Lambert

**SESSION P2: POSTERS / STUDIO REPORTS**

- \_11.00-12.30    WALK WITH ME: A WORK OF POINTLESS CURIOSITY  
Rob van Rijswijk, Jeroen Strijbos and Niels Bogaards
- THE AUGMENTED DRUM KIT: AN INTUITIVE APPROACH TO LIVE ELECTRONIC PERCUSSION PERFORMANCE  
Christos Michalakos
- 'SOUNDEXPLORE:LEEDS': TOWARDS A GREATER ENGAGEMENT WITH S OUNDSCAPES  
Luca Holland
- PROCEEDING FROM PERFORMANCE: AN ETHNOGRAPHY OF THE BIRMINGHAM LAPTOP ENSEMBLE  
Graham Booth and Michael Gurevich
- A SYSTEM FOR MEMORIZING SONGS BY PRESENTING MUSICAL STRUCTURES BASED ON PHRASE SIMILARITY  
Yuma Ito, Yoshinari Takegawa, Tsutomu Terada and Masahiko Tsukamoto
- A WIRELESS, REAL-TIME CONTROLLER FOR THE ENSEMBLE AUDIO-VISUAL SYSTEM  
Anton Jidkov, Ian Gibson and Mark Hildred
- MODERN TECHNOLOGY AND CREATIVITY: AN APPROACH TO COMPOSING AT 11-14 YEARS  
Alistair McNichol
- GEORGIA STATE UNIVERSITY MUSIC TECHNOLOGY STUDIO REPORT  
Tae Hong Park, Robert Scott Thompson, Alex Marse and Jonathan Turner

CENTER FOR COMPUTER MUSIC AT THE COLLEGECONSERVATORY OF MUSIC,  
UNIVERSITY OF CINCINNATI  
Mara Helmuth, Joel Matthys, Paul Schuette, Sangbong Nam and Benny Martinson

**SESSION D2: DEMOS**

- \_11.00-14.00    PROBADO MUSIC: A MULTIMODAL ONLINE MUSIC LIBRARY  
Verena Thomas, David Damm, Christian Fremerey, Michael Clausen, Frank Kurth and Meinard Müller
- CONTROLLING MOZART'S DICE MUSIC USING ACCELERATION SENSORS  
Ciril Bohak, Masahiro Niitsuma and Matija Marolt
- TOOLS AND ABSTRACTIONS FOR SWARM BASED MUSIC AND ART  
Daniel Bisig and Philippe Kocher

**SESSION 6A: NETWORK MUSIC (Chair: Diemo Schwarz)**

- \_14.15-14.45    SOURCENODE: A NETWORK SOURCED APPROACH TO NETWORK MUSIC PERFORMANCE (NMP)  
Robin Renwick
- \_14.45-15.05    OSCTHULHU: APPLYING VIDEO GAME STATE-BASED SYNCHRONIZATION TO NETWORK COMPUTER MUSIC  
Curtis McKinney and Chad McKinney
- \_15.05-15.25    REALTIME WEB TECHNOLOGIES IN THE NETWORKED PERFORMANCE ENVIRONMENT  
Rob Canning
- \_15.25-15.45    SECURITY IN NETWORK CONNECTED PERFORMANCE ENVIRONMENTS  
Scott Hewitt and Alexander Harker

**SESSION 6B: EDUCATION (Chair: Joanne Cannon)**

- \_14.15-14.45    A PIANO LEARNING SUPPORT SYSTEM CONSIDERING RHYTHM  
Yoshinari Takegawa, Tsutomu Terada and Masahiko Tsukamoto
- \_14.45-15.05    MAESTRO: USING TECHNOLOGY TO IMPROVE KINESTHETIC SKILL LEARNING OF MUSIC CONDUCTORS  
Andrea Brown and Yonatan Sasson
- \_15.05-15.25    NUANCE: A SOFTWARE TOOL FOR CAPTURING SYNCHRONOUS DATA STREAMS FROM MULTIMODAL MUSICAL SYSTEMS  
Jordan Hochenbaum and Ajay Kapur
- \_15.25-15.45    TECHNOLOGY PENETRATES TRADITION: INTRODUCTION OF MUSIC TECHNOLOGY IN MACEDONIA  
Katerina Pejaska

THURSDAY, 13TH SEPTEMBER

**SESSION 7: COMPOSITION SYSTEMS (Chair: Lindsay Vickery)**

- \_9.15-9.45 AN INTRODUCTION TO SLIPPERY CHICKEN  
Michael Edwards
- \_9.45-10.05 MANUSCORE: MUSIC NOTATION-BASED COMPUTER ASSISTED COMPOSITION  
James B. Maxwell, Arne Eigenfeldt and Philippe Pasquier
- \_10.05-10.25 THE SMUSE: AN EMBODIED COGNITION APPROACH TO INTERACTIVE MUSIC COMPOSITION  
Sylvain Le Groux and Paul Verschure
- \_10.25-10.45 BACH: AN ENVIRONMENT FOR COMPUTER-AIDED COMPOSITION IN MAX  
Andrea Agostini and Daniele Ghisi

**SESSION P3: POSTERS**

- \_11.00-12.30 OSC-NETLOGO: A TOOL FOR EXPLORING THE SONIFICATION OF COMPLEX SYSTEMS USING NETLOGO  
Rodrigo Cadiz and Marco Colasso
- SCORES LEVEL COMPOSITION BASED ON THE GUIDO MUSIC NOTATION  
Dominique Fober, Yann Orlarey and Stéphane Letz
- ENGRAVING—HAMMERING—CASTING: EXPLORING THE SONIC-ERGOTIC MEDIUM FOR LIVE MUSICAL PERFORMANCE  
Edgar Berdahl and Alexandros Kontogeorgakopoulos
- INTERFACING THE NETWORK: AN EMBEDDED APPROACH TO NETWORK INSTRUMENT CREATION  
Tom Davis, Jason Geistweidt, Alain Renaud and Jason Dixon
- REAL-TIME AUDIO SYNTHESIS IN A WIRELESS INTERACTIVE SENSOR PLATFORM  
Dalei Fang, Yi Qin, Qiangbin Chen and Jialiang Lu
- PERFORMING ARTICULATION AND EXPRESSION THROUGH A HAPTIC INTERFACE  
Lauren Hayes
- PLAYING WITH LIGHTS: MUSIC GENERATION USING THE LED CUBE  
Dariusz Jackowski and Jakub Stępniewicz
- SABRE: AFFORDANCES, REALIZATIONS AND PERSPECTIVES  
Sébastien Schiesser and Jan C. Schacher
- VARIANCE IN REPETITIVE GAMES MUSIC  
Axel Berndt
- MUSIC AS A MEDIATOR OF EMOTION  
Adinda van 'T Klooster

**SESSION D3: DEMOS**

- \_11.00-14.00 AIRDUINO: AN INEXPENSIVE DIY MIDI WIND CONTROLLER  
Timothy Anderson
- THE XYOLIN: A 10-OCTAVE CONTINUOUS-PITCH XYLOPHONE, AND OTHER EXISTEMOLOGICAL INSTRUMENTS  
Steve Mann and Ryan Janzen
- TACTILE SOUND AESTHETIC EXPERIENCE  
Justyna Zubrycka and Paweł Cyrta

**SESSION 8A: COMPOSITION TECHNIQUES (Chair: Georg Hajdu)**

- \_14.15-14.45 DIGITAL ADAPPTIONS OF THE SCORES FOR CAGE VARIATIONS I, II AND III  
Lindsay Vickery, Cat Hope, and Stuart James
- \_14.45-15.05 COMPUTING WITH CHORD SPACES  
Donya Quick and Paul Hudak
- \_15.05-15.25 ASSISTANCE FOR NOVICE USERS ON CREATING SONGS FROM JAPANESE LYRICS  
Satoru Fukayama, Daisuke Saito and Shigeki Sagayama
- \_15.25-15.45 SOUND TO SCALE TO SOUND: A SETUP FOR MICROTONAL EXPLORATION AND COMPOSITION  
Olmo Cornelis and Joren Six

**SESSION 8B: NEW INTERFACES FOR MUSICAL EXPRESSION (Chair: Martin Kaltenbrunner)**

- \_14.15-14.45 THE XYOLIN: A 10-OCTAVE CONTINUOUS-PITCH XYLOPHONE, AND OTHER EXISTEMOLOGICAL INSTRUMENTS  
Steve Mann and Ryan Janzen
- \_14.45-15.05 THE INVESTMENT OF PLAY: EXPRESSION AND AFFORDANCES IN DIGITAL MUSICAL INSTRUMENT DESIGN  
Joanne Cannon and Stuart Favilla
- \_15.05-15.25 ADAPTING GENERAL PURPOSE INTERFACES TO SYNTHESIS ENGINES USING UNSUPERVISED DIMENSIONALITY REDUCTION TECHNIQUES AND INVERSE MAPPING FROM FEATURES TO PARAMETERS  
Stefano Fasciani and Lonce Wyse
- \_15.25-15.45 A MICROPHONE ARRAY INTERFACE FOR REAL-TIME INTERACTIVE MUSIC PERFORMANCE  
Daniele Salvati, Sergio Canazza and Gian Luca Foresti

## FRIDAY, 14TH SEPTEMBER

**SESSION 9A: ARTIFICIAL INTELLIGENCE IN MUSIC (Chair: Matija Marolt)**

- \_9.15-9.45 STATISTICAL PARSING FOR HARMONIC ANALYSIS OF JAZZ CHORD SEQUENCES  
Mark Granroth-Wilding and Mark Steedman
- \_9.45-10.05 A NEW APPROACH FOR CONSTRAINT PROGRAMMING IN MUSIC USING  
RELATION DOMAINS  
Sascha Van Cauwelaert, Gustavo Gutiérrez and Peter Van Roy
- \_10.05-10.25 A METHOD FOR COMPUTER CHARACTERIZATION OF "GESTURE" IN MUSICAL  
IMPROVISATION  
Christopher Dobrian
- \_10.25-10.45 DEVELOPING AND COMPOSING FOR A ROBOTIC MUSICIAN USING DIFFERENT  
MODES OF INTERACTION  
Mason Bretan, Marcelo Cicconet, Ryan Nikolaidis and Gil Weinberg

**SESSION 9B: SPATIAL AUDIO (Chair: Thomas Grill)**

- \_9.15-9.45 A FRAMEWORK FOR THE CHOREOGRAPHY OF SOUND  
Gerhard Eckel, Martin Rumori, David Pirrò and Ramón González-Arroyo
- \_9.45-10.05 SPATOSC: PROVIDING ABSTRACTION FOR THE AUTHORING OF INTERACTIVE  
SPATIAL AUDIO EXPERIENCES  
Mike Wozniowski, Zack Settel, Alexandre Quesy, Tristan Matthews and Luc Courchesne
- \_10.05-10.25 CYCLICAL FLOW: SPATIAL SYNTHESIS SOUND TOY AS MULTICHANNEL COMPOSITION  
TOOL  
Andrew Dolphin
- \_10.25-10.45 SOUNDS OF SIMULATIONS: DATA LISTENING SPACE  
Katharina Vogt, David Pirro, Martin Rumori and Robert Hoeldrich

**SESSION P4: POSTERS**

- \_11.00-12.30 SEMANTIC MOVIE SCENE ANNOTATION FOR RAPID PROTOTYPING OF SCORE MUSIC  
Julian Rubisch, Jakob Doppler, Stefan Schuster and Hannes Raffaseder
- PHRASE BOUNDARY ESTIMATION IN MUSIC PERFORMANCE WITH HMM-BASED  
UNSUPERVISED LEARNING  
Tae Hun Kim and Stefan Weinzierl
- AUDIO-TO-AUDIO ALIGNMENT USING PARTICLE FILTERS TO HANDLE SMALL AND  
LARGE SCALE PERFORMANCE DISCREPANCIES  
Bo Xiong and Ozgur Izmirli

BROWSING MUSIC AND SOUND USING GESTURES IN A SELF-ORGANIZED 3D SPACE  
Gabrielle Odowichuk and George Tzanetakis

ADVANCING EXPERT HUMAN-COMPUTER INTERACTION THROUGH MUSIC  
Benjamin Smith and Guy E. Garnett

SURROUND  
Kun-Ting Tsai, Che-Wei Liu and Yu-Chung Tseng

MOTIFVIEWER: HIERARCHICAL PATTERN DETECTION  
Verena Thomas and Michael Clausen

PARTIAL TRACKING IN TWO STEPS  
Ádám Siska

COMPUTER AIDED MELODIC ANALYSIS USING SUFFIX TREE  
Matevž Jekovec, Janez Demšar and Andrej Brodnik

**SESSION 10: COMPOSITION TECHNIQUES 2 (Chair: Martin Rumori)**

- \_11.00-11.30 ALLOTROPE: WORKS FOR SOLO TRUMPET, LAPTOP, PEDALS, AND GUITAR AMPLIFIER  
Peter Knight
- \_11.30-11.50 ITERATIVE SYNAESTHETIC COMPOSING WITH MULTIMEDIA SIGNALS  
Angus Forbes and Kiyomitsu Odai
- \_11.50-12.10 VUZI: A PAINTING GRAPHIC SCORE TINTERFACE FOR COMPOSING AND CONTROL OF  
SOUND GENERATION  
Aura Pon, Junko Ichino, David Eagle, Ehud Sharlin, Nicolas D'Alessandro and  
Sheelagh Carpendale
- \_12.10-12.30 PRECISE PITCH CONTROL IN REAL-TIME CORPUS-BASED CONCATENATIVE SYNTHESIS  
Aaron Einbond, Christopher Trapani and Diemo Schwarz

**SESSION 11: REPRESENTATION AND MODELS FOR COMPUTER MUSIC (Chair: Kia Ng)**

- \_14.15-14.45 VISUALIZATION OF PERCEPTUAL QUALITIES IN TEXTURAL SOUNDS  
Thomas Grill and Arthur Flexer
- \_14.45-15.05 THE YIN YANG THEORY IN SOUND AND MUSIC: A FIRST EXPLORATION  
Leonardo Gabrielli and Daniele Gabrielli
- \_15.05-15.25 NAVIGATING VARIATION: COMPOSING FOR AUDIO MOSAICING  
Diemo Schwarz and Benjamin Hackbarth
- \_15.25-15.45 COMPRESSED MULTIDIMENSIONAL TREES FOR EVOLUTIONARY MUSIC  
REPRESENTATION  
Abbas Pirnia and Jon McCormack

# INSTALLATIONS

7TH - 23TH SEPTEMBER 2012  
INSTALLATIONS: GALERIJA ŠKUC

## OSCILLATIONS / REFLECTIONS

The installation "Oscillations / Reflections" was curated by Brane Zorman and represents a selection of early works by the first Slovenian composers of electro-acoustic music. The installation is supported by SKUC Gallery.

**Boštjan Perovšek**

### **BUGS, WALRUS AND THE DOOR ARE DANCING IN CIRCLE**

(First bio-acoustic piece, November 1986)

The piece Bugs, Walrus And The Door Are Dancing In Circle was premiered on the 6th November 1986 in the Cankarjev dom Gallery in Ljubljana. The piece was part of the project "November Testimonies by Florjan Gorjan". The project featured three authors which decided to show their work at the same time, and in the same space. Sharing a common basic idea, the three pieces were revealed to the public as individual works, which were able however to co-exist as well as to interact amongst themselves. The image created through the media was also supporting the author's concept, since it was announced as three different works taking place at the same place, at the same time. Each visitor received three tickets of different colors which also supported the threefoldness of the project. The core concept of the project (the happening and the music) is to represent the gap between the natural and the artificial, between the concrete and the illusion. We are surrounded by objects, concepts and states, which have an inherent purpose and according to that, they convey a specific content in a particular moment. This content is represented as the natural, self evident matter. If this objects, concepts and states are freed from their concrete (natural) state, they start to gain a different function and start to manifest themselves as illusory (artificial) states. The November Testimonies by Florjan Gorjan are dealing with the relations between these particular states.

**Bor Turel**

### **ODE TO THE BLAZON FACING THE HEIGHTS 2**

(2006)

The electro-acoustic radio-phonetic composition Ode to the Blazon Facing the Heights 2 is a work at the crossroads of electro-acoustic music, radio art and acoustic art – ars acustica. It was composed from the sound material for the exhibition The Lords od Žavnek (Sonek, Saanek) From the Land That Does Not Exist arranged by the painter and video artist Miha Vipotnik in the Gallery of Contemporary Art in Celje, between April and August 2006. This work is at the same time a homage to the events in Slovene history that occurred more than five hundred years ago. Ode to the Blazon Facing the Heights 2 originates from the concept of a rare Slovene myth of the creation of the state concerning the Counts of Celje (Cilli) from the 14th and 15th

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NON-COCHLEAR SOUND

centuries. The historical arch runs from the Lords of Žovnek up through the decline of the Counts of Celje and the murder of Ulrich II. The tragic story of Veronika Deseniška is also incorporated, as her theme is presented as the leit-motif throughout the sound narration. The artistic realization exceeds the historical documentary level by creating contemporary abstract iconography of sound and sets this subject matter in correlation with the existential experience of modern man.

Source: Bor Turel, program notes to the piece Ode to the Blazon Facing the Heights 2, Bor Turel, CD: Stories in Sound, published by: RTV Slovenija, Založba kaset in plošč, 2007

**Janez Matičič**  
**COSMOPHONIE FOR PIANO AND MAGNETIC TAPE OP. 42**  
(1970)

As a pianist, Janez Matičič created a concise and virtuosic piano part, accompanied by a recoding composed of processed piano and electronic sounds, which is graphically notated in the score. The composer does not create any space for empty passages or improvisational parts. The piece is almost classical as well as symbolic: The sound crashes to earth from space, then starts to root and grows to the sky of silence. Airy, essential, immaterial, and solid, massive, basic, material are the polarities of principles; dialog and dramaturgy: the allegory of sky and earth. The piece was commissioned by GRM in 1970 for the festival Gulbekian in Lisbon. It was composed and premiered by the composer himself at the festival Gulbekian in Lisbon in 1970. The version presented at the Oscillations /Reflections exhibition is an unpublished remix by the author.

Source: Bor Turel, Program noted for the CD: Janez Matičič – EXTASIS, Electro-acoustic Music / Musiques electroacoustiques, published by: Društvo Slovenskih skladateljev, 2011

**Igor Štuhec**  
**A STUDY FOR ELECTRONICS SOUNDS**  
(1965)

The composer Igor Štuhec firstly discovered the new tools for musical production outside of the Slovenian musical space. He studied electronic music between 1964 and 1966 in the sound lab (Tonlaboratorium) at the Academy for Music and Performing Arts in Vienna, Austria, where he composed most of his electronic pieces. The first piece was the Study for Electronics Sounds (1965), in which the composer used the sounds of different signal generators like Sine, Square, Sawtooth and filtered Noise, while he visualized the waveforms on an oscilloscope. He also used the ring modulator as well as the so called "shatter delay" technique on the tape machine. In this electronic workshop he also built the so called Akaphon, which was built into the piano to trigger the sounds of the signal generator by pressing the piano keys. A Study for Electronics Sounds was premiered in 1965 in a concert at Moderna Galerija in Ljubljana.

Source: Bor Turel, program notes of the CD: 1966 – 1997 Oscillations from the Atelier, Slovenian Electro-acoustic Music, published by: Društvo Slovenskih skladateljev, 2004

**Bor Turel, Gregor Pirš**  
**BONE PIECE (A TALE OF VOICE AND FLUTE)**  
(2011)

In a small Slovenian cave, Divje Babe I, beneath Šebrelje in the Divje Babe Archaeological Park, a stone age man, most likely a Neanderthal, 50,000 years ago apparently drilled three identical well-considered holes with a stone tool in the thigh bone of a young cave bear and from the resulting object enticed a simple melody. With the sounds that reverberated through the cave he is thought to »have crossed the border between animal instincts and higher consciousness, thus paving the way to creative spirituality.« The cave is therefore frequently referred to as "the cradle of world music". The composition, based on the authors' Ars Acustica Arts' Birthday Party 2011 project di ba baab di ya beu©, is a surrealistic attempt to reconstruct a ritualistic environment that led our ancestors to extend their communication from the within of the primal cave of vocal articulation into the outer, instrumental, abstract sonic reality based on a hollow piece of bone. The material used consists of various recordings of Slovenian caves and environments, female voice and »natural objects« percussion.

**Marjan Šijanec**  
**VENUS ORCHESTRA**  
(1995)

Venus Orchestra is Šijanec's fifth work from his cycle of twelve compositions entitled Music of Cosmic Models. It was composed on the bases of his own computer program. All sound parameters were composed according to the model of integral serialization, in which Šijanec made use of various archaic numerical series called magic squares. In the present composition the 7 X 7 magic square was applied, since this number was traditionally associated with the planet Venus. The composition program simulates the sound of a symphony orchestra, through algorithmically synthesized sounds of individual instruments and the digital patterns of orchestral groups. The sound image is a result of various synthesis techniques, as well as a result of processing the sound by means of diverse digital and analogue means. Venus Orchestra was recorded in 1995 in Studio 22 at the regional RTV (Radio Television) centre in Maribor. The sound engineer was Sašo Papp, the executive producer was the author himself.

Source: Bor Turel, program notes for CD: 1966 – 1997, Oscillations from the Atelier, Slovene Electro-acoustic Music, published by: Društvo Slovenskih skladateljev, 2004

**Milan Stibilj**  
**RAINBOW, MUSIC FOR TAPE**  
(1968)

The piece Rainbow, for 4 channel tape was realized in 1968 in the electronic studio of the Institute of Sonology at the Utrecht University. After its premiere on 27th October 1968 in Amsterdam it was played in several radio broadcasts and was programmed at the festival of the International Society for Contemporary Music (SIMC) in Reykjavik in 1973. It was published by Philips on 2 LP's. From a musical point of view, the piece Rainbow represents a transformation

of a concrete sound event – a water drop recording – into a thought-out musical structure. Electronic noises supporting this transformation were inscribed with a magnetic pencil directly on the tape. Through a particular usage of the four channel technique, the author follows his main concept of disguising the technical means of production. His aim is not to strain the perception of the musical piece by the perception of production techniques and to form the acoustic image within the listening space rather than around the original sound sources. Production: Studio voor elektronische muziek van de Rijksuniversiteit te Utrecht (1968) - first performance: Amsterdam 1968

**Milan Stibilj**  
**ÉPERVIER DE TA FAIBLESSE, DOMINE**  
(1964)

(Poem by Henri Michaux), Les percussions de Strasbourg and Claude Petitpierre, reciter, - first performance: Zagreb 1965. The piece received two international prizes: GRAND PRIX INTERNATIONAL DU DISQUE and PRIX EDISON for the Philips LP.

**Igor Likar**  
**CHILDREN OF THE RIVER – SOUND ORATORIO**  
(1992-1993)

- Text: Dane Zajc
- Sound script, dramaturgy and direction: Igor Likar

The poetic drama Children Of the River is an Orphic presentation of the insurmountable and fundamental difference between the mythical world of primeval earthly energies and the world of human cosmos as it is recorded in our collective subconscious. The main characters of the play - RIVER and DAY - impersonate the natural elements of WATER and LIGHT. These two elements transgress, with the power of creative (and uniquely poetical) author's spell, from the world of primeval energies and pure elementary forces into the world of humans. Thus they inevitable change into two beings, trying to find the sense of the world, beings of (in) fidelity, searching for the experience of love. As for the presentation of the essential natural / cosmological elements (Fire, Water, Earth, Air), the team used the method of recording in natural ambience in order to get a sound picture as meaningful, authentic and convincing as possible. That is why our recordings took place at water springs, underground rivers, waterfalls, at the seaside, in Carst caves, stone pits, etc. The scenes were originally recorded in October 1992 in numerous karstic settings from Križna jama, Rakov Škocjan, Bloško jezero, Iški Vintgar, Škocjanske jame and Vilenica to Križni hodnik in Piran and castle of Predjama. The oratorio with its dramaturgy of sound immanence does not accord with the criteria of radiodrama performing. I dedicate it to the new developmental concepts in the world radiophony – to the movement and ideas of ARS ACUSTICA.

**Igor Likar**  
**SOUND ART GALLERY SOUNDINGS OF MOUNTAINS /  
MOUNTAIN SOUNDS**  
(1991)

Sound art gallery Soundings of Mountains / Mountain Sounds was produced in 1990. In 1991, it was awarded with GRAND PRIX at Prix Macrophon, Wroclaw, Poland. In October 1993, Gallery was presented at Schloss Buechsenhausen in Innsbruck, Austria, during the symposium TRANSIT/ ON THE AIR / KUNST IM OEFFENTLICHEN DATENRAUM.

It is a Sound Gallery set in different sound milieus. Visitors find themselves in the middle of a space-controlled composition created from authentic sound recordings during the ascent of a group of mountain climbers. These authentic recordings were transformed into musical or sound compositions. Sounds, projections, illuminations and props (rock, microphones, ropes) create a reminiscent – echoing space of the encounter of a man – climber and the mountain environment with its mysterious sounds and noises. The environments which the visitor-listener-viewer enters in the Sound Art Gallery Soundings of Mountains / Mountain Sounds are filled with a rhythmical game of sounds and light. Every hall of sound directs visitors toward the next sound environments on other locations. The sound composition of the sound gallery (installation) were transmitted by ORF (austria), WDR Koeln (Germany), YLE(finland), RAI UNO, AUDIOBOX (Italy), stations in Poland and USA – New Radio and Performing Arts Inc. Coproducer of the recordings was Radio Slovenija.

**Igor Likar**  
**HALLSTATT AMBIENTS / MULTIMEDIA PROJECT**  
(2002 / 2003)

- text: Drago Jančar
- concept and direction: Igor Likar

The multimedia project Hallstatt Ambients combines the elements of ambient radio play, website and documentary film on the recording of the play Hallstatt in underground mine galleries;

Hallstatt is a play by the Slovene writer Drago Jančar, winner of numerous international literary awards, which was the basis for a radio adaptation and an underground ambient sound recordings in the heart of the Mount Peca. The story of the play tells about some archaeologists working in an abandoned mine shaft, digging out the bones of a supposedly old civilisation. That is precisely why it was registered in an abandoned mine. The ambient sound recording in the abandoned mine, accompanied by video cameras in a documentary style, is the central point of the website project Hallstatt Ambients. The three-day session of the ambient sound recording of the play Hallstatt was done in different environments of the lead and zinc mine in the heart of the Peca Mountain. Documentary recording about that is the groundwork of the project. Discovering the genesis and work behind the scenes during the recording of the play. Listeners often don't know much about it, except perhaps that radio plays are usually recorded in well-isolated sound studios, where actors speak into standing microphones.

9TH - 14TH SEPTEMBER 10:00 – 19:00  
INSTALLATIONS: KIBERPIPA

Kian Peng Ong

## CORONADO

Coronado was inspired by a visit to the Coronado beach in California, it was an awe inspiring moment never experienced in other beaches. The soundscape present in Coronado seemed to be coming from all directions with layers and layers of sound waves. I decided then that I would make a sound work that translates this experience. The sound installation is characterized by the interplay of the analog and digital sound sources which layers over one another, exploring the idea of a sea scape. The center of the installation is an ocean drum controlled with mechanical arms that creates and simulates the sound of sea waves, this is picked up by the microphone and reprocessed through the computer and sent out to the 6 channel surround speakers in different time. The interplay and sense of endlessness in the layering the analog and digital is my interpretation and response to the wonderment I found in Coronado.

9TH - 14TH SEPTEMBER 10:00 – 18:00  
INSTALLATIONS: GALERIJA KAPELICA

Ryoho Kobayashi, Kohei Nishihachijo and Kazuki Muraoka

## SONODIAL

Sonodial is a sound installation that allows participants to intervene actively in the work. Visual and audio representations depend on participants movements. When participant is in this exhibit space, artificial "shadow" are projected underfoot, and the form, length, rotation speed of shadow are changed according to the participant's movements. Two Kinect sensors, which are placed on opposite sides of exhibit space, are utilized to get 3D shapes and centroid of participants. These image processing programs are written in C++ with openFrameworks, and OpenCV is used for detecting centroid and contour. By putting a virtual light source and rotates around the exhibit space, artificial shadows of participants are drawn. A detected centroid of participants is utilized to specify the rotation speed and height of virtual light source, and the moving speed of centroid corresponds the rotation speed of light source. On sound processing computer, Max/MSP runs and sound is generated by utilizing granular synthesis. The coordinate values of particles covered with artificial shadows determine the read positions of sound materials, and the speed of virtual light source corresponds to the pitches of grains.

9TH - 14TH SEPTEMBER 10:00 – 18:00  
INSTALLATIONS: GALERIJA JAKOPIČ

Natalie Bewernitz / Marek Goldowski

## LIFE AT THE WITCH TRAILS

The project "LIFE AT THE WITCH TRAILS" is based on the idea of creating "living" structures through sound. Video material from x/y-stereo displays will be used. These displays visualize the phase changing from 2 channel audio signals. As the sound source a especially visual composed composition will be used, which cannot be made without its direct visualization. It contains the full on sound dependent motion dynamics. Complex "cathode ray objects" will be formed, which are allowing a direct (not delayed) visual access to smallest details of the composition. The conversion of an electrical on an analogue way consequently without a perceptible delay. The representation is not limited by a pictures-per-second time frame usually used in the TV and computer technology. The interconnection of the aural and visual senses arises in an immediate way and the visualization of sound obtains a new meaning. Three at a time successively tuned sound compositions and their visualizations will be produced in HD resolution video warranting the highest possible detail richness. The project has its roots in the works of the abstract filmmaker Oskar Fischinger. He made a lot of works on the topic of visual music, worked on it in the 20th and 30th of 1900 and was connected to Alexander Lazlo, a pianist who dug musically into colour and music. Fischinger used multiple overlapping projected images at live multimedia concerts in the 1920s. As a counterpoint there are the drawings of the Belgian poet and painter Henri Michaux who worked on the topic "language" in his poetry and had some focus.

Martin Rumori

## INOUT

The sound installation inout connects two auditory live situations through the mediation of technology. It is installed in an in-between place. Two pairs of microphones pick up two different, oppositely oriented sound situations, which are completely or partially separated, for example by an existing window. By means of a rotation tracked headphones, the listener may dive into either sound situation or a mixture of both by simply facing the corresponding direction. inout declares both sound situations "auditive ready-mades" and mediates between them and the listener. As a consequence, it also leads the listener's attention to the act of listening itself. inout is realised in embedded hardware. The digital tracking data is interpreted by a micro-controller which in turn controls four channels of zero-latency analogue attenuation circuitry. Therefore, inout runs maintenance free 24/7 but can be also simply switched on and off. Due to its conceptual nature, it nicely coexists with any other sound work located in the same room: it uses the other installation's output as input material while itself it does not emit sound into the space (only through headphones).

Cormac Crawley

## ZETTAJOULES

0.5 zettajoules is now the approximate annual global energy consumption. The natural soundscape is affected by noise pollution and our unyielding consumption of energy resources. Our relentless energy usage creates electromagnetic fields that are all around us. This installation offers participants a unique opportunity to listen interactively to electromagnetic fields that are created by equipment and machinery used every day; frequencies otherwise imperceptible to us audibly. As participants enter the space, they stimulate equipment and electronic components, causing emission of electromagnetic sounds; i.e. buzzes, drones, pops and clicks. The piece evolves as people move around the space. The sounds are first recorded by use of coil pickups that sonify the magnetic fields induced by equipment. These recordings, along with some other processes, are arranged in Pure Data and as participants move in the space, motion sensors trigger processes in PD related to specific equipment being stimulated. PD outputs the sounds via car stereo speakers contained inside the various equipment around the space. A combination of tweeters, mid-range drivers and woofers are placed in strategic locations inside the equipment and this helps to diffuse the different sounds in a lofi manner in keeping with the theme of the installation.

Serbatoio Di Pensiero - Mechi Cena E Francesco Michi

## SILENT COMPOSITION

Long silk strips hanged on the ceiling. The number of the strips is variable, as well as their disposition in the space. Why is this a silent composition? Since computers, amplifiers, speakers emit sinusoidal sub-audio frequencies (under 16 Hz), the speakers are just used for their ability to generate movement. The composition, therefore, mainly considers a musical parameter: the rhythm. Although the frequencies are not audible, the "sound" material is treated as in a composition from every side. "Silent composition" is an infrasonic musical composition. The loudspeakers, connected to the silk strips, play the music without emitting any audible (by ears) sound, but they transmit their movement to the silk strips, producing waves which flow down through the silk. This installation does not disturb. It is a composition that uses technological tools and concepts from music, but produces mainly visual effects. And a light sound, that under conditions of extreme silence - almost the threshold level of the surrounding soundscape - can be perceived as a sound. This seems to us to be a powerful way to induce empathy and reflection on the sounds that surround us.

Peter Batchelor

## DOME(S)

Two transparent geodesic 'sound domes' are presented. Each houses 26 speakers which are conceived collectively as a single sound-producing unit. These produce a complete and coherent sound field which surrounds the occupant (who lies within on a beanbag). These speaker configurations accommodate the detailed spatial construction of sonic images over

the surfaces of the domes. The perceived nature of each dome, its apparent material structure and its context, is determined by these sonic images. Listeners, shutting their eyes, may feel themselves to be contained within an enclosed structure, with rain pounding on the surface of what seems to be a corrugated iron 'roof', a roof that may then transform to become amorphous composed of liquid that bubbles, trickles or gushes across the speaker-space before re-solidifying, receding, fragmenting and swirling around the listener. Or it may ultimately vanish altogether, presenting real world sonic environments that are indistinguishable from the reality that exists beyond the dome. In this way, the listener's ear is drawn outwards by the sonic narrative, extending beyond the dome into the already-there and inviting/encouraging a re-experiencing (or simply raising an awareness) of the existing sound environment.

**Nye Parry and Jamie Campbell**

## THE EXPLODED SOUND

The Exploded Sound is a 32-channel installation which allows listeners to walk around and explore the inner details of sounds that are frozen in space. Partial – tracked analyses of orchestral and vocal samples are used as a basis for a spatialised re-synthesis in which individual partials are given independent positions in a field of small loudspeakers hung at various heights in a roughly 4 m square space. Approaching the installation the listener hears a static chord which reveals its inner complexity when s/he enters the field of speakers, groups of speakers close to the listeners' heads forming rhythmic and melodic groups (the recording on the video was made by walking among the speakers with a Zoom recorder to give some idea of the concept but the immersive character of the installation is necessarily lost.) The hardware system, specially designed by Jamie Campbell is self-contained, and consists of the 32 speakers and 3 small 8 channel amplifiers with ADAT inputs. The precise arrangement of speakers is flexible.

**David Pirro, Martin Rumori and Katharina Vogt**

## DATENHÖRRAUM

datenhörraum is a sound installation which presents a navigable sonification of the so called lattice simulation of Quantum Electrodynamics (QED). The four-dimensional space of QED is projected onto a three-dimensional auditive representation, which can be explored via binaural rendering using headphones. The orientations and positions of one to three listeners are tracked in order to update the headphone signals constantly and independently. QED, the theory of light and electromagnetism, describes a space that is, because of its high dimensionality and complexity, almost not representable. datenhörraum is an attempt to make this space accessible to human perception. On the one hand, this is supported by mapping multiple abstract QED parameters to different sound qualities like rhythm, timbre and loudness. On the other hand, the exploration of the spatial projection is delegated to the listeners. This allows for an embodied way of listening out for hidden patterns and underlying structures in order to develop a personal imagination of the QED space.

## VIDEO LISTENING ROOM

ICMC2012  
NON-COCHLEAR SOUND

9TH - 14TH SEPTEMBER 10:00 – 18:00  
VIDEO LISTENING ROOM: GALERIJA JAKOPIČ

Paola Lopreiato

## UNA CERTA OBLIQUITÀ DI LUCE / A CERTAIN SLANT OF LIGHT

5'54"

This work talks about the excitement of astonishment, the beauty of discovery and growth of knowledge. It talks about the innate need to explain everything, to understand the sense of a higher order. This composition has been inspired by Emily Dickinson poem: There's a certain Slant of light, / Winter Afternoons – That oppresses, like the Heft Of Cathedral Tunes – / Heavenly Hurt, it gives us – / We can find no scar, / But internal difference, / Where the Meanings, are – / None may teach it – Any – / 'Tis the Seal Despair – / An imperial affliction / Sent us of the air – / When it comes, the Landscape listens – / Shadows – hold their breath – / When it goes, 'tis like the Distance / On the look of Death – (E. Dickinson)

Adam Collis

## SPACE TIME FLOWER

8'09"

Through his consideration of the timescales of sonic parameters, Stockhausen developed the notion of time being in sound rather than sounds existing in a time-line. Einstein has shown us that time and space are not distinct entities, however, but are parts of a single manifold. Thus, it could be similarly said that rather than a sound existing in space, space exists within a sound. With this piece, short gestalts have been spatialized and subsequently stretched, expanding both the time and the space within them. This work is thus a play on the polarity between, for humans, entities that are vast and awe-inspiring and things that are mundane, such as a flower.

Benjamin Martinson

## THE MIND STILL WET WITH PAINT

5'58"

The audio and video in The mind still wet with paint are composed entirely of (pseudo-) randomly generated material. By randomizing different parameters, each component takes a unique character, defined more by its peculiar uniformities than by the randomness itself. And by slowly shifting perspective over this material, a sense of design emerges from what on its own would appear completely orderless.

Keisuke Yagisawa

## SENSE OF THE EDGE

3'44"

This is a Video Music piece themed as a surrealism, with plant shape. For Music part, Hook a touch sensor(using Arduino device) up on a plants to create sound materials(simply noise) and composed with MAX5. For a visual part, I threat an exotic plants shape from a field angle that is we normally do not observe such as at 200-fold magnification view by Microscope and processed by Processing and Jitter. Thereby I tried to remove a totality of the shape of each materials and express a view as a surrealism.

Mcgregor Boyle

## ANOTHER AUGUST NIGHT

10'55"

Another August Night is a video in which the visual image processing is derived from the audio. The music grew from sonic experiments creating material for alive electronic (flute and computer) piece entitled Windfall II: Days of August. I created more sounds than could be used, and found that the materials suggested another radically different piece. Synthesis techniques used include the phase vocoder, granular synthesis, and many others. The title comes from the composer's experience on the beach in the late evening. The work explores a shifting landscape of sonic materials in which nothing is as it seems. Timbres become tonalities, rhythms become timbres, and all are fluid. The video was created with Cycling 74's Jitter software. The music is used as control data for the image processors, which animate a slow cross fade between two static contrasting visual images.

Ho-Yong Lee

## E.X.I.T

6'00"

This piece represents the process of searching the exit of routine life. Through the synthesis and ring modulation with audiosculpt & C-sound, various sounds (vocal, cello, tamtam, etc.) which was recorded in studio are linked successively with another sound to be interesting as drone sounds. I took a film with DSLR, and used Premiere Pro for visual editing. In order to represent the process of exploring the exit, I arrayed the narrow pathway in the night, many human voices & shadows, a lighter which means the attempting to make it bright on purpose.

## LISTENING ROOM

MONDAY, 10TH SEPTEMBER 10:00 – 14:00  
LISTENING ROOM: KINO ŠIŠKA

Ying-Jung Chen

### DECONSTRUCTION OF THE PIANO

3'30"

This piece is for 2-channel electronics, completed on 6th of September, 2011. Software are used Adobe Audition and Audio Mulch. Collected piano's skills do the sound to develop and extend, which have pizz., attack, mute attack, struck chord. Both of attack and mute attack have including two different pitches of the original material. Methods used FFT Filter, VST, delay, reverb, echo etc. Change different material after organized. As title of the piece implies, the creative concept and goal was changes and disassemble to the original sound of the piano. Breaking most people are often heard familiar with the piano's impression and further explore its inner richer original sounds.

Marko Ciciliani

### POP WALL ALPHABET – K

12'00"

Pop Wall Alphabet – K belongs to a series of pieces that explore the sound characteristics of pop artists, by superimposing all the songs of a specific album into a diffuse sound wall, thus revealing the spectral composition of a certain production style and genre. As additional elements static spectral sound images of all the individual songs have been used, creating an abstracted sonic texture of all their otherwise iconic emotions. The interest in Pop Wall Alphabet lies in the investigation of "the sound" which has become a central but nevertheless evasive and intangible criteria in pop production, giving it an almost mythical quality. When listening to Pop Wall Alphabet, a number of different listening modes are engaged as the sound texture moves from various degrees of abstraction to thinned out textures, where individual songs become recognizable, before moving again into continuously morphing spectral textures. Thereby psychoacoustic phenomena come into play, making the listening a personal, immersive and sensual experience.

Sam Salem

### THE SUN WARMS THE MEMORY

11'28"

This work is dedicated to Annette Vande Gorne and Musique et Recherches. A series of memories interrupt, overlap and flow into one another on a summer's day. This piece is made exclusively from field-recordings taken in Brussels and Ohain in July 2011 and was begun at the studios of M&R and completed in the composer's own studio.

ICMC2012  
NON-COCHLEAR SOUND

Danilo Rosetti

## A DISTENSÃO DOS GRÃOS

8'25"

The realization of this work started with the possibility to manipulate sound grains (according to Pierre Schaeffer's definition) - recorded from the environment or synthesized - and distend or stretch then over time. The perception of the grain depends on the sound object's texture, and comes from the shocks that compose it's microsound structure (the granular structure of the spectrum). The term distensão (distension) in the title of the work has been chosen because this was the word used by Saint Augustine to define time. "Time is no other thing but distension", wrote him in the Book XI of Confessions. The word "distension" involves time or duration, on the other hand "extension" refers to space properties. According to Henri Bergson, real time is pure duration that converges in a unique direction, irreversible, flowing in order with the Universe. In opposition, when we measure time, we attribute a space notion to it (a space of time is delimited). From these different time characteristics, I intend to express and oppose them using the sound material's manipulation (strains, contractions, transpositions, etc.). Moreover, I seek to establish a harmony distributing and combining sounds in time, resulting on the work's sonic form.

Benjamin O'brien

## DENSITÉ

5'11"

Densité was written in the audio software languages of SuperCollider and Paul Koonce's PVC. Densité documents the interactions between the density of samples being selected and the dimensions of the space in which they are realized. Depending on particular sets of heuristics, different exponential models and soundscape audio files determine percussion sample playback parameters which are, in turn, recorded. These audio segments are then convolved with varying types of impulses responses, resulting in different sonic spaces. Densité focuses on subverting the inherent sonic qualities of percussion instruments as a result of temporal sequence and their individual placement within particular spaces.

Nora Ponte

## VITRALES I Y II

5'30"

This piece proposes a series of sequences in which the sound of an alto flute is the generator of the whole gamut of sounds utilized. Everything comes from the flute and returns to it. The flute personifies the glass; its sound embodies the light. Line is formal delimitation: it rules, stabilizes, sets, and determines. Color dilutes the form: it gleams, refreshes, enhances. Dialog of line and color, of rhythm and harmony, this couple nourishes the piece in an infinite cycle of transfigurations.

Brona Martin

## ALL ALONG THE BELL TOWER

12'34"

This piece investigates the illusion of the internal and external sound world of a church/cathedral space and also the sound world within those sounds. The church building is treated as a sound object, which is deconstructed exposing the multiple layers within. Space is also explored, both intimate/internal and distant. The reverberant acoustic qualities of this sonic environment are examined while also focusing on the smaller, microscopic elements. "The most salient sound signal in the Christian community is the church bell". (Schafer). Therefore the church bell introduces the listener into this new electroacoustic soundscape before focusing on the micro sounds within this environment. These include the smallest movements within the church such as the movement of a person against the wood, people murmuring their prayers and lighting candles and how they are amplified by this huge space. The aim of the piece is to create an illusion that connects the listener to an environment that one is perhaps very familiar with. However it is created to make the listener aware of the acoustic properties contained within this huge reverberant space, a space that has dominated our landscape for centuries.

MONDAY, 10TH SEPTEMBER 14:00 – 19:00  
LISTENING ROOM: KINO ŠIŠKA

**Takuto Fukuda**

## SATELLITE

5'55"

This piece was composed as an octaphonic tape composition in 2010. It can be interpreted as a representation of the trajectory of a falling satellite. The narrative is that the orbital satellite gradually goes out of orbit and falls to earth by gravitation. So, the time structure consists of intervals between sound events, which have attacks and movements of crescendo - decrescendo and accelerando - ritardando combined, becoming shorter and shorter towards the crash point. All sound events and the time structure were realized by a single bell sound and an object-oriented controller which consists of a main sequencer, sub-sequencers and sound generators. The main sequencer decides where a sound object is put in the time dimension and it also decides the property of sound objects such as occurring intervals, scene numbers for behavior etc... The sub-sequencers, which are present in each sound object, were manipulated by the main sequencer. The sub-sequencer functions to parameterize several behaviors of a sound object such as the above-mentioned movements as well as fundamental notes, pitch register, degree of randomization, envelope etc. For the sound generation, all sound objects have a few granular synthesizers connected to the main-and sub-controllers.

**Kyle Vanderburg**

## CREATURES FROM THE BLACK BASSOON

8'30"

Creatures from the Black Bassoon is an acousmatic work consisting entirely of processed and unprocessed bassoon sounds. The work explores the attributes of a variety of animal-like and environmentalish sounds, including key clicks, reed squeaks, multiphonics, and other traditional and extended techniques. These sounds were organized by similar properties into characters, which were placed in a number of tableaux of length based on the golden section. Certain tableaux in the work are designated as "windows", where developmental method is determined by significant contrast to the surrounding sections.

**Hans Timmermans**

## ZV02

9'35"

ZV02 is a reference code that offers no descriptions. The sounds in ZV02 serve as metaphors for emotions and memories, juxtaposed on all sides of one another in an attempt to gain an understanding of what is far too complicated to grasp in one take. ZV02 can be heard as a dream that stays in one's head for the rest of the day. ZV02 is turmoil at the edge of dawn. In memoria Marijke de Moel, 27 May 1977 - 27 October 2002

**Aki Pasoulas**

## CHRONOS

11'08"

Although this electroacoustic piece lasts for a little more than 11 minutes, symbolically, it lasts for nearly an eternity. The composition is framed between a representation of the beginning of time and the actual present. Chronos starts with an anticipation that resolves into the cosmic explosion which marks the beginning of time. The composition then exposes the main symbolic carrier of time, the clock, which appears in many forms, takes up numerous disguises, it measures time in various speeds, it accelerates and decelerates time, it forms rhythmic fragments and varied textures. The ending of the piece symbolises a transition to the present, the awaking of the listener and that of the composition itself into the reality of the present moment and the actual flow of time.

**Christopher Burns**

## JACQUARD

4'24"

Integrates elements representing three time periods in the history of computation. The layered patterns of the music speak to nineteenth-century precursors of computing, especially the mechanical Jacquard looms which used punched cards to control complex weaving patterns for textiles such as brocade and damask. The vacuum-tube era of computing manifests in the sound of overdriven tube distortion, shaping the electric guitar sounds which supply the primary sonic material of the work. And our current era is reflected in the emphasis on audio fragmentation and glitchy digital aesthetics.

Hubert Howe

## EMERGENCE

9'41"

Emergence is based upon the fascinating thing that happens when a group of independent tones are played together and tuned so that they are in a harmonic relationship. Another note, the fundamental, appears, and now we hear only that second note, while all the others are heard as the timbre of the sound. All notes in this work are created with up to 32 harmonic partials, and they are presented in three ways: as independently attacked tones, as continuously fading tones, and as a complex envelope. All notes are played with a pattern of overtones that begins from the sixteenth partial and state the "harmony" of the context in which the note occurs. The harmony is clearly discernible at the beginning of the sound, but it later merges into the timbre. The work concentrates on the interplay between the overtones and the fundamentals they are a part of.

Alice Eldridge

## SELF-OBSERVING SOUND SYSTEMS NO. 2: THE SPRID.

4'41"

The Sprid is the sound of a drip playing itself. This is part of an ongoing series of Self-observing Sound Systems, which develop a minimal systemic approach. In this system, a sample player is controlled by features of the audio it plays. It is presented as a simple illustration of how generative audio processes can be used to tell systemic stories about socio-cultural situations. In dissolving the boundary between sample and player we create an audio caricature of one of Turing's most consequential intuitions: that in a digital society, tools and resources converge, the ontologies of the processor and processed converge. This is identified by information philosopher Luciano Floridi as one of the key factors behind the revolutionary impact of ICTs on contemporary society. The point is that generative digital art can look both outward and inward and engage both the ear and the mind.

TUESDAY, 11TH SEPTEMBER 10:00 – 14:00  
LISTENING ROOM: KINO ŠIŠKA

Mark Bokowiec

## AMERA

8'28"

Amera was composed using soundfiles derived from field recordings taken in various localities in Devon and Cornwall including the boat construction yard in Polruan and the Funicular railway at Lynmouth. This material was then processed using a variety of techniques in MSP, particularly Phase Vocoding and Granular synthesis to create a pallet of sonic motifs. This material was then taken into the Absynth environment where it was reprocessed, modulated and orchestrated in real-time using a variety of custom built hardware controllers to create a number of long sequences. The final piece was then constructed using ProTools and mixed in the Electro-acoustic Music Studios at the University of Huddersfield. Amera was selected as a finalist for the 2009 Arts Electroniques des Concours Internationaux de Bourges prize.

Manfredi Clemente

## KRÙOS

7'32"

Kruos is a four channel composition that bases its origin on a shorter stereo piece just 2'30" that I composed in 2011 for a theatrical performance written by Dario Enea and inspired by Shakespeare's MacBeth. After the conclusion of that first work I understood that the material I have used three short percussive sounds made with a couple of crystal glasses, had not been totally explored. I considered Krùos as a physical experience of the material used in composition and my goal was to underline the characteristics of crystal: pure and totally transparent but also cruel, incapable of hiding or tolerating even the smallest defect. This dichotomy is represented by a dialectical evolution of the piece that however maintains a low dynamic profile and finds its meaning in a space that is simple and imagined for a full realization in a concert hall.

Benjamin Thigpen

## STILL

STILL I – 6'52, STILL II – 7'20, STILL III – 9'15, STILL IV – 9'39

- Lao Tzu 2009

The stillness in stillness is not the real stillness. Only when there is stillness in movement can the spiritual rhythm appear which pervades heaven and earth.

- Ts'ai-ken t'an

The sounds for still were recorded in April 2007 at the Visby International Center for Composers (Visby, Sweden); the piece was composed in 2009 at Visby, at EMS (Stockholm) and at GRM (Paris). All the sounds are used without transformation; the only processes applied are filtering and reverberation. Infinite thanks to Jesper Elén, to Mirjam Tally, to Ramon Anthin, to Mats Lindström, to Isabel Thomson and to Christian Zanési. Commissioned by InaGRM 2009

**Takuro Shibayama**

## SLICED PIANO PROJECTIONS

17'30"

Electroacoustic composition "Sliced Piano Projections" is a juxtaposition of eight semi-generative processes which are composed using Max/MSP. Each of the processes transforms the original montage of a monophonic recording by (1) modulating pitch and duration of phonemes, and (2) remapping the original time-structure into a spatially dissipated arrangement across a multichannel speaker setting. In contrast to the "gradual" phase-shifting process proposed by Steve Reich, in which a sound is played simultaneously at two slightly different speeds to produce a "gradual" phaseshifting pattern, this work introduces the "plastic" phase-shifting process realized by contingently modulating pitch and speed of each phoneme to produce a "plastic" time-structure. The juxtaposition of such eight "plastic" tracks generates an unpredictable pattern in the resulting time-structure of the entire piece. This piece employs a multichannel speaker setting in order to transplant the original recording's contextual structure into a spatially dissipated arrangement, in contrast to the conventional manifestation of spatiality with localizing or moving sounds. The organic integration of the plastic time-structure realized by the phoneme modulation and the spatially-unfolded original context forms the main schema of this piece.

**Adam Stansbie**

## FRACTIONS

9'10"

Fractions was composed in 2011 at Leeds College of Music (LCM), UK, and Elektronmusikstudio (EMS), Sweden; the piece would not exist without the generous support of these two institutions. Fractions is dedicated to Dale Jonathan Perkins (LCM), in recognition of his encouragement, his enthusiasm and his music.

**Sang Mi Ahn**

## PERMISSION TO ENGAGE

8'38"

Permission to Engage was inspired by a military video titled "Collateral Murder" that I watched from a website called WikiLeaks. The complete footage is about forty minutes long, and shows the U.S. Apache helicopter gun crew killing innocent civilians on a street in Baghdad, Iraq. For soldiers, requesting "permission to engage" is the proper way to ask if one can start shooting. As I listened to the conversation between the soldiers, I was struck by how human beings can be desensitized to the taking of lives. Once desensitized, one may even develop an enjoyment out of the killing process itself. The automatic and rhythmic sounds of gunshots at one moment in my piece depict this perverse pleasure in violence that is developed once one's heart no longer feels the value of human lives.

Yet, soldiers are not the only ones that suffer from this emotional paralysis. As viewers of the video, we also cannot feel the real fear, pain, or sorrow as long as we are not directly involved. The soldiers whose voices we hear have opened fire not only because they were trained to carry out orders, but also because they have lost the ability to trust the other and feared for their own lives. I dedicate this piece to all the innocent who had died at war.

**Manuella Blackburn**

## SWITCHED ON

7'58"

This piece began by exploring the sounds of switches, dials and buttons collected from my home and my place of work. A particularly interesting sound was sourced from turning on an old TV, which ignited a series of high frequency pitches and crackling static flutters before eventually powering on. Lower transpositions of this sound revealed a usually inaudible collection of electronic-like frequencies that feature throughout the work. Together with this the switch sounds, being very short in duration, are clustered into intricate groupings, cascades and explosive flourishes. In addition to these aspects, I was particularly drawn to the concepts of inanimate object powering up from moments of inactivity, and surging electricity running and humming through circuitry. Thanks go to Lynn Holland and David Lewis for their help and extensive switch hunting in the art department, and Andrew Hall for his valued sound contribution. This work was created and completed at Liverpool Hope University, UK and the Elektronmusikstudion (EMS) in Stockholm, Sweden.

TUESDAY, 11TH SEPTEMBER 14:00 – 19:00  
LISTENING ROOM: KINO ŠIŠKA

Augusto Meijer

## STRUCTURES

17'10"

Is the result of a research composition project, exploring the creation of complex structures into sound, which are developed into a large number of varieties. The goal is to achieve an improvement in the process of sound creation for acousmatic works. This research project is a major part of a personal study in electro-acoustic composition, at the Utrecht School of the Arts, the Netherlands.

Jonathan Weinel

## SWAMP PROCESS

7'35"

Swamp Process is based on the composer's imagination of a hallucination involving an alien swamp. Governed by its own peculiar logic, the swamp is inhabited by strange swarms of creatures. Predators emerge from the murky shadows and devour whatever lies in their path. Don't worry though, it's all in your head... Swamp Process draws substantially upon the approaches of electroacoustic and dub music, and forms part of a larger body of work that considers psychedelic states as a basis for musical composition.

Sebastien Lavoie

## SPRING, THE SECOND OF THE 4 SEASONS

6'00"

My goal is to give a musical sense to the 4 Seasons, with sounds related to the specific season and to spatialize them according to their cardinal direction. Vivaldi did compose the classical music version of 4 Seasons, thus, I'm undertaking the achievement of the 4 Seasons in electroacoustic music. Over the last 4 years, I've recorded many sounds to inspire me in my compositional projects. Since I'm living in Canada, I've noticed that I had recordings from the 4 Seasons. Thus, I thought it would be great implement these sounds to its related natural elements (winter = water, spring = earth, summer = fire, autumn = wind). In addition, to complement the work, since it is composed for 8 channels, I've incorporated the 4 cardinal directions to give a geographical sense to the 4 seasons (winter = north, spring = east, summer = south, autumn = west). So there will be a focus in each season, an attention to the (spatial) location, of the sounds in the composition.

Manuela Meier

## REFRACT.ED

10'00"

The sound material of 'refract.ed' consists of audified and partly later signal processed seismometer recordings of the 2008 Sichuan Earthquake in China. Following 'underground sounds' - an electroacoustic piece also dealing with the audification of earthquake data - 'refract.ed' focuses even stronger on working with and listening to very specific sounds of an earthquake's process in order to further explore certain sonic textures. Therefore the entire piece is based on only one soundfile of a length of 20 seconds, in this case representing slightly less than half an hour of earthquake activity. The data for 'refract.ed' was provided via a real-time data server belonging to the GEOFON network of seismic stations and converted to audio data using programs specifically developed for this purpose in the course of working on 'underground sounds'. Special thanks to Anna Saranti.

Francesco Galante

## LIBERARE LA TERRA DALLA IMMOBILITÀ FISSATA

9'50"

An acousmatic vocal music. No words produce a real semantic value but the sound itself, the choral mass effect or the cries is able to transmit different meanings to the audience. The result is much more of the sum of single sounds. The voice's lines in the prelude are the motor of the piece and all the sounds derived from them. I imagined a music inspired to the painting "Ship of Fools" by Albrecht Durer to talk about the state of the things in the our time.

Ed Wright

## POSTCARDS FROM HOME

7'13"

So much electroacoustic music can sound dark and sad... here's to writing happy music! Having moved house relatively recently it seemed a nice idea to try and capture something of the place in a piece of music. The idea of the sonic postcard has been around for quite a while and my new home village seemed perfectly suited to it nestled on the side of a mountain between the sea, the quarry the forest the express way and ironically the farm that my Great Great Grandfather owned nearly a century ago. Technically the music bridges a number of different worlds as the slightly contradictory title would suggest. The opening section is based within a soundscape aesthetic using a number of natural sounds, often with no attempt to conceal their origin. This gives way to a more acousmatic style which none the less attempts to maintain a pitched and rhythmically based drive harking away from the concrete style and aiming at something far older. The final section joins these two main ideas up...

Yiyi Cui

## TANGLE

4'16"

Tangle is the name of this piece. The majority of the sounds in this piece come directly from Logic Software Instruments. I used lots of effects to process the original sounds. The acoustic instrument such as the strings at the beginning and the piano at the end becomes a very distorted and powerful sound. In our daily life, pure sounds perhaps don't exist. Instead of pure sounds, complex sounds that we hear every second contain so much impurity and I pay attention to small details to create an infinite variety of sound.

Marcus Rubio

## SONATA FOR MUSICAL SAW AND ELECTRONICS (ADAPTED TAPE VERSION)

10'20"

This is a work for a live musical saw performer that plays to a 5.1 fixed media track while the live performance is sonically altered by an automation track. This piece was composed in fall of 2009 and follows the narrative of a saw leaving home (its traditional sound-world) for stranger noisier spaces. All the electronic sounds are entirely derived from the saw and the "melodic" material the live saw plays is loosely derived from the songs of the Violent Femmes and a Handel flute sonata. This work has been programmed at the Spark Festival, Electronic Music Midwest, and Seamus. It was premiered at a house concert put on by Doug Balliet and won the CAM (Contemporary Art Month) Award for "Best Artpiece with an Original Sound Component" at its subsequent performance in San Antonio, TX. The work is in 3 movements starting with the 2nd movement.

WEDNESDAY, 12TH SEPTEMBER 10:00 – 14:00

LISTENING ROOM: KINO ŠIŠKA

Costantino Rizzuti

## RISONANZE

7'50"

Risonanze is an acousmatic music piece. The work has been realized using only sounds generated by using synthesis methods. The sound exploration practiced for the preparation of this work has been directed towards the phenomenon of resonance of bodies. Numerical models, able of simulating these acoustic phenomena, have been used for both the generation and the processing of sounds. The materials produced by these synthesis techniques have been mounted and handled appropriately to obtain a time structure able to contain an organic sequence of various sound events. The idea that guided the entire process of composition derives from the attempt to exploit in a musical manner the ambiguity that characterizes the sound material used. The deception of perception, which aims to create a sense of illusion and, sometimes, of loss about the real origin of the sounds heard during the course of the piece, is an essential aspect explored in the entire composition. On the other hand, from the perspective of the development and improvement of computer based synthesis techniques, the degree of ambiguity that the composition is able to suggest, can provide an useful measure of the goodness of the models used to create the sounds.

Andrew Babcock

## RECONSTRUCTION

7'20"

Reconstruction began as the recording of a significant number of extended techniques played on the cello. As the source materials were continuously fragmented and recombined through basic signal processing methods, such as pitch shifting, delay, filtering, and amplitude modulation, aural images reminiscent of Fraggie Rock and Lego emerged, helping guide the composition's narrative.

Mikel Kuehn

## THE SECRET WORLD OF BOOKENDS

12'16"

Is an electroacoustic fantasy based entirely on recorded sounds made by two generic metal bookends. I found the inexpensive bookends in the basement of my new house and was intrigued by the sound that they made when I accidentally dropped one. The resulting piece not only explores their sonic attributes but also the boundless imaginary world that exists in the myriad of thoughts and information between a functioning set of bookends. The sounds that the bookends make are gradually exposed and transformed over the course of the work. Most of the sounds in the piece were produced by striking, bowing, or grating the metal bookends.

Wang Ting-Yun

## CEREMONY

6'15"

Make tea and flagon sounds: the water is boiling in a teapot / glass bottles. Offerings of food : as a representative to the sound of the cooking process. Ceremony Abstract, unreal deformation tone as the performance of the human spirit will of sublimation. Celebration at the ceremony (Ceremony at Asia) In the traditional celebration at Taiwan, to worship as the main system, we commemorate our ancestors, Historical someone are usually. The ritual is the interface between the main connection and the other end, and constitute the whole process, the offerings is the objects of worship a pious performance.

Nichola Scrutton

## HIT OR MISS

6'59"

With the boundaries or convergences between composition and improvisation in mind, Hit or Miss is partly composed and partly aleatoric, and was created through a two-part process. First I composed in detail a selection of sound materials, and then set up processes within the Hit and Miss session to select fragments of the composed sound randomly during playback. Each time the work is played, the events, collisions, and silences that occur are different, while the essential sonic character of the work remains the same. The work becomes fixed when it is mixed down, but each recorded mix is a distinct variation.

Ambrose Seddon

## FLEETING STRANDS

13'50"

The strands in this work are both literal and metaphorical. The sound recordings consist of a variety of moments, materials and perspectives, and were made whilst visiting the coasts of Norfolk and Devon. Occasionally the sources are revealed, but the music is really concerned with the different spaces or settings encountered on a journey of transformed realities and shifting perspectives. My thanks go to the bell-ringers of St Nectan's Church, Welcombe, Devon, U.K., who welcomed me and kindly agreed to the recording their activities.

Robert Thompson

## SHINRIN-YOKU

20'08"

Shinrin-yoku (2010) is a Japanese term that means "forest breathing." This is a popular practice in Japan of walking in the forest to take in the therapeutic effects, both spiritual and physical, of breathing the highly enriched air enveloping the flora. Phytoncides, airborne chemicals that plants emit to protect them from rotting and insects seem to be beneficial to health. This work focuses on the delicacy of sound materials – all originally acoustic in origin but carefully transformed by acousmatic techniques.

WEDNESDAY, 12TH SEPTEMBER 14:00 – 19:00  
LISTENING ROOM: KINO ŠIŠKA

Marco Dibeltulu

## SGUARDO CONTEMPORANEO (A CONTEMPORARY GLANCE)

7'35"

This piece is inspired by urban life and pollution. Exhaust fumes and waste modify the appearance of a city to such an extent that traces of the past remain only in one's memory. The image of what the physical world was like before overlaps with what it is today - polluted and therefore altered. Memory filters out the "additions", and acts as a sort of virtual "garbage disposal" that restores the environment to its original value. The question is: what would a contemporary glance pass on? Are the younger generations able to disapprove as strongly and to feel the same discomfort as those who have historical memory?

Panayiotis Kokoras

## CONSTRUCT SYNTHESIS (2010)

10'11"

Construct Synthesis for electroacoustic sounds completed in January 2010 as a commission of the Institute of Electroacoustic Music in Bourges, France. The work realized partly at the IMEB's studio Circe and partly on my own personal studio. Construct Synthesis starts with a sliced DVD vibrating through solenoids. For the purposes of the piece I constructed about 7 different robotic generators. In the piece are used about 700 sounds from a pool of 1200 created. In a sound to note analogy it could be equivalent to a busy chamber orchestra piece. The meticulous mix of the piece takes account a timbre classification algorithm developed in PD (pure data), which is defining proximity relationships among the sounds. When the sound material is in close proximity a Holophonic Texture (all in one) is emerged with various levels of listening. The piece awarded the First Prize at Computer Space 2011 Media Arts Competition in Sofia / Bulgaria, it was finalist at Acousmatic Composition International Competition Metamorphoses 2010 in Brussels / Belgium and at 2011 Transitio\_MX 04 Edition - Electronic Arts and Video Competition in Mexico City / Mexico. It is released by Musiques & Recherches, MR 2010.

Tom Williams

## WIRE & WIND

10'00"

Piled high in a field on the top of a hill there is a mass of tangled, rusting wire and twisted metal poles that oscillate and whistle as the wind blows. There is a giant wire sculpture on the roof of the Tàpies Foundation in Barcelona by the Catalan artist Antoni Tàpies – the work is called Cloud and Chair. Wire: man made, hard but malleable, made from iron (steel). Iron is the Chinese element linked to autumn, and lungs; air is associated with qi (chi): life, energy and breath. Wire & Wind, the sound-work, unfolds, entangles and disentangles these elements, these ideas and images within musical structures.

Jake Rundall

## ...IN TATTERS

11'00"

Left standing...; A bruised mirror...; bleeding through...; fingers stuttering slowly and stiffly...; mind prostrate...; swallowing words...; of jagged glass...; shards of contempt and...; broken wisdom...; Left helpless, standing...; prone...; ..in tatters...; ...in tatters. (2009) is a musique concrète composition created using ProTools and SPEAR software and a variety of original recorded sound sources.

Rodrigo Cadiz

## IMBER

4'40"

Imber is an 8 channel acousmatic piece that explores several characteristics and possibilities of water as a sound source. Imber is a Latin word that can be translated as rain, precipitation or storm. I invite you to get wet!

Antonio Scarcia

## GUIDE D'ONDA

4'40"

The work is based on treatments of clarinet recordings. Originally was conceived for live electronics performance and then developed as autonomous fixed media work in form of study of relationships between materials and musical gestures, according an hierarchical organization, oriented towards a stable tension condition in form of continuum. The work won first prize in its category at Musica Nova 2011 competition.

Zachary Berkowitz

## MINAJ VARIATIONS

5'26"

Minaj Variations is a micromontage in two continuous movements. All source material is comprised of processed particles of sound taken from Nicki Minaj's hit song "Super Bass." In essence, the piece is a remix. Parts of the original source have been processed, rearranged, repeated, and juxtaposed in order to create something different, and in this case totally unrecognizable. The piece is not meant as a means to destroy or in any way mock Minaj's work, but rather as a way of celebrating similarities. All music is simply organized sound, and sound has no genre.

THURSDAY, 13TH SEPTEMBER 10:00 – 14:00

LISTENING ROOM: KINO ŠIŠKA

Jon Anderson

## DASH

5'14"

"to break by striking or knocking; to knock, hurl, or thrust violently; splash, spatter; ruin, destroy; depress, sadden; to make ashamed; to affect by mixing in something different; to complete, execute, or finish off hastily - used with down or off ; [euphemism]: damn" (Merriam-Webster). This electroacoustic music composition for fixed media, explores moments between stillness, breath, anxiety and exhalation. In two specific contexts, the work connects an anticipation of the bang from an racing official's gun with the anticipation of the downbeat from a conductor's baton. Audio was sampled from running gear paraphernalia and pre-concert noises from the Detroit Symphony Orchestra.

When listening however, it can be dangerous to take this concept too literally. Rather, the listener may attempt to lose themselves in the spacious ambience, meditations, and mantras, and unpack their own universe.

Steven Snethkamp

## MELTING

9'00"

Many of us consider having some sort of 'path to life,' a route that we follow to achieve goals and ultimately fulfillment. However, due to varying personal interests and obligations these paths often become highly complex and fragmented, sometimes leaving us overwhelmed or disoriented. By partaking in the melting ceremony, the participant attempts to deconstruct, analyze, and ultimately reconcile these seemingly conflicting paths. The piece begins with a bang, as if our complex internal universe had previously been contained to a single point. With ceremonial strums of the piano, the participant releases this energy and allows their tightly packed existence to expand with the resulting resonance. Various paths of existence are allowed to separate. They can be better recognized, understood, and ultimately distilled (or melted) into a single composite trajectory; ideally resulting in heightened peace, contentment, and clarity of purpose.

Ling-Hsuan Feng

## MANGAMANGAYAU

6'11"

I am 25% aboriginal Taiwanese. But the traditional of my tribal culture is decadent in Taiwan society now. That phenomenon depress me a lots. There are many traditional aboriginal instrument. And I like the jew's harp the most. The sound source of "Mangamangayau" is all drawn from jew's harp, and were then transformed into numerous different sonic gestures and timbres. Mangamangayau is an aboriginal phrase. Mangamangayau takes place on December 25, a men's monkey ceremony to develop courage and incubate defensive spirit via slaughtering monkeys. The music work describes young aborigines who try to hunt the monkeys. They dance to reveal the rite. The sound of arrows shooting to start the mission. The sound in the forest. The silent of the nervous mood while young aborigines attempt to approach the monkeys. They fight without weapons with the monkeys. All the scenes alternate permute to build up the piece.

When listening however, it can be dangerous to take this concept too literally. Rather, the listener may attempt to lose themselves in the spacious ambience, meditations, and mantras, and unpack their own universe.

Christopher Haworth

## VERTIZONTAL HEARING: UP OR DOWN, L THEN LL

13'58"

In Untitled (up or down, l then ll), a variety of psychoacoustic phenomena and auditory illusions coalesce to dramatize the listener's position in space, and call attention to the active processes by which she comes to organise her auditory scene.1 Movement I uses the precedence effect to spatialise an intermittent, chaotic pulser rhythm. There is no conventional panning in this section; the sensation of movement is created via precise manipulation of the arrival times of two identical pulse trains, presented in separate speakers. The earliest arriving wavefront suppresses the later arriving, which means we hear a single sound whose position in space accords to how much it leads, or lags, its duplicate. Time information is thus being translated into spatial cues and, as a result, each member of the audience will be in the sweet spot at a slightly different time. (This effect is not replicated in binaural). Movement II is comprised of an endlessly descending/ascending sequence of arpeggiated tritones whose spectra corresponds to that described in Roger Shepard's 1964 article.2 There are up to eight patterns that can be discerned in this section, and the pattern the listener follows depends upon voluntary factors, such as her intentional focus and position in the room, as well as involuntary factors, such as language, range of voice and handedness.3 The result is a kind of perceptually informed chaos, as the listener finds herself automatically following patterns within what is essentially a static sound environment. Compositional decisions imposed from outside invariably jar with the individuals chosen pattern (this is why the piece is called untitled), as changes halt the listener's active processes. It is as though one uses one's place

in the unfolding stream. Note: At 6:30, a method of synthesis is used which cannot be heard in binaural. When presented over 8 speakers, the high intensity, high frequency tones create DPOAEs (difference tones) in the listener's ears. A constantly rising tone that gradually slows down to a standstill is heard. In this recording, only the acoustic tones are audible.

Gerard Gormley

## TEXTURE .1

6'26"

This piece is built up from sampled recordings of violin, soprano sax, snare drum, cymbal, and kalimba; with the intention of exploring the micro detail contained within the timbre of each instrument. Using micro and macro content, the creation of dense textural sections serve to expand and contort the source recordings.

Andrew Dolphin

## ILINX — A CATEGORY OF PLAY

09'12"

"the pursuit of vertigo", disorientation, dizziness, to momentarily shift or disrupt perception through disorientating changes in the direction of movement.

Gary Kendall

## IKARO

10'00"

In the tradition of the indigenous people of the upper Amazon, Ikaros are the sacred healing songs sung by medicine people during ritual ceremonies. My composition, Ikaro, is based on a collection of Ikaros sung by the Amazonian shaman/healer don Felipe Collantes Sinakay, a master of the Ayahuasca plant medicine. Don Felipe's beautiful voice impressed me greatly during ceremonies that demonstrated the healing power of this spiritual music. The particular songs used here were recorded by Mauricio Ardila in the Amazonian jungle in the summer of 2008. At one level, this work mimics the traditional stages of an Ayahuasca ceremony. It also reflects elements of the Peruvian soundscape---the various native flutes, the community brass bands that parade on special holidays, the sounds of the jungle and the constant presence of running water. All of these have had some influence on this composition inspired by deep encounters with the traditions of Andean and Amazonian spirituality.

THURSDAY, 13TH SEPTEMBER 14:00 – 19:00  
LISTENING ROOM: KINO ŠIŠKA

Jerod Sommerfeldt

## KERNEL\_PANIC

8'36"

Kernel\_panic is a fixed-format work that explores the use digital audio artifacts as musical material: The byproducts of aliasing, quantization noise, and clipping are liberated to the forefront of the composition process. Tiny grains of nearly inaudible sounds collide and mix with one another in a sonic collage that follows a trajectory from quietude to loud fervor. Mixed using binaural convolution, a technique that replicates how we engage sounds in our natural surroundings, gestures appear to come from behind the listener, above, and around. Listening to kernel\_panic requires the use of headphones for accurate representation.

John Nichols

## PRAXIS ACCIDENS

5'55"

Praxis Accidens means the practice of an accident. This composition is mostly comprised of material from the fifth and final movement of a larger composition entitled Theory of Accidents. I inserted sections from the other movements based on the initial direction and free associations with auditory indicators in my environment at the time of revision/composition. The title reflects one of my methods of eliminating pre/self-conceived structures from the composition. I use what I call a found template (ex. an improvised session recording or field recording) as a point of departure which influences the general direction, pacing, and proportions of the resulting composition.

Konstantinos Karathanasis

## TRITTICO MEDITERRANEO

13'43"

Trittico Mediterraneo is a three-movement piece inspired by summer themes. The opening movement, Pastorale, is based on sheep and goat bell samples and related environmental recordings collected at a mountainous Greek village. The work is a personal sonic interpretation and response to the Renaissance and Baroque paintings of the same theme. I am fascinated by old, spacious cobblestone squares, surrounded by tall buildings with swallows' nests, outdoor cafes and restaurants, ideal places for people to enjoy the sense of community and for children to play. Most of the sounds used in Constitution Square at Evening are field recordings from a summer evening at the Constitution Square in Nafplion, Greece. The closing movement, Violins of

Summer, was inspired by a short poem by Yannis Ritsos (my translation): "Cicadas are thousands little violins with wings They make wooden sounds for they miss their bow. The summer knocks their belly with its finger. These knocks are later translated – Little hammers pounding on a soft void." The piece was made possible with partial support from the Research Council of the University of Oklahoma.

Alex Marse

## TOO MUCH DOUBT

4'43"

"Too Much Doubt" is a musique concrete piece about a recent victim of the death penalty, Troy Davis. Troy, who was accused of murdering a police officer in Savannah, GA in 1989, spent the majority of his adult life in prison. The charges that were brought up against him were based almost entirely on eyewitness testimony. Through the years, Troy was nearly executed three times, each execution order being withdrawn at the last minute due to new revelations brought forth by eyewitnesses. By the time of his execution, seven of the nine witnesses that provided testimonies in the trial had recanted their original positions, claiming that they had been coerced by Savannah police officers into pinning Troy for the murder. He was executed on September 21st, 2011, with just two shaky eyewitness testimonies and no physical evidence to prove his guilt. I will never understand why the Georgia Board of Pardons and Paroles and the United States Supreme Court chose not to delay his execution once more with so much lingering doubt. The compositional material for this piece consists of sound samples that I collected while attending the protests for Troy Davis in Atlanta, as well as sounds created using FM synthesis techniques in the program Max/MSP. I interviewed random protestors, cut their interviews into relevant sections, and grouped them with other interviews according to context. I used these different sections to form a unified train of thought that represents how I feel about the execution. It was written with the anticipation of an unfamiliar listener, so that even if you know nothing about the case before listening, you will understand how the events of this case progressed. This piece became very personal for me, and I hope that it inspires you to recognize the injustices in our world while there is still time to do something about them.

Azumi Yokomizo

## TIME WILL TELL

6'04"

"Time will tell" means that sooner or later something will become known or be revealed. We can feel a variety of sounds, as the time carries the hidden facts. I composed this work using pre-recorded sound material such a flow of water, a toy guitar, a festival music (played on traditional Japanese instruments) and some of the bells differing in pitch. In addition, there were synthesized using Max/ MSP and Audio Sculpt.

Timothy Anderson

## CLOTHO

5'05"

Is a piece written in the program Csound and focuses on the distortion of simple sounds through chaining of emulated instruments. In the piece, notes are generated and sent through chains of physically modeled instruments, such as strings and clarinets. By using the sound generated by one instrument as the excitation force for other instruments, simple instruments like woodwinds reverberate in unexpected ways. Finally, after the sound has passed through the chain of instruments, it goes through a "mirror" limiter, which reflects the signal whenever it goes over or under a threshold. By sending varied amplitudes through this mirror limiter, the piece achieves a shimmering, vibrant timbre.

Francis Heery

## FILAMENTS

6'12"

Filaments is an acousmatic work for stereo presentation. The focus of Filaments is to make explicit the physicality of generating musical sounds on an instrument. The work seeks to re-orientate the listener's relationship to the music, from a purely auditory perspective to one that incorporates a non-cochlear, pseudo-tactile awareness regarding the musical experience. The piece is constructed from viola samples largely processed in Max/MSP and later edited and structured in Cubase. Filaments attempts to create a re-embodied presentation of the ephemeral nature of 'sound as music' by bringing to the fore and exaggerating the frictional interaction of bow, string and wood on the body of the instrument.

FRIDAY, 14TH SEPTEMBER 10:00 – 14:00

LISTENING ROOM: KINO ŠIŠKA

David Berezan

## THUMBS

12'00"

Thumbs uses a single plucked sound from a Balinese thumb piano as its primary sound source, subjected to transformations of pitch and grain, and mapped onto 8-channel space. I aimed to reduce the variety of sound-types and materials used in the work as much as possible, while still creating an engaging and evolving soundworld. A number of spoken expressions that include 'thumb' came to mind during the composition of the piece (rule-of-thumb, all-thumbs, thumbing through, thumbs-up/down, under thumb). These acted, at some level, as informers upon the work. The work was completed in 2011 in the studios of CMMAS (Morelia, Mexico), University of Calgary and University of Montreal, and premiered at the Toronto Electroacoustic Symposium/Sound Travels concert in August 2011.

Ryoho Kobayashi

## TEMBLOR

3'11"

Temblor is a sonification work composed from the data of Japanese earthquakes from 12:00 on 11 March to 12:00 on 12 March, 2011. There are 634 detectable earthquakes around Japan in this period of time, and the biggest earthquake occurred at 14:46 on 11 March. All sounds in this work are from a white noise passed through bandpass filters. An independent short clicks are periodically generated, and the interspace corresponds to 15 minutes for the information of earthquakes. The values from each earthquake are mapped to components of the bandpass filter. The relationships between earthquakes and generated sounds are described as below. - origin time: start time (0'00 to 3'11); - latitude of epicenter: pan; - distance from the epicenter of the biggest earthquake: center frequency of bandpass filter; - depth: bandwidth of bandpass filter; - magnitude: amplitude; - strongest seismic intensity scale: duration

Sarah O'halloran and Margaret Schedel

## IMPRESSIONS|EXPRESSIONS

7'33"

impressions|expressions is a collaboratively composed piece by kite•string. The piece features sonifications of data collected by psychologist Matthew Lerner of the University of Virginia on recognition of facial expressions by people with and without Autism Spectrum Disorder. Each of the three sections is based on data related to the recognition of a different facial expression (sad, happy, angry), various streams of data control parameters including pitch, rhythm, and amplitude.

Alex Harker

## FRACTURES

5'33"

Thoughts crystallise, become atmosphere. Ambiances contract, seize up, splinter. Everything within; the eye sees in all directions. Fractures seeks to bring together previously disparate strands of my musical life, the roles of performer, programmer, engineer and improviser. All the material was performed in the studio, either instrumentally, or electronically via the use of hardware controllers and audio analysis-driven control. Sample manipulation was carried out in custom-written software allowing explicit gestural control in combination with strongly parameterised pseudo-random processes. This flexible hybrid approach enabled the creation of sophisticated and distinct sonic behaviours in a highly immediate and organic manner. Underlying the transparent interaction with the computer in the studio is a sophisticated audio engine capable of radical warping of samples, dynamic filtering and real-time audio descriptor matching of sample material.

The musical forms concern the intertwining of multiple layers musical material; some sonic, some harmonic, others strongly gestural and yet more largely textural in nature. Out of these layers constellations emerge suddenly, only to recede moments later as an unexpected gesture spins out into a new musical space, leaving the material surface fractured...

Takeyoshi Mori and Won Lee

## MONTAGE

9'58"

Shades of Links in Darkness was originally composed in 2008 for the theater program featuring Super Planetarium – MEGASTAR, which produces 100 times more stars than conventional one. In order to represent the stars moving through the universe or the infinite expanse of it, various types of sound textures are generated through granular sampling instrument built in Max/MSP. With this system any sound can be transformed into arpeggiated chords or just fragmented as a number of grains given different cycles and durations. The main input source used for this instrument is just a 30 seconds recording of Bell-like sounds which have very rich and complex

textures in terms of timbral change and rhythmic structure. For this remix version, additional sound materials were created using phase vocoder and convolution technique.

Yi Wang

## TALKING OCEAN

Talking Oceans was composed entirely from recorded French Horn sounds and later processed into a fixed media concert piece. The samples are demonstrations of contemporary horn performance techniques. It is the first in a series of pieces for horn and electronics, which will culminate in a recital piece for solo horn and live electronics. This piece was selected for the 2011 SEAMUS (Society for Electro-Acoustic Music in the United States) conference and Electrogals Listening room In 2011 Portland-based festival.

Antonio D'amato

## ORGANICA

7'24"

Acousmatic work in stereo standard configuration. This piece comes from the purpose of generating an illusion of new instrument through analysis, de-structuration and recombination of real samples of an acoustic instrument, using mostly progressive subtraction or selective saturation processes. All the basic materials of the piece are audio samples recorded from a baroque organ, nothing else, chosen for the beauty of the sound, and the complex structure of the tone textures. The spacial idea, on other side, is the aim of creating an artificial landscape in which the listener moves around and in that non-material instrument, with moments of slow acceleration and episodes of static enchantment, in a sort of far observation. A great care is taken in the elaboration of natural instrument noises and non-harmonic contents, already included in the original samples, bringing these elements sometimes in front of the scene, or anyway putting these under a particular light. An intensive use of computer-based dsp elaboration is employed through the entire piece, especially for the spectral re-distribution and alteration, but also for building-up a multi-layered illusionary space. The title is an homage to Francisco Correa de Arauxo (1584–1654) author of the "Facultad Organica".

FRIDAY, 14TH SEPTEMBER 14:00 – 19:00  
LISTENING ROOM: KINO ŠIŠKA

James Andean

## MALEDETTA

6'48"

The idea for this piece began with my work on a contemporary reimagining of Cherubini's opera Medea. The sound material for Maledetta is built primarily from treatments of selections from the Maria Callas recording of Cherubini's opera, and from a recording of the piano reduction. Maledetta intends to present a portrait of the title character of Medea, primarily through a portrayal of her psychological states – shifting back and forth between calm and maternal, and vengeful, violent and disturbed. This is most clearly achieved through the processing and treatment of the sound material, but also through the dislocated formal structure: while certain sound materials act as both themes and structural markers, the work proceeds in a series of alternating states, with the sense of formal development regularly frustrated and ruptured.

Elizabeth Hoffman

## SOUNDENDIPITIES

6'27"

Vibrational motions pervade the texture here and suggest an external world seen too close up for one to recognize any substances themselves. This piece attempts to convey a hyper-frenetic immobility. Physical modeling techniques were used to sculpt small sections of this piece, objects which emerge out of nowhere. As embedded gestural fragments they are intriguing residue from unknown sources entangled momentarily in the sonic mesh.

Travis Ellrott

## IN OKINAWA

9'55"

In January 2010, I went with my wife to Okinawa to visit family and friends. This work uses recordings from that trip.

Michael Pounds

## THE SWING GARDEN PROJECT

5'13"

"The Swing Garden Project" is a sound/music composition created from sounds I recorded when I was in residence at I-Park in Connecticut. Another artist who was at I-Park during that session created a landscape design project she called "The Swing Garden." While she was realizing her design, I recorded many of the sounds associated with the work. These sounds associated with her project and site are the only source materials used in my piece. I was particularly interested in the sounds of the materials and the tools used to transform those materials. This transformation of materials inspired my transformation of sounds for the piece, and the structure of the piece clearly introduces the original sounds, followed by a transformational development of those sounds.

Diemo Schwarz

## HERTZQUELLE (50HZ SOURCE)

7'14"

The piece Hertzquelle (50Hz source) reveals the very source of the ubiquitous hum of 50Hz that surrounds everyone of us, everywhere, everytime. It can be heard from alarm clocks perturbing the nightly silence, from power adapters that are never switched off, when you touch a blank audio cable, or from badly ground-lifted amplifiers. This is where it is all coming from, the very place where the world-wide hum originates to radiate all around the earth, tuning the world to its frequency. The composition reveals a world of abstract sound that is embedded in our everyday sonic environment, where sound exists in a higher-dimensional minimal space of orthogonal sources. From time to time, we're being recalled out of the soothing abstractness into the real world of soundscapes by sudden events only to be drawn back into the abstract space parallel to our own. The constraint chosen for the composition of Hertzquelle was to leave the temporality of the original 7 minute recording of a walk around a power station in the east of France intact, and to build on the natural dramaturgy, i.e. without using cuts on the temporal scale. However, thanks to the spectral processing tool AudioSculpt, three drones were separated out of the original recording that are remixed to reveal a surprisingly lively abstractness behind the recording. These drones and the residual sound are used as the basis of the composition, by giving them a new dynamic profile, that moulds the piece out of the raw material like carving reveals a form hidden in a piece of wood.

Sean Peuquet

## IMPROVISATIONS WITH VARYING DEGREES OF RESTRAINT

7'10"

The composition of this piece marks, problematizes, and indulges in the continuum between improvisation and composition. Initially, a software instrument was used in the recording of ten iteratively-layered improvisations, which then served as a backdrop or canvas for the piece. Shorter passages were then "improvised" using a range of techniques from onset detection and music feature analysis to electric guitar, with ever greater precision and intent. Eventually individual sounds were meticulously constructed in isolation and then thrown into the existing messy sound field. Where the process of working on the piece became a bit less haphazard was in the stripping away of material; it was through the carving out of silence and space that distinctions between the materials became possible, and ultimately, meaningful. In this way, issues of timing, pacing, and ultimately the articulation of form were the last things to be considered. Faced with the question of "what's this piece about?," my answer was to throw more material at it, and see (hear) what stuck, and then show it sticking. I like to think of it as music in search of an idea, rather than music composed in response to one (what I normally do).

Lindsay Vickery

## IMPROBABLE GAMES

11'11"

For Alto flute, bass clarinet, cello and quadraphonic electronics. Notions of continuity and disjunction inform these improbable games. The structure of the work consists of several moments of synchrony between the performers that emerge from their own fragmented components. The actual iteration of the formal structure is altered in each performance. To this end the score is generated in two modes: the first in which each measure (and the length of time it is to be played) is chosen at random and the second in which sequences of measures (and a fixed tempo) are displayed for the performer. In this sense it is an example of a "real-time" score, where the music appears before the musicians as they play it.

CONCERTS

ICMC2012  
NON-COCHLEAR SOUND

SUNDAY, 9TH SEPTEMBER – 20:30  
OPENING CONCERTS

Seth Kim-Cohen and “friends”

## WHAT BORGES SAID ABOUT BABEL

11'38”

It will have been announced – some weeks prior to the performance – that Seth Kim-Cohen’s What Borges Said About Babel is to be presented at such-and-such a time, on such-and-such a date. The announcement invites people to contribute to the performance by posting audio-visual clips to Seth Kim-Cohen’s Facebook wall. At the time of the performance, Seth Kim-Cohen clicks on the most recently posted audio-visual clip and clicks on subsequent clips as they are posted. The cumulative audio – more pile-up than mash-up – is amplified in the hall without alteration, adjustment, or correction. The form of the composition is determined by the random interactions of contributors’ clips, while the mix is determined by the clips’ relative volumes. As Borges observes, the rule of the universe is not ‘sense’ and ‘rationality’ (even humble, pure coherence) is an almost miraculous exception. In order to contribute, one must be a ‘friend’ of Seth Kim-Cohen’s on Facebook. Audience members may contribute by ‘friending’ Seth Kim-Cohen and posting clips during the performance. The use of handheld electronic devices is encouraged. In the interests of both time and experience, copies of “The Library of Babel” by Jorge Luis Borges are provided. The duration of the performance is the same as the duration of a relaxed reading of “The Library of Babel”: eleven minutes and thirty-eight seconds.

Note: What Borges Said About Babel completes a longitudinal, virtual-community triptych, comprising “Hour-Long Broadcast Auction” (2006), an eBay auction for ownership of a live radio broadcast of the selfsame eBay auction; and “A Thousand Apparatus” (2009-10), a novel composed and published in 2,717 installments on Twitter. See kim-cohen.com.

Jon Nelson

## TURBULENT BLUE

9'25” Acousmatic

A certain degree of turbulence is required to initiate any sound, whether this impetus is a whorl of air, a gush of fluid, a surge of friction, or a sudden impact. As a musical instrument responds to this unstable flow, its physical properties provide feedback that reigns in the chaos, stabilizing the sound into a more periodic tone. Using both sampled materials and physical models of sound, this composition strives to create a surreal sonic world in which the real and imaginary coexist. This work was commissioned by the Institut International de Musique Electroacoustique de Bourges (IMEB) and was realized in their studios in Bourges, France. Initial research for the composition was also made possible through a University of North Texas Research and Creativity Enhancement grant.

Wen Liu and Marian Weger

## MONSTER

9'30” Intermedia

Monster is a mixed-media performance for flute, live-electronics, one dancer and realtime-generated video projection. The movements of the dancer are recorded by a multi-camera-system, and re- projected onto his body at the same time. The basic idea of the composition is to enable the dancer to interact directly with himself, and thus, create a strongly immersive visual performance. In an experimental stage setting, an alchemistic laboratory is created, where diverse ingredients like music, dance and video are melted together in order to create a new being, which transcends the original matters from which it is constructed.

Grégoire Lorieux

## STRANGE SPIRAL LIGHTS

15'00” Vibraphone + Electronics

Matevž Bajde: vibraphone

On December 9th, 2009 (when elsewhere I was preparing to rehearse with a pianist at the Paris Conservatoire) appeared in the sky over Norway a strange blue spiral, drawing the almost perfect geometry. Remained in the sky for a few minutes, the phenomenon described as fascinating, frightening, yet beautiful. Weather anomaly? Black hole? Northern Lights? Sign from God? UFO? Great hoax? Norwegian authorities confirm that this was a lost Russian missile. But as in such cases, popular superstition explain these lights by number of more or less far-fetched explanations ... all show that we are all fascinated and frightened by what is beautiful. Resonance is a metaphor of light : the vibraphone builds the resonance brick by brick and electronics enhance that construction by enveloping them sensually.

Ethan Greene

## MY PARENTS' PHONE NUMBER

7'40” Rotary phone + Electronics

For rotary phone and four-channel (or stereo) electronics, is entirely comprised of sounds from a rotary phone. The piece begins with the dialing of composer’s parents’ phone number, (973) 763-4395 (no calls during dinner, please) repeated in canon, and proceeds through various manipulations of each individual dial. The ringer bell is then introduced, and the two sources – dial and bell – form overlapping cascades of subtly varying repetition streams. The result, a hectic array of building and dissolving tensions, serves to depict the composer’s state of mind during a call to his parents.

Johannes Kreidler

## FREMDARBEIT

11'+ Ensemble + Electronics

Anja Brezavšček: flute

Simon Klavžar: percussion

Luca Ferrini: piano

Claudius von Wrocham: cello

Steven Loy: conductor

In 2009, I received a commission from Klangwerkstatt Berlin for a new piece for Ensemble Mosaik. Then, I searched on the Internet for composers in China who offer their skills. I found Xia Non Xiang, whom I gave recent compositions of mine; he should write a style imitation of my music for Ensemble Mosaik. Furthermore, I looked for a cheap programmer in India and found Ramesh Murraybay. I gave him the same pieces that I gave Xiang; Murraybay was asked to write a software that is algorithmically imitating my music. A third task was: Xiang should use Murraybay's Software... The music I received from Asia actually sounds like my music, but is also different. One point of this concept is the question of authorship: Who actually composed this music? A second is exploitation. Like industry does, I switched production into cheap countries. I received 1500€ for my commission, whereas for my workers in Asia who wrote the score I only had to pay 150\$.

MONDAY, 10TH SEPTEMBER – 16:30  
AFTERNOON CONCERTS: ŠPANSKI BORCI

Peter Plessas

## DIE GANZE WELT IM RÜCKSPIEGEL

7'05" Acousmatic

Composing for the IEM icosahedral loudspeaker invites reconsiderations in the organisation of spatial music. With a compact speaker array, the listener's perception of the sound source is centered on a single, localizable object, as opposed to circumjacent loudspeaker layouts. In the case of the IEM's icosahedron, the listener's attention is drawn to an object having similar dimensions and position of a human performer. The physical space of the concert venue is incorporated into the composition through the design of sound radiation patterns and steering of "beams", directing sound towards the walls and ceiling of the concert hall. Selective excitation of these reflections can let secondary sources appear to emanate from manifold locations. Since these mirror images are ideally colored by the absorption characteristics and room acoustics inherent to the venue, a plausible spatial envelopment for the listeners can be achieved. The duality between a compact and visually perceivable source and yet its ability to embrace the audience space acoustically presents an exciting and new relation between the "performing loudspeaker", the concert venue and the listener. The Icosahedral array is a development of Franz Zotter and the spatial audio group at the Institute of Electronic Music and Acoustics (IEM) Graz, Austria.

Alexander Schubert

## SUGAR, MATHS AND WHIPS

Ensemble + electronics

Simon Klavžar: percussion

Nina Prešiček: piano

Matjaž Porovne: violin

Tomaž Štular: contrabass

Steven Loy: conductor

Sugar, bread, mathematics, and whips – the title is inspired by a German proverb, set in the contrast between static and complexity, distortion and harmony. Both should go hand in hand as part of the Superimpose circle - new music and genre-alien figures to lay. Thought of as a metal band cast over longer periods. In the end I try to write something between the Chamber Music Hall and the Hardcore Club Gig - quite selfishly for the reason that I am always missing something in both of these worlds (academic New Music and the underground brachial music).

Lauren Hayes

## RUNNING BACKWARDS

5'00" Ensemble + electronics

Luca Ferrini: piano

Matjaž Porovne: violin

Claudius von Wrocham: cello

Running Backwards, Uphill for violin, cello, piano and live electronics attempts to explore the relationships between touch, gesture and timbre by exploring the sonic qualities of the acoustic instruments and developing these through the use of electronics. The performers are directed to lurch and fall off the keys, or, to create the most delicate airy bowed sound. Extended techniques are combined with sound analysis and machine listening, resulting in an informed integration between the two sonic worlds. The electronic part is performed with a haptic (based on the sense of touch) interface, the Novint Falcon, allowing the laptop performer their own physical performance space within which to struggle. This novel controller offers haptic feedback to the performer, and different forces are programmed to create resistance and tension, both often lacking in new musical interfaces.

Taebok Cho

## CONNECTION

Laptop

These days, everything what I hear is the same as multidimensional object. And I'm more interested in unfamiliar relationships occurring between musical note instead of familiarity of reading music from the left to the right. Connection is the real time audio visual work that the information of sounds created through the Supercollider which makes media through the relationships.

André Rangel, Miguel Carvalhais and Pedro Tudela

## OAV

Video + music

OAV is a multimodal performance system. It is not an autonomous system but a performance tool to be deployed in co-processing with the human operators. OAV's structure is generative, with outputs ranging from minimal to extremely noisy, progressing from a high level of abstraction and slow tempo to near figuration and increasingly accelerated rhythm. The object uses real time generative and processing methods: 1) a noise generator based on matrices of pseudo-random values; 2) procedural models generating structures of arbitrary resolution and open-ended variation; 3) incorporation and reprocessing of physical world inputs. The auidal layer is created from algorithmic processes and field recordings, partly auto-actuating, partly performed live. The macro-structure is procedurally determined but performers retain the capacity to specify sound-events and to influence the overall development of the performance.

The visual algorithms generate coordinates along a Cartesian grid, transforming them by offset and rotation. It accesses a pseudo-random coherent noise mathematical function to create texture and modify geometry. Visual outputs are reminiscent of nanoscopic imagery, the processes use high levels of codifying, meta-codifying and trans-codifying techniques that cause totally synthetic systems to resemble chemical and biological entities.

Fabio Cifariello Ciardi

## PA(E/S)SAGGI

15'35" Viola + electronics

Katja Krajnik: viola

Pa(e/s)saggi for viola and electronics I look for places inhabited by sounds and public: spaces with dynamic variables, sizes and shapes. Pa(e/s)saggi has been commissioned by Agon - Centro Armando Gentilucci - Fondazione Dragoni. The following text is intended for evaluation purpose only and should not be printed on concert program: The viola player is supposed to play around the hall space stopping on six positions/music stands following the indication on the score. The piece is intended to have ambiguous start and ending. It should start smoothly from normal public noise. At the end the viola player should leave the stage passing through the hall and leave the hall from normal public door.

Kuei-Fan Lin

## KUEI-FAN LIN-RUTUX

11'00" Ensemble + electronics

Jože Kotar: clarinet

Luca Ferrini: piano

The aborigines, who have intimate relationship with the nature, form a unique group in Taiwan. Most of them survive relying on their abilities to live in harmony with the nature. Because of this relationship, they often express their respects and gratitude to their ancestors and the God by many kinds of ceremonies and expect they can continue praying for their lives. In addition, they believe the soul will not disappear and will exist around their lives when they die. To communicate with their forefather's souls, they use their special languages and original songs, which sometimes change along with the shift of time and place. The word "Rutux" is derived from one of the fourteen aboriginal languages, which means the souls of the ancestor. According to the important thought, the composer tries to convey the main idea of the souls in aborigines' mind and attempts to create the atmosphere of the ceremonies, which are held for blessing their ancestry. In the music contents, the composer uses the technical skills of clarinet, such as polyphonic chords, to mimic the traditional instruments used in aboriginal ceremonies and adopts some traditional songs sung in the praying processes.

MONDAY, 10TH SEPTEMBER — 20:30  
EVENING CONCERTS: KINO ŠIŠKA

**Belma Beslic-Gal**

## VATNAJÖKULSPJÓÐGARÐUR

8'00" Violoncello + electronics  
Claudius Von Wrocham: Cello

Vatnajökulspjóðgarður\* is a search for higher and more complex modes while dealing with the subject of amorphousness. So are the chosen musical building blocks capable of abandoning their autochthonous, archaic being in order to unfold a new life of a higher, more refurbished structure? The discovered options are only partially useful to aid the respective inordinate (i.e. anarchic) components into developing a more complex structural existence. Therefore, ultimately, the described search is discontinued, being an unsuccessful endeavour: what is essential may only be transformed temporarily, yet a 'genomic' metamorphosis cannot be carried out. The electro-acoustic part of Vatnajökulspjóðgarður is based on audio recordings of Icelandic landscapes, among others including the waterfalls Skógafoss and Gullfoss, Vatnajökull Glacier, and Lake Jökulsárlón. Those untreated elementary sounds are omnipresent throughout the sound projection and displayed statically; yet transformed sounds can be perceived as movements within the stereo field. The violoncello is understood as a natural phenomenon as well, and treated accordingly.

**Kari Vakeva**

## P(X)

12'45" Acousmatic

The composition p(X) for eight loudspeakers is my first multichannel work. The piece sets off with strepitous voices, but gradually grows more mellow with deep bell-like sustained tones. The plan was to make a two-channel piece, but finally there were eight streams of sound that can be best heard - like independent musical instruments - from separate loudspeakers, because the spectra are rich. Therefore, instead of spatial movement, the experience of the sonorities and timbres of the music is more important.

The computer music work p(X) is written with C++ and MAL-d synthesis software.

**Anil Camci**

## BIRDFISH

Acousmatic

Birdfish is the second piece to come out of a tetralogy which explores evolutionary phenomena. Following up on 2011's "Nautik" which studied the dynamics of the underwater, "Birdfish" is a stand-alone statement on organic morphologies that sonically transcend the surface of the ocean. The piece is a result of extensive investigation on idiosyncrasies of liquid sounds and avian vocalizations and consists of ground-up sound designs originating from white noise bursts that weave the composition to its final form. The morphological quality of the piece is achieved by exploiting the listener's cognitive faculties with sounds that travel from representation to abstraction. Through this stimulation of varying spots on the continuum from perception to identification, implied are the intermediary steps of the evolutionary narrative.

**Julio D'escriván**

## GIVE ME A WORD, ANY WORD...

8'00" Live coding

A live coding performance that consists of using a word (or several words) provided by the audience to create rhythmic counterpoint and grooving polyphony by using the letters of the word(s) as symbols within the code itself, thus providing an entertaining link between coder and audience. This is done using Ixi Lang.

**Maurizio Goina, Pietro Polotti and Sarah Taylor**

## UN-PLUGGED PLODEN, A LIGAMENT LENTO

7'41" New interfaces

The work is part of a broader project denominated XXXX. In XXXX, sound is meant as an effect and not as the basis of the choreography. We conceive the system as a sort of "choreophone": an audible representation of the choreographic action. Symmetrically, the body movement is a visualization of sound: the audience does not only listen to sound but also "watches" the sound in a non-cochlear way. The sounds employed in this performance come from the Freesound project ([www.freesound.org](http://www.freesound.org)) and were retrieved by means of the keywords slowdown, decreasing, braking. The choice of the keywords determines the overall character of the performance. Indeed, the form of the work is a long and progressive deceleration starting from explosive sounds of big slowing down engines, passing through car brakes, train brakes, and ending with delicate, almost intimate, bike braking sounds. The idea is to realize a sonic metaphor of what in economic terms is known as "degrowth", a project for a new life style, which includes ecological as well as social issues, where a bicycle represents actual concerns of mobility today. We thank the Freesound contributors: melack, dobroide, marec, daveincamas, philippe-b, audible-edge, j1987, volivieri, benboncan, tomlija.

Michael Edwards

## AN INTRODUCTION TO SLIPPERY CHICKEN

Viola + electronics

Garth Knox: Viola

Tramontana's title is from a Eugenio Montale poem that refers to a stark, cold, northerly wind coming from the mountains. The piece has three sound sources: 1) a live amplified viola, tuned so that the first three strings have a harmonic that is exactly in tune with the seventh partial of the fourth string; 2) 4-channel sound files made from samples of a recording of the viola part; and 3) live processing of the viola using Max/MSP and a C programme I wrote for live granular synthesis with transposition. The version for first performance with the Experimentalstudio Freiburg included grains circulated around the audience in eight channels using their Halaphone hardware/software. The instrumental and sample-processing parts of the piece were created with my slippery chicken algorithmic composition software (written in Common Lisp). Of significance here is the close structural relationship between the two parts, particularly the quasi-instrumental listening experience that the sound files produce. This often goes so far as to make the live viola and sound files indistinguishable. It is my goal in such pieces to create a sound world in which neither the instrumental nor the electronic sounds dominate, rather, each one supports and extends the other.

MONDAY, 10TH SEPTEMBER — 22:30  
LATE NIGHT CONCERTS: KINO ŠIŠKA

Yuta Uozumi and Keisuke Oyama

## FOUR FRAGMENTS

6'00" New interfaces

This performance aims to approach the next style of "mashup" and/or "Cut-up" via fusion of paradigms of artificial-life and turntable. We developed a system named "SoniCell" to realize it. SoniCell employs four robots called "cell". Each cell behaves as a metaphor of life based on a simple interaction model with prey-predator relationship. Each cell is assigned a music-track in the manner of turntable. Therefore, the system reconstructs and mixes the music-tracks via cells' interactions and performers' interventions. In this framework, the aspects of the system and performers interactions and cells' internal-states create structures of sounds and music from different tracks.

Yu-Chung Tseng

## PIANOFORTE

6'45" Acousmatic

The title comes from the single sound source of the piece-Piano(Forte), which characterizes the work. The idea of limiting sound source and samples being recorded in small fragments is to work closely to sound, to investigate the tension of sound, to explore the possible transformation of sound, and to develop unique timbres and gestures. The source recordings were manipulated and transformed by using several software including Csound, SoundHack, Metasynth, Audiomulch and Audition ...etc. The processed sounds were then organized(E.Varèse) in a manner of micro-montage mixage(H.Vaggione) to create an artistic interest work. The work has been performed at Shanghai 2009 International Electroacoustic Music Festival. It receives one of the finalist of 2010 Metamorphosis International Acousmatic Music Competition in Belgium. Below: Sonogram of 1st half of Pianoforte (thanks Acousmograph!)

Eduardo Patricio, Pedro Rebelo, Rui Chaves and Diogo Alvim

## GAMES ARCADE

8'00" Inter-media

Rock Art in the Dream World is inspired by Native American and Australian petroglyphs and rock paintings. Depicted characters include the flute-playing Kokopelli in the American Southwest, where the Hopi kachinas are the spirit essences of everything in the real world. This piece features the Kokopelli kachina transformed into a marionette attached to my shoulders and

elbows as I play the Native American flute. Rock Art in the Dream World is a story about people who created the rock art. Kokopelli and the Native American flute dance through a natural environment of birds and crickets, accompanied by a synthesized alter ego. A dream didgeridoo contemplates the art, and together the flute and didgeridoo add finishing touches. The thunderous flapping of a flock of green parrots opens the gate into the dream world. The rock rhythm stops, time slows down, and bird songs and cricket chirps are stretched out. Are the characters trapped in their dream? The flute calls the sentinel bird, but, where is it? At last, the bird responds and the parrots reopen the gate to the natural world. We dance at a quick pace as the pressure of time returns. Kangaroos hiss at us as we complete our journey. With thanks to David Hudson and Ash Dargan, whose playing inspired this piece, and whose recordings were analysed for the synthesized didgeridoo. Footsteps, crickets, kangaroos, kookaburra and other birds were recorded in the Uluru, Kata Tjuta, Watarrka and Namadgi national parks in Australia. The kookaburra laughing in the natural world is the only sampled bird; the crickets and the other birds, including the laughing kookaburra in the dream world, are synthesized.

Ivan Penov

## EDGELESS

5'55" Video + music

"Edgeless" rose by the necessity of widening the sense of temporal observation on multiple levels of perception. This stratification was aided by various compositional decisions in both musical and visual parts. The evolution of the materials is interrupting continuously until it obtains a state where the attention "evaporates" in an echo. This high-definition audiovisual work should be projected as normal projection with frontal stereophonic diffusion. The initial sound events should be taken as a reference for the maximum level needed.

Christos Michalakos

## FRRRICTION - THE AUGMENTED DRUM KIT

10'00" Drums + electronics

Frrriction is an improvised piece exploring the possibilities of the electronically augmented drum kit. The instrument consists of a traditional jazz drum kit mounted with sensors, contact microphones, speakers and bespoke software. The acoustic kit becomes the control interface of the electronics by using various machine listening techniques, resulting in a very direct interaction between the two sound worlds. MaxMSP is used to analyse the acoustic drum kit's incoming audio, extracting information such as onset attacks, density, envelopes and pitch (from cymbal bowing for example). The contact microphones and sensors are used to provide control data for gesture following, which is used to change the various module settings in a non-linear manner or to initiate different groups of modules. Methods for the electronic sound generation include concatenative and granular synthesis among other real-time sampling processes. Audio examples and video links included in the section below.

Elainie Lillios

## NOVEMBER TWILIGHT

11'00" Solo instrument + electronics

Stephen Ruppenthal: Trumpet

November Twilight (2011) for trumpet and live, interactive electroacoustics takes its inspiration from a haiku by poet Wally Swist who generously granted permission to use it for the piece: November twilight: the mountainside of birches lavender with shadow. The piece drifts through the encroaching twilight, exploring the mystery and majesty of a vast mountainside. Twilight wanes and with its decline comes nightfall. By day's end the landscape lies in deep shadows, where only the essence of dusk remains. November Twilight was commissioned by Stephen Ruppenthal.

TUESDAY, 11TH SEPTEMBER – 16:15  
PIECE + PAPER SESSIONS: ŠPANSKI BORCI

Eric Lyon

## SPACED IMAGES WITH NOISE AND LINES

8'44"

An approach to spatialization is described in which the pixels of an image determine both spatial and other attributes of individual elements in a multi-channel musical texture. The application of this technique in the author's composition Spaced Images with Noise and Lines is discussed in detail. The relationship of this technique to existing image-to-sound mappings is discussed. The particular advantage of modifying spatial properties with image filters is considered.

Kia Ng, Joanne Armitage, Paul Halpin, Kyle Hudspeth, Phoebe Bakanas and Joel Balmer

## mCONDUCT: TRANSCENDING DOMAINS AND DISTRIBUTED PERFORMANCE

16'00"

Matej Zupan: flute

Jože Kotar: clarinet

Tadej Kenig: clarinet

Aleš Klančar: trumpet

Miha Šuler: trombone

Matevž Bajde: percussion

Jože Bogolin: percussion

Simon Klavžar: percussion

Matjaž Porovne: violin

Katja Krajnik: viola

Milan Hudnik: cello

Tomaž Štular: contrabass

Steven Loy: conductor

Transcending Domains is an acoustic piece in four movements that explores the relationship between colour and sound through the sonification of an image by the photographer Laura Baker. The work reflects the shapes, movement and colours of the photograph in an auditory domain to enhance visual imagery. Varying colour intensities are created through spatialisation of performers enhancing the overall timbral colour of the piece. Spatialisation of sound is facilitated through the mConduct system that provides haptic feedback of conducting gesture to the performers. The system enhances the simultaneity of the performers through wirelessly transmitting conducting information as a series of vibrations.

Hanns Holger Rutz

## LEERE NULL / SOUND SIMILARITY AS INTERFACE BETWEEN HUMAN AND MACHINE IN ELECTROACOUSTIC COMPOSITION

14'00"

In a novel by the brothers Strugatsky, Empties are peculiar artifacts left behind by aliens: Two copper plates enclose a void into which the humans project their phantasies. Initiated by a quote from the movie Raspad, an algorithm develops an endless sound universe, only to disintegrate back into a sound atom using an inverted process, demystifying the notion that composition would begin with an empty sheet. This is the multichannel version of the piece which has undergone an additional process, repeating the algorithms to create a spatial expansion.

Dario Sanfilippo and Andrea Valle

## HETEROGENEOUSLY-COUPLED FEEDBACK SYSTEMS. THE |. (BAR DOT) PROJECT

30'00"

The |. (bar dot) project is a duo project of radical improvisation exclusively based on the feedback coupling of two different sound generation systems. The system consists at its basis of two autonomous subsystems (hence the reference to both bar and dot) that are coupled, so that they exchange information both in input and output. The two components are purposely very different both in the way they generate sound and in the way they extract information from the environment. While the first component is based on computer-controlled electromechanical devices, the second exclusively relies on digital synthesis and control. In particular, The Dark Store is a performance setting developed for the |. project: its name originates from Georges Perec's La boutique obscure, in which the French author collected the transcriptions of 124 dreams. The emergence in the dreaming process of chunks of articulated meaning from the mass of imaginary debris is an inspiring correlate to the emergence of patterns in feedback systems, where organized morphologies appears in the sonic continuum. Together with audio, the performance includes a minimalistic visual output that displays Perec's texts while in use in the performance, in which typographical parameters provide a visual representation of audio information.

TUESDAY, 11TH SEPTEMBER – 20:30  
EVENING CONCERTS - SLOWIND: KINO ŠIŠKA

**Belma Beslic-Gal and Bernhard Gal**

## FLUT

9'00" Flute + electronics

Aleš Kacjan: flute

Flut, is a collaborative composition by Belma Bešlić-Gál & Bernhard Gál. Audio recordings of sand are the prevailing source materials of the electroacoustic part of flut. Here the envisioned relationship between the singular and the whole is already reflected in the nature of the used sound materials: For the human ear one single grain of sand remains largely inaudible – the polyphony of the mass is needed to obtain a tangible sonic experience – the individual sound events of innumerable sand grains conflate into a single gestalt, the unanimous sound of sand. At the same time, the acoustic features of the bass flute and its unique playing techniques are understood as additional grains of sand, merging into a whole with the electroacoustic sound projection. The objective is to create a consistent monophonic experience composed of interwoven yet discrete elements. flut came into being at the suggestion of the composer Hossam Mahmoud and will be premiered in conjunction with his project „Oud Plus“ in Salzburg in November 2011.

**Mara Helmuth and Rebecca Danard**

## WATER BIRDS

10'00" Solo instrument + electronics

Jurij Jenko: clarinet

Water Birds is an interactive and collaborative piece for clarinet, bass clarinet and computer, composed with an environmental consciousness. The sound of the clarinet is processed live by spectral delays with MaxMsp and rtmix~. Space structures the composition as the particular sound parameters initiated depend on the performer's location on the stage. The development of the current version of the piece involved a custom wireless infra-red sensor network, which responds to the clarinet's movement. Currently the piece is performed without the sensor network, but the strategy of that configuration still drives the composition. A score containing five sound-generating ideas, consisting of musical fragments and a Zen poem, allows the performer to improvise, creating his/her own sound pathway through the piece.

**Kelvin Au**

## DARK ECHOES

6'30" Solo instrument + electronics

Aleš Kacjan: flute

Dark Echoes is a piece for flute with real-time digital signal processing and electronics. Most of the electronic sounds are from flute samples with different digital signal processing. In order to match the feeling with the electronics, some simple delay effects would be added when the flute is playing. It is good to perform this piece in a small concert hall (normally has echo decay 2 seconds). Or add some echo effects in real-time DSP can also achieve the goal. For the electronics part, it is written for 6 surrounded channels.

**Clemens Von Reusner**

## DRY FRICTION

12'55" Acousmatic

“Dry Friction” can be imagined as sound gestures of solid metal surfaces in contact. Transformations in both time-domain (time-stretching and shrinking of sounds, sound textures, granular synthesis, filtering, etc.) and frequency domain (spectral changes, blurring, focusing on certain harmonics, etc.) lead to a processing of sounds in the sense of progressive changes. The certain relationships between those specific sounds can be visualized as a tree structure (mind-map). The idea of “metal” can also be heard as resonances and metallic spaces, though sometimes adding an impression of liquid. Recurring alterations of complex material and their acoustic derivations can be regarded as a kind of “thematic work” going through different stages of friction.

**Antonino Chiaramonte and Adriano Cirulli**

## FALLING

3'06" Video + music

Falling is an abstract study of human interaction, expressed entirely through movement and sound. A man and a woman drift through an empty void, their bodies twisting and contorting as if subject to powerful forces beyond their control. Their motions become more harmonious when their paths intersect, only to reignite into restless struggle as their bodies split apart once again. Connection is thwarted, and the cycle seems doomed to repeat itself. Falling is the result of a painstaking combination of choreography and digital visual effects. The post-production technique of motion tracking has been used to augment the natural motions of the performers in the film, producing complex yet seemingly lifelike movements. The camera becomes an extension of the performer's bodies, less of a passive observer of the choreography and more of an active participant. Composed as a counterpoint to the moving image, the original music for Falling was created employing audio sample granulation technique. Just as

the film uses technology to manipulate the dancers' natural movements, the music takes the organic, human sounds of a flute and a trumpet, and transforms them through an interactive programming environment, creating a richly textured, haunting electronic soundscape, closely complementing the action on screen.

Se-Lien Chuang and Andreas Weixler

## FOR SLOWIND

15'00" Wind quintet + electronics

### Slowind ensemble:

Aleš Kacjan: flute

Metod Tomac: horn

Matej Šarc: oboe

Paolo Calligaris: bassoon

Jurij Jenko: clarinet

This work gives an impression of a bass recorder player being virtually attendant through the loudspeaker in spatial layers. The process of sound manipulation of instrument and reversed computed synthetics provokes a demand on the instrumental spectral integrated approach. Therefore the live amplification of instrumental sound through the loudspeaker should draw near an aesthetics of interaction and concurrence with the electroacoustic sound in principle. This piece is emphasizing on the contemporary playing techniques of wind instruments which offer the spectral feeding and morphing possibilities between the acoustic and the electroacoustic sounds. The realtime audio processing part acts as de rigueur extent of the co-oriented and balanced electroacoustic landscape, in which the amplified real and virtual instrumental sounds are embedded, and vice versa.

TUESDAY, 11TH SEPTEMBER – 22:30  
LATE NIGHT CONCERTS: MENZA PRI KORITU

Giulio Colangelo

## PERCEPTION SYNESTHÉSIQUE 5

7'22" Acousmatic

Freely inspired by the irrational poetry of Arthur Rimbaud, "perception Synthésique 5" is an unconscious journey into the synesthesia. Rimbaud abandons himself to mental associations starting from vowels as and from the colors that they suggest. In the same way the voice-over follows the poem's style of "Voyelles": the first part, very free and unpredictable, is an ironic reflection, rhetorical questions on the intrinsic meaning of the grapheme and on the properties of the sign shape; in the second, instead, it focuses on the sensorial fusion of sound and image. For each speaker is assigned a color and for each color a vowel. In a surreal atmosphere are offered 5 words-images for each of the 5 vowels (in the style of the poet Rimbaud). The word assigned to a specific vowel-color is pronounced only the speaker of the same color. Simultaneously, from the same speaker, an electronic cell moves through the pentaphonic space, drawing the shape of the letter to which it relates.

Peter knight

## ALLOTROPE: SOLO TRUMPET AND LAPTOP ELECTRONICS

Solo trumpet and laptop electronics Live sampling and processing of micro sound worlds created using the trumpet. Allotrope is a solo project from multidisciplinary Melbourne composer and trumpeter Peter Knight. It continues, albeit tangentially, Peter's preoccupation with space, understatement, and long form structure and draws inspiration from diverse sources. Peter began developing digital environments to extend his improvisatory practice during a 2007 composer's residency at the Banff Centre for the Arts in Canada where the work was premiered. He has since performed solo at venues and festivals around the world.

Charles Nichols

## NO TITLE FOR CACOPHONY

15' C.A. Solo instrument + electronics

Benjamin Broening: iPod

Elainie Lillios: iPod

Marko Ciciliani: iPod

Eric Lyon: iPod

Charles Nichols: iPod

Mauricio Valdes: iPod

No Title For Cacophony is a structured improvisation, for up to six iPhones or iPod Touches running an Mrmr OSC touch interface, and Wii Remotes and Nunchuks, controlling a MaxMSP patch, that loops and filters three soundfiles per player, in the categories of pitch, noise, and speech. The Mrmr interface uses buttons to turn on and off or momentarily trigger the soundfiles and turn on and off a comb filter, and faders to change the volume, positive and negative playback speed, filter gain, and filter delay time or pitch. It also uses a range to select start and end samples for the loop, and an accelerometer to spatialize each part independently in quadrasonic sound. The Wii Remotes shake side to side to select start and end samples for the loop, and lock the selection with the B-button trigger. The D-pad controls faders for volume and playback speed, or when the A-button is pushed, the gain and pitch of the filter. The -, home, and + buttons trigger each of the three soundfiles, and the joystick on the Nunchuk spatializes the part. The players follow queues on the screen for overall duration of the piece, duration of the section, category of soundfile to play, and duration of the loop, as well as density, volume, playback speed, filter gain, filter pitch, and panning, in categories of static or active, or transitioning between the two states.

**Hector Bravo Benard**

## ABISMO INTERNO

22'00" Acousmatic

This piece uses several different synthesis techniques to produce evolving sound textures that go from quasi-instrumental sounds to very thick masses of noise. Without having any strictly programmatic intentions, it can be thought of as an imaginary sound journey through a vast and chaotic inner space, where we are forced to constantly readjust our way of listening as the piece moves towards increasingly denser textures, as if being swallowed from inside ourselves into an endless abyss of noise.

**Vincenzo Core and Fabio Scacchioli**

## MISS CANDACE HILLIGOSS 'FLICKERING HALO

13'45" Video + music

The beginning is another film, an American noir of the early '60s, gutted and disemboweled, whose tortured and "detourned" images organize themselves into precarious and evolving structures, intertwined in multiple and twisted plots in a state of permanent collapse. Incite the explosion of a closed system through a dispositive of audiovisual implosions. Forget what you see while you are watching at, and soak in a vibrating, optical ancestry. A scream without a reason. There is a distance (short, eternal) between us and our image of reality. "Miss Candace Hilligoss' flickering halo" is about this distance, the interval that simultaneously separates and unites, the silence between words, the black between pictures. It 's a film against the dialectical opposites in cinema, assembled according to the Heisenberg's uncertainty principle and the use of the phenomenon of retinal persistence as an expressive tool.

## WEDNESDAY, 12TH SEPTEMBER – 16:15 AFTERNOON CONCERTS: KINO ŠIŠKA

**Alo Allik**

## f(x)

10' C.A. Laptop

f(x) is an audiovisual performance which combines some of the fundamental concepts from computation theory and artificial life with electroacoustic music composition and generative computer graphics to create an immersive digital environment. The performance is essentially an exploration of complex 3-dimensional continuous cellular automata behavior, which is translated into acoustic and visual structures and patterns while consciously maintaining and emphasizing the physical and conceptual differences between the modalities. Digital technology has provided an incredible variety of opportunities for artistic exploration and has fostered new perspectives on human culture and society. The beginnings of the digital computer are inseparably connected to research into the biology of self-replication and the possibility of artificial life. The fundamental concepts based on the spectacle of biological evolution and natural selection have been integrated into every piece of digital technology with which we have surrounded ourselves. f(x) is a performance that seeks to reveal some of the latent intricate aspects of digital technology.

**Christopher Dobrian**

## GESTURAL

10.C.A. Solo instrument + electronics

Gestural demonstrates the implementation of a gesture-detection algorithm applied to musical notes. The computer segments the live performer's music into perceived musical "gestures", characterizes and categorizes the perceived gestures according to several criteria, and uses characterizations of those gestures to improvise stylistically similar passages. The gesture characterization software and the realtime improvising software were devised and programmed by Christopher Dobrian for performance by an improvising musician. The program "learns" from the improviser's performance and responds in musically appropriate ways, thus providing an exciting human-computer duo performance as well as demonstrating the effectiveness of the cognition/improvisation software. For ICMC 2012 I propose that two different pianists will each do a short improvisation with the software, thus giving the audience an opportunity to compare the software's action with two different partners.

**Benjamin Thigpen and Benjamin Carat**

## **PATHS**

10'26" Solo instrument + electronics

Benjamin Carat: Violoncello

Paths is a suite of seven brief pieces for acoustic instrument(s) and computer. They may be performed on any instrument or sounding body, using any playing techniques. They may be played individually or together, in any order or configuration. Any possible combination of the pieces performed on any instrument or combination of instruments constitutes a valid interpretation of paths. There is no traditionally notated score. Instead, there are written and graphic instructions for how the pieces are to be realized and interpreted. Each piece consists of these indications accompanied by a computer program written in Max/MSP – the computer part, over which the musician has varying degrees of control. Each piece is defined primarily by a specific relation between the instrument and the computer. The computer part is based entirely on real-time processing of the instrumental sound. Most of the computer processes involve an important element of variability: they will not produce exactly the same result twice. Thus the musician remains in a position of interactivity: he must both play his instrument and (in varying degrees and ways) “play” the computer – while continually adapting to the changes and unforeseen phenomena that occur. Rather than a stable, fixed aesthetic object, paths is a collection of processes, actions, activities. What is demanded of the musician is not so much to follow instructions (i.e., to execute the score correctly) as to have an active, creative input – essentially, to collaborate in the creation of an original piece of music. The point is not to arrive at a particular destination but to choose, define and follow a path. Commissioned by the French Ministry of Culture, 2011.

**Ai Kamachi**

## **PARADOX (2012)**

10' 26" Violin + electronics

The music is made out of four different sound layers, that is, the violin solo live and three other performances by Max. With multi-channeled speakers, the audience can feel how these four layers mix together. Each sound layer progresses in different time scales, and the three sound layers by Max, too, are actually performed by the violinist in a way, for his bowing is reflected in these other layers through ‘sensing’. The violinist wears a ‘sensor glove’ on the right wrist, which enables the angle of the bow at each moment to be sensed and conveyed to the computer, and then processed to be expressed in sound and also visualized. “You’d best not consider it a violin; I take it as a mere wooden box with a few strings running down,” whispered the violinist, benevolent or malevolent, before I started composition. Setting out thus at a loss, I was able to feel the unexpected pleasure of liberating myself from all the fixed ideas I had had, a musical revelation, if I may call it.

**Timothy Polashek**

## **ECHOES OF STEEL: ELECTRO-ACOUSTIC MUSIC FOR DRUM SET**

5'55" Drum set + electronics

Dr. Brad Meyer: Percussion

Echoes of Steel: Electro-Acoustic Music for Drum Set Composer Name: Timothy Polashek Biography: Percussionist Dr. Brad Meyer commissioned me to write this electro-acoustic music for drum set. The music draws upon marketing films produced in the United States during the first half of the 20th century by steel and automotive industries. The optimistic and confident spirit of these films, in addition to the musicality of the narrations, are fascinating and irresistible to me. It has really been a privilege to write for such a talented and virtuosic performer.

**Lefteris Papadimitriou**

## **PANORAMA, LIVE LAPTOP IMPROVISATION**

19' C.A. Laptop

The laptop improvisation is based on a set of pieces written in the period 2008-2010 titled Panorama and are dealing with issues such as: improvisation and structure, physicality of sound material, parametric movement in different sound domains and creation of an orchestral electronic sound. The pieces are composed by a series of sound layers the material of which ranges from sounds from outer space to old analogue synthesizer sounds. Sound layers from those pieces are remixed live while new material is generated live and is mixed with the pre-composed sound layers. Various software have been used in the composition and performance of the pieces while midi controllers is the main interface between the performer and the software. A version of the improvisation has been performed in Huddersfield Contemporary Music Festival in 22/11/2011.

WEDNESDAY, 12TH SEPTEMBER – 22:30  
LATE NIGHT CONCERTS: MENZA PRI KORITU

Simon Katan

## CUBE WITH MAGIC RIBBONS

20' C.A. Inter-media

Cube with Magic Ribbons is an audiovisual composition for live performance, which partly draws on the visual paradoxes of M.C. Escher but is also inspired by the impossible spaces found in the two dimensional graphics of early computer games such as Asteroids and Pacman. The piece is created using a custom visual sequencer, Sound Circuit, which I built in OpenFrameworks. Rather than employing a conventional studio derived layout, a virtual tapehead travels through a two dimensional, wrapped space along tracks that can be freely interconnected with sonic events being represented an array of animated graphics, which are triggered as the tape head passes over them. With various algorithms guiding the tape head through the resultant network, the topological layout of the tracks comes to directly influence the macro form of the music. Furthermore, as the piece unfolds the nature of this already confusing space, which is not quite the surface of a sphere, reveals itself to be increasingly elastic and complex, yet inexorably intertwined with the musical form.

Marko Ciciliani

## CORROSION

14' Inter-media

"Corrosion" for analog synthesizer and laser reflections. Laser tends to be a rather dominant medium with a tendency to the spectacular. In 'Corrosion' I am deliberately using it in a simple and low-scale fashion. Scanning is used rather minimally, instead, the visuals are primarily obtained by reflecting a point-shaped beam of laser from four different materials onto a larger projection area or screen. The visible result is a large augmentation of the small surface of the material that is hit by the laser beam. The four different materials used for the reflections in 'Corrosion' are: A liquid of a 50/50 water and vinegar mixture, a black wax-crayon, the reflective surface of a CD and a glass cylinder. In 'Corrosion' I am exploring sound and light textures while searching for 'haptic' qualities. The haptic quality is the impression that different material surfaces give to the skin. Along the visual and aural senses I am therefore including a third one as a frame of reference, namely touch. As both sound and light are immaterial, the haptic reference can only serve as a poetic or metaphoric idea, not as a concrete experience.

Takayuki Nakamura

## INTERNAL SOUND FLOW BY MULTI-FEEDBACK

10' Laptop

This work is a system that generates sound in real time on computer software, without using any sound source stored on the computer. The sounds is materialized by the feed-back, the deployment of which combines input and output inside the computer. This system is organized by multi-feedback loops. This system implements four visual feedback loops and four sound feedback loops. Sound feedback is organized by four loops inside computer, and a FFT(Fast Fourier Transform) filter relayed on each of the loops. Visual feedback is organized by loops that display Web camera input, which is sent to the display again. Visual feedback generates a picture on four small windows, converted video to matrix data, sent to FFT filter relayed sound feedback loops, and dynamically changed the sound. The Performer has control of the Web camera and can move it. A little movement can change to complexity of the picture, converted it the matrix data, and sent to the FFT filter it, which dynamically changes the sound. Performance with this system demonstrates that sound by feedback has regularity and complexity. With only two compatible factors, it is possible to represent a wide range of dynamics of generation.

Mikel Kuehn and Jean Dethoux

## ...LILAC SHRIEKS AND SCARLET BELLOWINGS...

9'40" Video + music

...lilac shrieks and scarlet bellowings... (2010) is a nine minute visual and sonic interpretation of six related texts of E. E. Cummings that focus on themes of nature and the cycle of life. The film is in six linked sections, each focusing on one of Cumming's texts enhanced with images by Jean Dethoux and electroacoustic music by Mikel Kuehn. The sonic material is derived from manipulated environmental sounds and the recitation of Cummings texts by soprano Deborah Norin-Kuehn. The images were created first by Dethoux (in 2008) and were then set to music by Kuehn in 2009-10. The visual idea behind the work was to create a life in multiple parts, followed by a "recollection" of that life, as if at the moment of death.

Luka Prinčič and Maja Delak

## SUBLIMATION REVISION

20' C.A. Laptop

"Sublimation Revision" is an experimental audio-visual performance that utilizes modulation, granulation and feedback loops on sonic and visual material to arrive at electrifying blend of gentle and brutal always on the border between the abstract and concrete. It draws material

from experiments with a/v compression algorithms and custom digital signal processing using free software tools (Linux, Pure Data). Thematically it deals with notions of shame and beside-ness in immersive techno-society and its ethical implications. The theoretical point of departure of the project Sublimation Revision is a modification of the concept of sublimation as pointed out by the American psychologist Silvan Tomkins. With this modification – which actually treats the system of affects as a system of understanding human nature and man's existence –, this audiovisual project tackles technological integration of an individual. Both at the visual and the sound-music level, we employ methods that allow us to peel off, transform, and control meanings and emotive charges: sublimation, abstraction; deconstruction of image, word, melody, sound color; residuals of association and nostalgia; stuttering; distortion, creation, and manipulation of self- image. Through these processes of producing art materials which are positioned into a non-linear structure of an audio-visual performance art piece, we are keeping a connection with the thematic starting points, at the same time also investigating the materiality of the media with which we work. The work is based on technologies of de/coding image, text, and sound information and gaps. The key to them is located in DSP (digital signal processing) algorithms that today present technical grounds for the transmission of all audio-visual contents via digital interfaces. We are dealing with a search of the limits of contemporary technologies that take part in the creation of self-image – or better, are an essential part of subjectification. This process presents the focal point for the construction of a set of tools that enable sound and image processing in real time. Interested in the process of individual's subjectification, becoming, actuality, and affective transformation of her/his self-image, we are considering the mechanisms of contemporaneity that co-create and crucially mark our self-imaging, for we are dealing with an intertwining of the images of the body and of the media that mediate them. In the words of Amelia Jones, we could say that we struggle for activation and not for suppression of our dislocatedness, projection, and identification.

## THURSDAY, 13TH SEPTEMBER – 16:15 AFTERNOON CONCERTS: ŠPANSKI BORCI

Hisashi Ishihara

### IN A

7'30" Solo instrument + electronics

Nina Prešiček: piano

Note : A and octaves, that's it.

Dexter Ford

### WALL

7' Voice + electronics

A work for human voice and live electronics, "Wall" plays out the progression of self- annihilating doubt behind insurmountable mental barriers. The performer, locked in tragicomic monologue, frustrated by failure, beset by musics of the past, can never escape the dance of his own frustration. Composed 2011.

Giorgio Klauer

### DOPPELGAENGER (HEIMLICH/UNHEIMLICH)

15' Piano (four hands) + electronics

The electroacoustic part of Doppelgänger (heimlich/unheimlich) is a real-time synthesis implementing a finite-difference string physical model. Through this method, extremely realistic sounds are produced, but also sounds that are beyond human hearing threshold. Moreover - since not materially possible string structures are modelable and interactable through countless virtualizable actuations - astonishing sound chimaeras are produced. The research on timbre has been taken to paroxystic extremes. To coherently manage these sound resources, an original computational environment has been developed, serving the creative process from sketching to composing to score rendering to performing. Following a musical commission centered on the theme of the double, the piano has been singled-out as the doppelgänger of the electroacoustic part, in the specific Freudian sense of a narcissistic projection (Das Unheimliche, 1919). The genesis of the electroacoustic part brought to a musical structure characterized by "compulsory" repetition, where recurrences express in the most varied forms the self- complacency with timbre. The piano becomes deeply de-stabilising since its part is "symptomatically" the image of electronics: it has been developed through music information retrieval processes applied to the synthesized sound. Doppelgaenger has been premiered by Stefania Amisano & Claudio Cristani piano duo in 2011.

Daniel Mayer

## LOKALE ORBITS / SOLO 6

10'45" For piano and 8 channel tape

Nina Prešiček: piano

Lokale Orbits started as a sequence of pieces for solo instrument and tape, whereby sounds, played by the musicians concerned, were recorded for further processing. Buffer granulation allows a huge bandwidth of results and a gradual transition from real sounds into electronic space which makes it especially interesting for mixed instrumentations. Solo 6 is framed by the slow pulsation of a piano sound alienated by granulation, spatialisation and reverb with accompanying artifacts. Two minimal motifs in the piano part are derived from this and a more rapid pulsation; as a compound structure they are finally operating against a cluster granulation shifted by a quartertone.

Kotoka Suzuki

## AUTOMATA: MECHANICAL GARDEN

15' Acousmatic

The word "Automaton" derives from the Greek word, "Automatos", meaning "acting of one's own will". The notion of autonomous mechanical beings have interested mankind since ancient times. In the Hellenistic world, complex mechanical devices are known to have existed and used as toys, religious idols, or tools to demonstrate basic scientific principles. As more elaborate models of automata were being built in the 18th C., adding realistic sound effects became increasingly important in making them look closer to real-life. Many of them represented daily figures of the time, such as a musician playing an instrument, a magician performing, or a bird singing. Jaques de Vacanson, who studied music, medicine, and mechanics, made a life-size mechanical duck that not only looked and moved like a duck, but also quacked like a duck, and digested and produced droppings like a duck when being fed. In this work, these automata and mechanical toys from the past and today are released in an imaginary garden, where they are brought to life to operate freely on their own. This work is dedicated to Folkmar Hein, the former longtime director of the Elektronisches Studio at the Technical University of Berlin.

Javier Alejandro Garavaglia

## CONFLUENCES (RAINBOWS II)

15' C.A. Ensemble + electronics

Anja Brezavšček: flute

Matjaž Porovne: violin

Jože Kotar: clarinet

Milan Hudnik: cello

Nina Prešiček: piano

Steven Loy: conductor

The piece is based on another piece by the composer, in which a clarinet interacts with a computer in realtime. This first piece was composed using with some music materials (musical themes) derived from a secret programme based on the personal past of the composer. Therefore its connection to human emotions, in the case, the composer's own. The musical materials in both pieces are exposed in fragmented format the beginning and, as the work progresses, they appear more and more complete and transformed (through transpositions, inversions, etc.). Toward the end, the themes are interpolated with each other, forming new musical entities. Even though the quintet uses a similar internal structure as the original clarinet piece, there is a further development and a multiplication of voices in a complex counterpoint between the instruments and the electronics. The real time DSP processes (composed using MAX) underline the processes and at the same time, evolve in the same way as the musical themes.

THURSDAY, 13TH SEPTEMBER – 20:30  
EVENING CONCERTS: KINO ŠIŠKA

Emma O'halloran

## TRUTH AND BEAUTY

5'00" Clarinet + electronics

Tadej Kenig: clarinet

'Truth and Beauty' for clarinet and tape was based on an idea stemming from reading about quarks (elementary particles and fundamental constituents of matter). Due to a phenomenon called 'colour confinement', quarks are never directly observed or found in isolation. Being mainly interested in timbre, I wanted to use my own 'colour confinement' or timbral focus to write a set of pieces that somehow depict the poetic titles that these quarks were given. There are six types of quarks (found in pairs): Up & Down, Charm & Strange and Top & Bottom, otherwise known as Truth and Beauty. The first piece of the set, Charm & Strange, was written for solo bass clarinet and from a recording of the piece, I generated the tape part for Truth & Beauty. As with quarks, this piece was written in a way that makes it difficult to 'directly observe or isolate' where the tape part ends and the live instrument begins.

Joanne Cannon and Stuart Favilla

## INVESTED PLAY

15' C.A. New interfaces

In the age of ubiquitous computing, technological democratization, mobile technologies, accessibility, mass consumption and "ease of use", the disposable digital instrument now has centre stage. Liberated from the tyranny of thousands of hours of practice, digital musicians can now simply invite audience members or even random passers-by to perform their instruments, games and installations. Liberated, the disposable instrument age has reduced the practice of playing, relegating it to a technocracy, virtuosity shrouded behind the laptop screen. Invested play argues for an old-fashioned pedagogical approach. Make digital musical instruments you can practice for years, and then practice them for years. Let the processes of making, playing and mapping evolve, play in ensembles, interact with musicians and perform. Bring to bear as much as one can from the computer sound creation plethora/palette, and play. This performance represents several thousand hours of invested play. A stage of physical fluency and embodiment of sound distinguished by conceptual transfer, a process whereby controller-gesture is transferred first into sound and over time cognitively internalized by the musician. This internalized sound/energy forms not only a creative language (ethnicity) it is both aural and non-cochlear. This performance has no particular new technology, software algorithm or novel sensor approach. Instead it simply demonstrates how much further technological advances can themselves be advanced when musical play is brought to bear.

Tae Hong Park

## T1

7'49" Trumpet + electronics

Gradišnik Jure: trumpet

t1 is written for live trumpet and tape. The tape part was composed using a number of trumpet sounds played by Ed Carroll. The samples were processed, altered, transformed, and juxtaposed using signal processing techniques as a means to render a soundscape that would reference and relate itself to the performed part. The studio version with Peter Wood on trumpet was recorded in the summer of 2006.

Benjamin Broening

## GATHERING LIGHT

9'13" Violin + electronics

Janez Podlesek: violin

Gathering light for violin and electronics grew out of a piece I wrote in 2008 for the Estonian sextet Ensemble U:. That piece, changing light, was one of several I have written in the past few years that imperfectly reflect my experience of being in Estonia: Dark Wood for cello evokes the feeling of being in the Estonian forests, Trembling Air for flute evokes a the quality of energy of the air there filled as it is with the sound of birds, of trees, of water, and changing light tries to capture my experience of the magical and changeable quality of Estonian light. changing light ends with an extended violin solo, the material and sound world of which seemed to demand further exploration. I revisit my exploration of the liminal light of the Estonian pre-dawn and the material of that violin solo in gathering light.

Erik Nystrom

## CATABOLISMS (2012)

12'14" Acousmatic

The notion of the catabolic effect, originating in art theorist Rudolf Arnheim's essay Entropy and Art (1971), is central to my approach to texture in this work. In Arnheim's words, catabolism comprises "all sorts of agents and events that act in an unpredictable, disorderly fashion and have in common the fact that they all grind things into pieces". It may be associated with the increase of entropy (equilibrated energy, disorder) in the universe, and the erosion of orderly forms that have been established through the counteracting anabolic tendency – a universal force of shape-building, instilling in all objects a "structural theme, which establishes 'what the thing is about.' Be it a crystal or a solar system, a society or a machine, a statement of thoughts or a work of art". In acousmatic music, the milling of sound into fine powder is no less valuable a process than any other, but it is catabolic in nature. Thus, the catabolic effect can be subsumed within an ultimately form-building tendency, and perhaps also create the

structural theme of a work. This piece carries an inherent elasticity in all materials, allowing for processes of deformation and dissipation to critically expose the spatiality, interior, and endurance of textures. Form emerges as pulverised noise and lumpy accretions are shaped spatially in the crises of turbulent forces. Catabolisms was composed for eight channels at the City University electroacoustic studio in London, in 2011-2012.

Aura Pon

## CONCORDIA DISCORS, FOR CHOIRMOB ENSEMBLE + VUZIK INTERACTIVE DISPLAY

15'00"

Performed by **VOX TACTUM ENSEMBLE:**

Nicolas d'Alessandro

Aura Pon

Johnty Wang

Concordia discors is a musical painting inspired by the ancient Greek philosophical concept that conflicts between the elements of nature paradoxically create an overall harmony in the world. The piece is realized using the Vuzik painting graphical score interface and 3 ChoirMob singing instruments performed by members of the Vox Tactum Ensemble (Nicolas d'Alessandro, Aura Pon, Johnty Wang). The Vuzik interface, developed by Aura Pon and Junko Ichino, et al., functions as a composition, visualization, and performance conducting tool for the ChoirMob instrument, which is a mobile device based instrument for gesturally controlled voice synthesis, developed by Nicolas d'Alessandro and Johnty Wang. In addition to utilizing this graphical medium to convey phrase shaping, improvisation instructions, and visualization of musical form, the piece will explore approaches to the expressive use of artificial voice including the blending of vowel textures, hoarser voice production techniques, and dialogue-like gestures. The voice instrument, with deliberately chosen localized amplification, will be accompanied by a sonic cloud of Vuzik-controlled mixed-phase synthesis, which achieves unique timbres with vocal qualities that complement and contrast with the artificial voices. Individual, conflicting elements represented by the various vocal sonorities clash, converse, and meld to forge a harmonious discord, complete and alive in its transience. This performance is made possible by the generous support of the Interactions Lab at the University of Calgary, TransCultures: Centre Interdisciplinaire des Cultures Électronique et Sonores, the Media and Graphics Interdisciplinary Centre (MAGIC) at the University of British Columbia, and the numediart Institute for New Media Art Technology at University of Mons.

THURSDAY, 13TH SEPTEMBER – 22:30  
LATE NIGHT CONCERTS: MENZA PRI KORITU

Mark Cetilia

## PULSE SHAPE 22

31' Laptop

Pulse Shape 22 is an improvisational performance that uses shortwave radio transmissions as the sole source material for realtime processing. This piece utilizes Gnu Radio software in conjunction with Ettus Research LLC's Universal Software Radio Peripheral for realtime data acquisition and demodulation, as well as custom software built in SuperCollider for live signal processing. Its structure is derived from metrics on energy accumulation over a period of 2.2 nanoseconds resulting from the targeting of sixty lasers on a single tetrahedral hohlraum in weapons testing experiments as carried out at the Los Alamos Inertial Confinement Fusion unit's Omega laser facility. Pulse Shape 22 is an exploration of architectural space through the use of site- and time-specific information found in regions of the electromagnetic spectrum outside of the reaches of the human sensory apparatus. This piece treats sound as a sculptural material and exploits its properties through constructive and destructive interference, beat frequency oscillation and phase modulation, but also recognizes the innate volatility of the medium. Pulse Shape 22 is an attempt to alter the listeners' perceptions of their surroundings and create a moment of rupture from hidden worlds found in our local environment.

Barry L. Roshto and Ursel Quint

## FLOW WALZER

17' New interfaces

Flow Walzer is an improvisation performed on the Hydrophonium, an instrument made of water-filled plastic bags recycled from wine boxes. Sounds created by pouring water into the bags or any other actions causing vibrations in the water are registered by contact microphones and digitally processed using Max/MSP. The processing is very simple, involving a chain of compressors, filters and delay/chorus/flanger modules. The structure of the piece is dictated through presets controlling the settings of the effect chain. They progress from simple stereo echoes of typical water noises to subtle manipulations in tone colour using high/low pass filters and chorus. The final preset filters the input in extremely narrow bands, tuning each of the seven bags to a distinct pitch or chord. The performance evolves parallel to the musical material. In the first scenes, in which the sounds are not so audibly distant from observable actions, the two performers are involved in private, utilitarian tasks: filling the bags with water, adjusting their levels, each of them independently going about their assigned duties. As the sound becomes increasingly abstract and the apparatus begins to morph into a musical instrument, the performers become musicians, succumbing to the accords and discords of ensemble playing.

Alejandro Montes De Oca, Marianne Decoster-Taivalkoski and Alejandro Olarte

## AQUATRIO

15' C.A. Laptop

The AquaTrio (Marianne Decoster-Taivalkoski, Alejandro Olarte and Alejandro Montes de Oca) was born from a collaboration for the underwater sound installations of the Sonic Seascape Terrace project co-designed with visual artist Hanna Haaslahti and presented in the Turku 2011 program, as well as a first outdoor concert of AquaTrio by the Aura River in Koroinen (Turku) in August 2011. The music of the AquaTrio is for live electronics and live water sounds, playing with memories and impressions of an underwater sonic world, where huge ferries and motorboats, industrial and urban activities leave their traces among the vibrations of the nature. The water sounds played in metallic tubs are amplified with a set of hydrophones and microphones, processed in real-time and integrated in an instant composition by computer means using spectral model, granular, frequency modulation, delay lines, spectral transformation synthesis and ambisonics implementations, developed by the authors in Supercollider and MaxMsp. Spatialized also in real time over a multichannel system around the audience, the AquaTrio music is a colorful mix of electronic, synthetic, organic and sensual water sounds produced by a colossal water-music-instrument.

Ryo Ikeshiro

## CONSTRUCTION IN ZHUANGZI

20' Video + music

Construction in Zhuangzi is a simultaneous sonification and visualisation of a modified Lorenz dynamical system, a three-dimensional model of convection that is nonlinear, chaotic and sensitive to initial conditions. It is implemented in Max/MSP/Jitter. A performance takes the form of an improvisation on a set of instructions involving the modification of parameters of the dynamical system, these human interactions being indicated by momentary colour-inversions. The real-time, generative audiovisuals establish a perceptual feedback loop between the performer and the near-autonomous algorithm, or perhaps a duet/duel between these two elements due to the butterfly effect and the emergent behaviour of the dynamical system. This also yields interesting results as audio, either as signal data in nonstandard synthesis or control data such as rhythm, pitch and panning (no pre-recorded samples or conventional oscillators are used apart from sine waves) and as OpenGL 3D visuals. Being representations of the same data source, coherence between these two domains are maintained without either being subservient to the other as it is neither the audio triggering the visuals nor vice versa as is often the case. The outcome is an integrated audiovisual, real-time, generative, interactive and live performance.

Francesco Abbrescia

## STUDIO SULL'INTONAZIONE DELLA CARNE

6'30" Video + music

It is the result of computer assisted musical composition, that uses algorithmic techniques (generative grammars and recursive functions) implemented in "Mathematica" and "Csound" by the author himself. It uses mainly subtractive and granular synthesis on sample banks.

FRIDAY, 14TH SEPTEMBER – 16:30  
AFTERNOON CONCERTS: ŠPANSKI BORCI

Pedro Rebelo, Diogo Alvim, Rui Chaves and Eduardo Patricio

## NO CHORDS ATTACHED

14'30" Inter-media

No chords attached is a network piece, in which the performance framework is based on a mobile and remote performer, broadcasting from the streets of Ljubljana and receiving audio from the concert hall (this is done through custom developed software). This enables the work to take on different compositional strategies - linking instrument, performers and unlikely places. It uses the piano as a bridge between the incoming broadcast of the city soundscape and the concert hall (by using transducers placed on the strings and soundboard); it changes the performance context by taking the pianist outside the hall (the remote performer is carrying a small speaker, transforming the work into a form of public sonic intervention); It uses the network latency to explore resonant frequencies, by transforming the original sound into a spatial imprint of other places. No chords attached is a work that questions the nature of listening in a musical performance. This is done through the creation of a network topology that creates a dialogue between everyday sounds and concert hall. By co-existing together in different contexts, it reveals the archetypal nature of the such places.

Luca De Siena and Antonello Belgrano

## CONCREZIONE

4' Video + music

Concrezione is an audiovisual abstract work with images by Antonello Belgrano and music by Luca De Siena. It is a human exploration of the depths generated and generable within a cathodic domain. Humanity, with its almost axiomatic belief of uniqueness, is pervaded by a perennial feeling of being able to act by means of technologies created by it. We are surrounded by a universe of architecture, materials concretions of thoughts that should be the extensions of our senses, our desires, our inability. Yet there are at least two other possibilities that we are not yet fully aware of: being driven by our own technologies or establish ways of sensorial communication so far less explored. These questions are part of our work that uses abstraction as a sum not immediately identifiable shapes that recall a sets of species-specific gender that can not be assigned to classical sensibility, even though still human in the way of being assembled, composed, processed, and finally, perceived. These audio-visual landscapes are therefore microscopically explored, unravelled, untangled and subsequently re-established in theories, shapes and modes of modulation/movement which, however, still refer to the human perceptual model delimited by margins such as the retinal persistence and psychoacoustic thresholds.

Pierre Alexandre Tremblay

## LA RUPTURE INELUCTABLE

15'40" Bass clarinet + electronics  
HEATHER ROCHE BASS: bass clarinet

This is a piece in four movements for bass clarinet and electronics, where the electronic part is mostly subdued to the instrumental one, derived from real-time spectral analysis, except in one movement where the power balance is reversed. The loudspeakers are on stage, behind the performer, as a form of chorus for this protagonist. Please read the programme note for more information on the narrative. A recording of the performance in concert of the piece has been included, as well as the full score.

Johannes Kretz

## SOUNDLOG: "PONSO NO TAO" FOR PIANO AND ELECTRONICS

19'00" Piano + electronics  
Luca Ferrini: piano

"ponso no tao" is the artistic result of an interdisciplinary project, which started in 2005 with several weeks of research on the music of various indigenous tribes in Taiwan (Yami, Paiwan, Peinan, Bunun, Toroko and Ami). These small ethnic groups of austronesian origin all have very specific independent musical styles. Singing is not a cultural or folkloristic activity there, but an integrated element of life per se, always closely connected to rituals or aspects of every day life. The scientific part of the project started with recording the different styles of singing, with particular focus on the subtle ways of tone articulation, shaping of sound and connecting pitches. Interviews with the singers were also important to get the essence of their view on music and musical style. These recordings were then analyzed with the help of software particularly designed for the project. The artistic part of the project was then to develop a pallet of computer models from these recordings to form a new sound language, which connects and juxtaposes the richness of Asian ways of sound articulation with the characteristics of the piano, one of the most European instruments with its quite contrasting – well tempered – tuning.

Christopher Trapani

## RECESSION (2009)

10'00" Accordion + electronics  
Luka Juhart: accordion

The title Recession refers less to the contemporaneous economic collapse than to the word's original meaning, 'the act of receding or withdrawing.' This sense of outward movement and continuous distancing applies to both the work's spatialization and its musical material. The

piece opens with several layers of circling sound files, constructed in Open Music and SuperVP to create a sort of expanded microtonal accordion. The accordionist plays small fragments which then spiral outwards, transformed as they recede. After two minutes, three additive synthesizers (synthesized in real time) join in, introducing an expanded palette of timbres ranging from homogenous to rich pulsating textures. Harmonizers stretch the sound of a single pitch, while harmonies derived from ring modulation and just intervals advance the action, culminating with a cascade of just intonation triads from a single high B flat. The widely-spaced microtonal chorale heard faintly at the opening returns at the end, retreating to the distance in the final bars. Recession was written after a year on the IRCAM composition cursus and was premiered 1 April 2009 by Pierre Cussac at IRCAM (Paris, France).

**Manuel Rocha Iturbide**

## ECOSISTEMAS

8'40" Acousmatic

This is a composition for 6 channels commissioned by the IMEB institute in Bourges on November 2008, and finished in May 2009. All the material of the piece was generated at the IMEB studios using digital and analog gear, and then it was mainly mixed at my personal studio in Mexico City. The main idea of this work was to create a sonic metaphor of acoustic ecosystems, having different species from different geographies and climates. I wanted to generate a diversity of sounds that interrelate to each other, to make transitions that go from noisy textures to periodic sounds, but contemplating also the sounds that exist between the discontinuous and the continuous, and also to juxtapose all these different timber qualities. Many of these sounds were made from percussive instruments, manipulating them in such a way (synchronic and quasi synchronic granulation, and source filter synthesis) that they became similar to insect sounds such as cicadas and crickets. Other textures were produced through convolution of insect sounds with water, cracking fire, etc, and finally, the rest were made with analog synthesis using a Mini Moog (analog) and a Waldorf (digital-analog) synthesizer. The structure of the composition was made by way of different sections, simulating modulations from one ecosystem to another. Nevertheless, sometimes there are drastic changes between sections (which I call quantumleaps), in order to reflect radical transformations that can arrive to a balanced ecosystem due to global warming, fires, human contamination, etc.

FRIDAY, 14TH SEPTEMBER — 20:30  
EVENING CONCERTS: KINO ŠIŠKA

**Yen-Ting Cho and Edgar Barroso**

## TO BE DIFFERENT

1' 30" Video + music

The inspiration for the piece was a Chinese character 異, which means 'to be different'. Many Chinese characters were originally based on physical forms of objects. 異 consists of 升 and 昇, which illustrates that two hands separate a group of gifts. In other words, the action of splitting is making the 'difference'. For both pieces, I abstracted the movement of separating and splitting to depict the concept of 'difference'. Only one model was made and this is revealed to the audience at end of the animation. However, I used animation techniques to make the model look like it was being 'split' into two or more bodies throughout the whole animation to create the different sense. Moreover, this piece is dealing with the relationship between space and time by asking the question, 'how can spatial relationship convert to time relationship?'

**Edgar Barroso**

## AN INWARD FLOW FOR MEZZO-SOPRANO, TENOR SAXOPHONE AND LIVE ELECTRONICS

Ensemble + electronics

Sara Almazán: mezzo-soprano

Xelo Giner: tenor saxophone

The text is written in three languages, Spanish, English and German and it is based on the assumption that there are three girls trapped in the sink. This is how the piece develops. The elements of the piece: The little girls and the sink are represented by the soprano and the saxophone. The resonant environment in which this objects are interacting is mainly assigned to the live electronics part. A fragmented/dislocated dialog between these sisters begin, the girl(s) "trapped" in the sink are forced to find a way out by resolving some issues between "them". Presumably egoistic problems. In the process, they finding a huge conflict in communication and pretty much start a very hostile and hurtful dialogue. Could they stop being so full of themselves and free themselves from the sink?

Robert Sazdov

## DREAMS OF THE JAIL DANCER

9'11" Acousmatic

The composition deals with the concept of being in a confined space or being restricted to a certain location. It expresses coping mechanisms and the various stages of acceptance of one's situation or predicament. The composition consists entirely of manipulated pianoforte sounds. It was composed for a 16 channel configuration including elevated loudspeakers. Various compositional approaches have been employed that contribute to the perception of envelopment and the proposed elevated spatial attribute of engulfment. These approaches incorporate psychoacoustics, reproduced audio, and concert hall research, as well as experiments dealing with the perception complex sound in concert hall environments.

Robert Scott Thompson

## PASSAGE - FOR CLARINET AND ELECTROACOUSTIC SOUND

10'30" Clarinet + electronics

Tadej Kenig: clarinet

Passage is the third work for clarinet and electroacoustics composed specifically at the invitation of Gerry Errante. Like the other two works, Canto de Las Sombras and The Widening Gyre, the live acoustic clarinet is deeply melded into the textures of the electroacoustic component, yet is clearly cast in the role of a solo voice presented with a minimum of signal processing in order to preserve the distinctive tone and character of the instrument. The musical concept of Passage developed out of my engagement in composing ambient music (where sounds and musical structures exhibit a tenuous and fleeting anchoring in a shifting and amorphous tonal harmonic context), combined with my interest in sound processing and transformational elaboration in avant-garde electroacoustic music. My goal was to create a work that matched the intentionality of the Delicate Balance project – a composition that was on the cusp of avant-garde sensibilities (my over-arching approach to music) and more direct musical expressions emphasizing melodic materials within clearly drawn harmonic fields. To this end, the clarinet solo part is carefully blended into the texture of the work to emphasize and embellish passing harmonic implications throughout the sections of the composition. Various acoustic sound sources are used in the creation of the electroacoustic component – conspicuously absent are any sounds from the clarinet itself. The sources used include percussion instruments of various types, ranging from bamboo wind chimes to gongs and tam-tams, vocal sounds, environmental and "found" sounds, and sounds of more obvious instrumental origin. The song of the nightingale is featured prominently in the composition and especially in the final sections where signal processing lends the song an otherworldly metallic sheen. The work also features sounds of purely synthetic origin including simulations of thunder, wind, and rain. Passage is dedicated to the memory of my mother, Margaret, a life-long patron of the arts and in later years a keen admirer of highly modernist music.

Freida Abtan

## SHE'S SWINGING HER HAMMER

7'42" Acousmatic

She's swinging her hammer is a merrygoround of joyous motion: the sound of metal whizzing through the air, slowed to enjoy its passage. A million lines of movement happen with every simple act.

Stanier Black-Five and Malcolm Riddoch

## BODY WAVES

30' C.A. Laptop

Responding to the theme of the conference, Stanier Black-Five in collaboration with Dr Malcolm Riddoch (for biography see link that follows), propose a live infrasonic performance whose sounds go beyond the auditory system to be felt in the body. The primary sound source in this exploration of vibroacoustic perception are the unique recordings made by Stanier Black-Five at the epicentre of the recent earthquakes in New Zealand, which capture the vibrations of its massive aftershocks, collapsing buildings and subsequent demolitions. Riddoch will transform this live performance using MaxMSP and digital mixing for quadrasonic spatialization and waveform extrapolation to accentuate lower frequency harmonics. Sinusoidal analysis will be used to convert the waveform data to controllers in order to automate the spatialization with live mixing to balance the enhanced infrasonics. The performance will emphasize somatic feedback to guide the improvisational aspects as the infrasonic soundscape evolves over time. Body Waves is a spatial work indeterminate with respect to performance and spatialized through a quadrasonic set-up to immerse its audience/participants in this visceral music of the body.

Kristina Wolfe

## |MƏ'TRÄP(Ə)LƏS|

7'-10' Solo instrument + electronics

Rok Volk: saxophone

is a composition for clarinet or saxophone and interactive electronics written for Dennis Shafer in 2011. The title, Metropolis, is deliberately referencing the 1927 film which depicts workers' struggles in a dystopian capitalist society. The interactive accompaniment of both live and pre-recorded sounds are organized to sound large, unresponsive, and unwieldy. The instrument is both alive and exquisitely human, yet in its more sentimental style, only an artifact. It is a meditation on how mechanical and electronic instruments created to expand our sonic palette have affected the culture of the stage.

FRIDAY, 14TH SEPTEMBER – 22:30  
LATE NIGHT CONCERTS: MENZA PRI KORITU

**Robert Madler**

## PLASTICITY

15' C.A.

Plasticity (Rob M) is experimental electronic music exploring the rhythmic/arrhythmic continuum, melding algorithmic processes, glitch, minimalism, sound-mass, electroacoustic music, techno, hip-hop, electro, and punk. Plasticity has been featured at the top clubs and experimental venues in NYC (from Columbia University, Roulette, Tonic, and 3LD-Theater to Public Assembly, Knitting Factory and Santo's Party House), sharing stages with artists including Airborn Audio, Beans, Ike Yard, Death Comet Crew, Vernon Reid, Crunc Tesla, Hovatron, Dan Iglesia, Luke Dubois, and Lesley Flanigan.

**Monty Adkins**

## HIDDEN TONGUES

4'15" Video + music

Hidden Tongues is part of a sequence of videos by Jana Kluge. Jana invited ten composers to contribute sound pieces to a large-scale work Homage to Marshall McLuhan in 10 Sequences. Kluge's abstract text-based videos suggested the use of the voice, processed in a similarly extract way.

**Luc Döbereiner, Georgios Marentakis, David Pirrò and Martin Rumori**

## ALTRACONSONANZA

20' C.A. Laptop

The project altraconsonanza is a collective live improvisation by the four composers and sound artists Luc Döbereiner, Georgios Marentakis, David Pirrò, and Martin Rumori. The diverse material consisting of synthesized sounds and field recordings is played back over an irregular lattice of 48 loudspeakers, custom designed and developed by Georgios Marentakis and Sebastian Blamberger. On the one hand the distinct sound materials create a polyphonic stratification of independent musical voices and structures and on the other hand the material is fused and merged in the synthesis and spatialization system developed by David Pirrò. Here, the single sources are brought together as they act as forces exciting a physical model. The result can be seen both as a walkable sound installation and as a musical group improvisation.

**Chad Mckinney and Curtis Mckinney**

## THE CURSE OF YIG

6'30"

The Curse of Yig is a new composition written by Chad McKinney and Curtis McKinney for the laptop quartet Glitch Lich. The work was written using Yig, a software program which is being developed by Chad McKinney as a part of his PhD research at the University of Sussex. Yig is an Open Sound Control (OSC) client to the SuperCollider scsynth server utilizing a patch-based visual interface written in C++. Synths running on scsynth are displayed as circular objects, with parameter modulation via object rotation, and connected via collision-based cable creation. Control information that defines object states is networked using a server-based OSC synchronization system. Local network nodes are updated with synchronization cycles and audio is rendered locally via OSC communication with local scsynth instances. Synthesis feedback networks of both audio and control information can be created with rapid speed. Stochastic Unit Generators (UGens) within synth definitions are combined with input analysis, such as pitch and onset detection, creating complex dependencies and chaotic behavior. While the performers' object states may be syntactically identical, they can in fact be sonically divergent. In this work chaotic interactions are contrasted against beat oriented structures, providing a natural balance. Patterned rhythms and harmonies interact with distorted noise and feedback that can range from violent to meditative. The visual projection uses information exchanged during the networking of the performance as well as the locally rendered audio to generate video feedback.

**Andrea Szigetvári**

## CT

14' Inter-media

CT is based on Zsolt Gyenes' computer tomograph animations. Computer tomography (CT) is a medical imaging method employing tomography created by computer processing. If properly used, the "object" normally is the human body. In case of "improper use" different objects (like wires in this case) placed in the tomograph create unexpected results in form of abstract moving images. The animation does not have any particular meaning, it works like a Rochard test, where the expressive qualities, meanings are added by the subjects. The music serves here as a tool to particularize the expressivity of the visual system. Different sonic interpretations of the same visual gestures are produced by an interactive music system, which parameters are modified in real time by the performer. A multidimensional timbre space was created allowing to navigate between different sonorities and musical expressions. The music is controlled with the data extracted from the analysis of the video. The video is performed real time. The piece has an open form put together from fragments of directed improvisations. It might last between 15-20 min. CT was realized and is performed by MAX/MSP/Jitter software.

# COMPOSER / PERFORMER BIOGRAPHIES

## KEYNOTE SPEAKERS:

**Seth Kim-Cohen** is an artist, musician, and critic. He makes as little distinction between these categories as he can get away with. His work leverages audio, video, text, and performance, to question cultural conventions. His work often utilizes music as a signifier to investigate the social, economic, and political assumptions of our encounters with culture. He has presented his work around the world at venues spanning the cultural spectrum, from CBGB in New York to Tate Modern in London. Kim-Cohen's book, *In The Blink of an Ear: Toward a Non-Cochlear Sonic Art* (Continuum 2009), has received a great deal of attention in the art and music worlds. The eminent philosopher and critic, Christoph Cox, called it "a landmark book with which any future theory of the sonic arts will need to contend." Kim-Cohen has also published *One Reason To Live: Conversations About Music* (Errant Bodies 2006). His piece for solo drum kit, "Forever Got Shorter (from a t-shirt of the same name)" is featured in the forthcoming, *Word Events: Perspectives on Verbal Notation* (Continuum 2012). He has also published in *Artforum*, *Tacet*, *Experimental Music Review*, *Art Review*, *Pitchfork*, *The Chicago Reader*, and *Popstock*. From 1993 to 2002, he played in the rock bands *Number One Cup* and *The Fire Show*.

<http://www.kim-cohen.com/>

**Diedrich Diederichsen** is a critic and professor of theory, practice, and communication of contemporary art at the Academy of Fine Arts in Vienna. A former editor of the German music magazines *Sounds* (1979–83) and *Spex* (1985–91), he is a regular contributor to publications such as *Texte zur Kunst* and the Berlin daily *Tageszeitung*. *Utopia of Sound*, edited with Constanze Ruhm (Schleebrügge, 2010), and *On (Surplus) Value in Art* (Witte de With/Sternberg, 2008) are among his most recent titles, and his book of short essays on *The Sopranos* has come out with *Diaphanes* this spring.

<http://diedrich-diederichsen.de/>

## INVITED COMPOSER:

**Johannes Kreidler** (1980) studied from 2000 to 2006 at the Musikhochschule in Freiburg, Germany where teachers included Mathias Spahlinger (composition), Mesias Manguashca and Orm Finnendahl (electronic music), and Ekkehard Kiem (music theory). During this time he was also a Fellow of the European Union from 2004 to 2005 and a visiting student at the Institute of Sonology at the Koninklijk Conservatorium at The Hague in the Netherlands. He also attended seminars in philosophy and art history at the University of Freiburg. In 2008 he received broad attention for an art performance action in which he delivered 70,200 forms by truck to the GEMA head office (the German performance rights authority) in order to officially register his recent 33-second electronic piece comprised of 70,200 samples of other artists' work. Since 2006 he has taught music theory, ear training, and electronic music in Germany at

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NON-COCHLEAR SOUND

the Hochschule für Musik und Theater in Rostock, in the advanced training division of the Musikhochschule Detmold, and, since 2009, at the Hochschule für Musik und Theater in Hanover. Kreidler's works have been featured at numerous international music festivals, including the Donaueschingen and Darmstadt festivals, Ultima Festival Oslo, Musica Strasbourg, Gaudeamus Music Week, and the Huddersfield Contemporary Music Festival. Johannes Kreidler lives in Berlin. His music usually employs computer-assisted processes and electroacoustic elements. Essays and Interviews have been printed in KunstMusik, Musik & Ästhetik, Positionen, Musik-Konzepte, Neue Musikzeitung and the Search Journal. His books „Programming Electronic Music in Pure Data“ (2009), “Music, Aesthetics, Digitalisation – a Controversy” (2010) and “Music with Music. Texts 2005 – 2011” (2012) have been published on Wolke Verlag.

<http://www.kreidler-net.de/>

## FEATURES ENSEMBLE: SLOWIND

Aleš Kacjan: flute

Matej Šarc: oboe

Jurij Jenko: clarinet

Metod Tomac: horn

Paolo Calligaris: bassoon

**Slowind** is made up of soloists from the Slovenian Philharmonic Orchestra. The ensemble does not only perform the standard repertoire for wind quintet, but also a diverse range of chamber music for mixed ensembles. Slowind cooperates with internationally recognized performers, including Heinz Holliger, Robert Aitken, James Freeman, Alexander Lonquich, Arvid Engegård, Muriel Cantoreggi, Aleksandar Madžar, Ursula Oppens, Mate Bekavac, Steven Davislim, Christiane Iven and Andrea Rucli. The ensemble is particularly active in the area of contemporary music, and is therefore a regular guest at some of the most important festivals of such music (Ars Musica in Brussels, Biennale Bern, Klangspuren in Innsbruck, The New Music Concerts Series in Toronto, Roaring Hoofs in Ulaan Baatar). For many years, Slowind has worked closely with composers like Vinko Globokar, Lojze Lebič and Jürg Wyttenbach, as well as with other Slovene and foreign composers who have dedicated works to the ensemble (Larisa Vrhunc, Nina Šenk, Urška Pompe, Neville Hall, Uroš Rojko, Nana Forte, Nenad Firšt, Bor Turel, Matej Bonin, Martin Smolka, Volker Staub, Ivo Nilsson, etc.).

Slowind performs regularly as a quintet outside Slovenia. In recent years, the ensemble has given well received performances in USA, Canada, Mexico, Sweden, France, Italy and Austria. It promotes international contemporary music in its own concert cycle 'Festival Slowind', which has developed into a genuine international movement, since its inauguration in 1999. The festival also features other first-class ensembles for contemporary music, like: SurPlus (Germany), Accroche Note (France), Divertimento Ensemble (Italy), Ensemble Aleph (France), and the Kairos Quartet (Germany). Some of the concerts prepared for the festival are further presented in

other countries which contributes another international dimension to the festival. The 2005 edition of the Festival Slowind was financially supported by the European Union through the Culture 2000 program. In 2011, Slowind has dedicated its Festival to Elliott Carter, who wrote a new work, entitled Trije glasbeniki, especially for this occasion. The piece was premiered at the Festival Slowind 2011. For its cultural achievements, Slowind received the Župančič Prize in 1999 and the Prešeren Fund Prize in 2003.

<http://www.slowind.eu/>

## SELECTED COMPOSERS

**Francesco Abbrescia** graduated in “Music and new Technologies”, “Electronic Music” and “Experimental Composition” at the Conservatory “Niccolò Piccinni”, Bari, Italy. Artistic director of the contemporary music annual festival “Musiche Nuove” in Bari, (Italy), since 2004. Assistant sound director in the premiere “Dialogo Drammatico-Musicale – ¿Pia?” by Azio Corghi (Siena, 2004). Interactive electronics and multimedia operator assistant in Luis Bacalov's film music composition workshop at the Accademia Musicale Chigiana in Siena (2005-2011). Member of “Sin[x]Thésis”, a research group of the electronic music conservatory class in Bari, founded and directed by F. Scagliola, with whom he performed in many concerts in Italy and abroad. He realizes electronic instruments and original compositional algorithms implementations.

**Freida Abtan** is a Canadian composer and visual artist influenced by both musique concrete and more modern experimental audio. After completing a bachelor's degree in Mathematics and Computer Science at the University of Waterloo in 1999, she worked as a developer for several media-based software companies before returning to school to obtain a bachelor of Fine Arts from Concordia University in Computational Art and Electroacoustic Studies. Following this, she completed a Master's degree in Music Composition at the Université de Montréal where her thesis work involved videomusic creation and analysis. Currently, Freida is pursuing her doctoral studies at Brown University in their Multimedia and Electronic Music program (MEME). Her most recent work combines video, electroacoustic music, reactive sensor systems and live stage performance.

**Monty Adkins** is a sound artist and lecturer based at the University of Huddersfield. His work is published on empreintes DIGITALes and Audiobulb. He has collaborated extensively with the English artist Pip Dickens on a number of audiovisual installations and a book – Shibusa 'Extracting Beauty'. His latest project is a collaboration with the Norwegian Hardanger fiddle player Britt Pernille Froholm. Hidden Tongues (4'15, 2011) is part of a sequence of videos by Jana Kluge. Jana invited ten composers to contribute sound pieces to a large-scale work Homage to Marshall McLuhan in 10 Sequences. Kluge's abstract text-based videos suggested the use of the voice, processed in a similarly extract way. The work is for stereo video projection.

**Sang Mi Ahn** is currently pursuing her doctorate in composition at Indiana University where she studies with Claude Baker. Ahn's music encompasses a wide range of styles including tonal, contemplative, jazz-influenced, atmospheric, miniaturist, and electronic styles. In her recent experiments with electronic music, she has become more interested in the interaction between the intrinsic qualities of electronic and acoustic music and in using their unique aspects to express the intricacies of mixed emotions. Ahn's recent awards include winner of the 2011 Women Composers Festival of Hartford International Composition Competition, and second prize at the Sixth International Musical Composition Contest held by the Long Island Arts Council at Freeport, and honorable mention at the 2011 and 2009 Competitions of The International Alliance for Women in Music (IAWM).

**Alo Allik** (Estonia) has performed his audio visual works, electroacoustic compositions, eclectic DJ sets and live electronic music throughout the world at some rather renowned and other more obscure events and festivals including Transmediale, Pikel, NIME, ICMC, Ultrahang, Sonorities, NWEAMO, Infectious at The Dublin Science Gallery, The SuperCollider Symposium, noise=noise and many others. His aesthetically and geographically restless lifestyle has enabled him to traverse a diverse range of musical worlds including DJ-ing electronic dance music, live electronic jams, electroacoustic composition, free improv. and audio-visual performances. Alo is currently based in the UK, where he pursues a Ph.D. degree in Creative Music Technology.

**Diogo Alvim** is a Portuguese composer and PhD student at SARC. His research explores connections between music and architecture.

**James Andean** is a musician and sound artist. He is active as both a performer and a composer in a range of fields, including electroacoustic composition and performance, improvisation, sound installation, and sound recording. He is a founding member of improvisation and new music quartet Rank Ensemble and of the sound collective Resonator Helsinki, and one half of the audiovisual performance art duo Plucié/DesAndes. He is currently completing a doctorate in electroacoustic composition at the Centre for Music & Technology of the Sibelius Academy, in Helsinki, Finland, focusing on the musical vs. the narrative properties in acousmatic music.

**Jon Anderson** DMA, Assistant Professor of Music at Wayne State University, teaches composition and theory courses. He holds a Doctor of Musical Arts degree in Composition and Theory from the University of North Texas where he studied with Joseph "Butch" Rovin, Joseph Klein, and Cindy McTee. He also holds a Bachelor of Arts degree in Music from Luther College, where he studied composition with John Howell Morrison, and a Master of Music degree in Composition from the University of North Carolina at Greensboro, where his teachers included Eddie Bass, Gregory Carroll, and Craig Walsh.

**Tim Anderson** is a student of Music Composition and Technology at the University of Montana. Under the tutelage of his professor Charles Nichols, he has recently worked to create a new MIDI instrument that specializes in a bi-directional breath sensor.

**Joanne Armitage** is a composer, studying with Michael Spencer and researcher based in ICSrIM at the University of Leeds, UK (<http://www.leeds.ac.uk/icsrim/>). Her compositional interests lie in the enhancement of data through sonification, which she combines with her research in gesture recognition and reconstruction, exploring interdisciplinary science-arts interactivity and collaborations.

**Kelvin Au** is recently a final year student studying BA in music in the Hong Kong Baptist University. He is a flutist and the principal flute in the Baptist University Symphony Orchestra. His study concentration is composition and music production. He is especially enthusiastic in studio works. His past projects are including remixing a cover version of a song using synthesizers, video music, multi channels electro acoustic music, solo instrument with electronics, etc. Now he is working on realtime digital signal processing with live instruments. His dream is to become a professional sound engineer.

**Andrew Babcock** is a PhD composition student at the University of Florida in Gainesville, Florida, USA. Prior to earning his Masters in composition at the University at Buffalo, Andrew worked in New York City as a composer, sound designer, and recording engineer for television and film. His works have been featured internationally at festivals such as Sonorities, ICMC, NYCEMF, and SEAMUS. He was awarded first prize in the 2011 Sound in Space competition sponsored by Harvard University, Northeastern University, and the Goethe-Institut.

**Edgar Barroso** (<http://www.edgarbarroso.net/>) was born in Mexico in 1977. He is a PhD Candidate in Music Composition at Harvard University where he studies with Hans Tutschku and Chaya Czernowin. His education includes a Master in Digital Arts, a Postgraduate Diploma in Composition and Contemporary Technologies and a Bachelor in Music Composition. His works have been interpreted in important forums in North America, Ibero-America, Asia and Europe. During 2006-2010 he received several International Composition Competitions awards. In addition, he has scored music for film, documentary, audiovisuals, animation, short films, installations and experimental video among other audio visual collaborations. He is the founder of the Open Source Creation Group, dedicated to the design of interdisciplinary collaboration programs as platforms to enhance innovation and social integration.

**Peter Batchelor** is a composer and sound artist living in Birmingham, UK. He has studied with Jonty Harrison and Andrew Lewis and is currently a lecturer at De Montfort University, Leicester. Predominantly working with fixed-media, his output ranges from two-channel 'tape' compositions for concert diffusion to large-scale multi-channel installation work. His work has received recognition from such sources as the Concours de musique electroacoustique de Bourges and the International ElectroAcoustic Music Contest of São Paulo and have been performed internationally.

**Antonello Belgrano** was born in Cassino (FR) now lives and works in Turin as a videomaker and post-production technician. He studied psychology and deals with passion for electronic music and signal processing in the digital domain since '99. Later on he started doing visual performance. He was part of the musical project Tiltherz, with which he performed in various live electronics both in Italy and abroad, now produces music under the pseudonym of Thr. He graduated as an audio-video technician at "Scuola di Alto Perfezionamento Musicale" in Saluzzo.

**Belma Beslic-Gál** (1978), Slovenian-Bosnian composer, artist and pianist, lives in Salzburg and Vienna. Piano, composition and music theory studies (Liszt School of Music Weimar, University of Music and Performing Arts Graz). In 2011, Beslic-Gal was awarded the Emerging Composers Award of the Austrian Ministry for Culture, as well as the 'Female Composers to Frankfurt' International Scholarship. Her music has been performed in concerts and festivals across Europe and abroad. Recently, her work revolves around issues such as cultural challenges of postwar/ transitional societies, nihilism, futurism, space exploration and manipulations of temporal perception in (intermedia) music constellations.

**David Berezan** completed a BA in History (1988) at the University of Calgary, a Diploma in Composition (1996) at Grant MacEwan College (Edmonton) and a MMus in Composition (2000) at the University of Calgary. He moved to the UK and completed a PhD in Electroacoustic Composition (2003) at the University of Birmingham (UK) with Jonty Harrison. In 2003, he was appointed Lecturer and Director of the Electroacoustic Music Studios at the University of Manchester (UK) and he founded MANTIS (Manchester Theatre in Sound). He has been awarded in the Bourges (France, 2002), Luigi Russolo (Italy, 2002), Radio Magyar (Hungary, 2001), Sao Paulo (Brazil, 2003, '05), L'espace du son (Belgium, 2002) and NTP (Canada, 2000) competitions. He has worked in residence in the studios of VICC (Sweden, 2011), EMS (Sweden, 2011), CMMAS (Mexico, 2011), University of Montreal (Canada, 2011), University of Calgary (Canada, 2011), The Banff Centre of the Arts (Canada, 2000, 07), ZKM's Institut fuer Musik und Akustik (Germany, 2007), GRM (France, 2007), IMEB (France, 2007), ESB (Switzerland, 2005), and Tamagawa University (Japan, 2007). His work is published by emprintes DIGITALEs.

**Zachary Berkowitz** is a composer and percussionist currently residing in Statesboro, Georgia. He is pursuing a Master of Music degree in Music Technology at Georgia Southern University, where he studies with Dr. John Thompson. He was awarded a Bachelor of Music in Instrumental

Performance from New Mexico State University, where he studied percussion with Dr. Fred Bugbee and Dr. Ed Pias. Currently, Zachary is working to further his skills in composing for the electronic medium, and always seeks to erase the boundary between high and low art.

**Manuella Blackburn** is an electroacoustic music composer who specializes in acousmatic music creation. In addition to acousmatic music, she also has composed for instruments and electronics, laptop ensemble improvisations, and music for dance. She studied music at The University of Manchester (England, UK), followed by a Masters in Electroacoustic Composition with David Berezan. She became a member of Manchester Theatre in Sound (MANTIS) in 2006 and completed a PhD at The University of Manchester with Ricardo Climent in 2010. She is currently a lecturer in Music at Liverpool Hope University (England, UK).

**Mark Bokowiec** lectures in interactive system design, performance and composition. Commissions for interactive instruments include: the LiteHarp for the London Science Museum and A Passage To India for Wakefield City Art Gallery. Mark began creating work with interactive technologies in 1995, in 1996 developing the first generation of the Bodycoder System, a wireless, on-the-body sensor array designed to be worn on the body of a performer. Together with Julie Wilson-Bokowiec he has created and performed work with the Bodycoder System at various events across Europe the US and Canada and at artist gatherings including NIME, ISEA and ICMC.

**McGregor Boyle** is active as a composer, performer, and music educator with a primary interest in digital media and computer applications to music composition and performance. With a Master's degree in guitar performance and a Doctorate in composition, Dr. Boyle is uniquely qualified to explore the applications of emerging digital technologies to the difficult problems posed by serious music composition, and its presentation to the audience in performance. The recipient of many prizes and awards for his composition, Boyle is especially interested in collaborations with artists from other disciplines, from work with choreographers and visual artists to his more recent scores for outdoor laser and fireworks spectacles. He was the composer of the music for the pioneering multimedia performance piece Red Zone , which combined digital sound with computer- controlled visual images, modern dance, and spoken word to create a seamless integrated whole which was highly acclaimed by audiences and critics in 1987. Dr. Boyle is on the Computer Music Faculty at the Peabody Conservatory of the Johns Hopkins University, where he teaches computer applications to music and chairs the Composition Department. He received the Johns Hopkins Alumni Association Excellence in Teaching Award in 2008.

**Hector Bravo Benard** is a composer and digital artist living in the Netherlands. Originally from Mexico City, he studied philosophy and composition at the University of Victoria, in Canada, and later computer music at the Xenakis Centre, in Paris, Sonology at the Koninklijk Conservatorium, in The Hague, and is currently in the final stages of his Ph.D. work in

composition at the National Autonomous University of Mexico (UNAM). He writes sound-based music for acoustic instruments, live electronics, fixed media, and sound installations. He also works as a visual artist with computer generated video and still images.

**Benjamin Broening** (b. 1967) is a composer of orchestral, choral, chamber and electroacoustic music. In the past few seasons his music has been performed in Japan, China, Singapore, Hong Kong, South Korea, Estonia, Romania, Ukraine, France, Germany, Italy, Ireland, England, Scotland, Canada and across the United States. Recent works include a clarinet concerto for Richard Hawkins, a multi-movement work for *Zeitgeist*, a sextet for Ensemble U: (Estonia), two works for clarinet and electronics for Arthur Campbell and choral/instrumental works for the Choral Arts Society of Philadelphia, the James River Singers as well pieces for pianist Daniel Koppelman and eighth blackbird.

**Christopher Burns** is a composer, improviser, and multimedia artist. His music weaves energetic gestures and gritty, rough-hewn textures into densely layered surfaces. As an improviser, he combines an idiosyncratic approach to the electric guitar with the use of custom software instruments for sound manipulation, audio synthesis, and digital animation. His performances emphasize directionality and trajectory, superimposing and intercutting a variety of evolving processes to create form. Christopher teaches composition and music technology at the University of Wisconsin-Milwaukee.

**Stanier Black-Five** (aka Jo Burzynska) is a leading New Zealand sound artist and writer. Her audio work is largely based on the manipulation of her own environmental recordings and found sounds, which she shapes into dense soundscapes using sources from aireraF drones to the rhythm of trains, and most recently the earthquakes that have shaken her home city. Her regular performances have seen her play both locally and internationally, at events such as New Zealand's Lines of Flight and the London Musicians Collective's festival of experimental music. She has also presented a number of sound installations, including *Prosumtion* (London: 1996) to *Oenomatopoeia* (New Zealand: 2012).

**Rodrigo F. Cádiz** is an Electrical Engineer and Composer from the Pontificia Universidad Católica de Chile (PUC) and PhD in Music from Northwestern University. He is currently Associate Professor with the Music Institute at PUC where he co-directs the Center for Research in Audio Technologies. He also teaches at the Computer Science Department and collaborates with the Biomedical Imaging Center. His music has been featured in several venues and festivals in South America, Europe and the US, and has won several composition prizes. His research interests are digital signal processing, new interfaces for musical expression, computer music and complex systems.

**Anıl Çamcı** is an Istanbul-based electronic music composer and a new media artist whose works have been (dis)played around the world. He holds degrees in sound design (ITU) and

multimedia engineering (UCSB) and is currently pursuing a PhD degree as a member of the docARTES program at Leiden University with his research "Environment as a Language for Electronic Music: Enhancing the Link Between the Concept and the Percept" in which he explores the cognitive aspects of electronic music composition. Çamcı teaches electronic music composition and history, and multimedia design at Istanbul Technical University, Centre for Advanced Studies in Music graduate program.

**Joanne Cannon** is one of Australia's leading bassoonists and experimental musicians. Her work is recognized for its combination of improvisation, experimental instruments and computer interaction. Joanne began her career as a professional Orchestra musician, but felt the bassoon was limited in this setting. She left the orchestra to pursue improvisation and composition where she has developed new frontiers, extending the bassoon's capabilities, developing microtonal and multi-phonic techniques, and through the composition of scored works for the virtuoso. She has also developed a number of spectacular digital wind controller instruments including the leather Serpentine-bassoon and Contra- monster and is amongst the world's foremost meta- [modified] instrumentalists and exponents of live signal processing. She is currently undertaking PhD study into Playable Instrument Systems at Melbourne University's Interactive Design Group, Faculty of Science.

**Benjamin Carat** - In his interpretations of contemporary music, the French cellist Benjamin Carat proposes a brilliant dialog between his instrument and the computer. On stage, he fuses science and art – not as a gratuitous spectacle but in order to promote the alchemy specific to mixed and interactive works – uniting the instrumental and electroacoustic traditions into a single reality of live performance. Benjamin Carat has developed privileged relationships with composers such as Jonathan Harvey (CD "Oeuvres pour violoncelle," label Assaï, 2002), Robert Pascal (CD "Monographie," label Ameson, 2010), Jesper Nordin (CD, label Phono Suecia, 2012) and Benjamin Thigpen.

**Miguel Carvalhais** is a designer and musician, assistant professor of design at the University of Porto. He holds a Ph.D in Design and is a researcher at ID+, Research Institute for Design, Media and Culture. He runs the Crónica media label and the @c project.

**Mechi Cena** studied electronic music and computer. Worked as a sound engineer in a recording studio, and later, in the theater. He wrote radiodramas for Radio Televisione Italiana (RAI), caring production and direction.

**Mark Cetilia** is a sound / media artist working at the nexus of analogue and digital technologies. Exploring the possibilities of generative systems in art, design, and sound creation, Cetilia's work is an exercise in carefully controlled chaos. Over the past decade, he has worked to develop idiomatic performance systems utilizing custom hardware and software, manifesting in a rich tapestry of sound and image. Mark is a member of the electroacoustic ensemble

Mem1, recipients of a 2008 Rhode Island State Council on the Arts Project Grant Award and the experimental media art group Redux, recipients of a 2006 Creative Capital grant for their Callspace project. He received his MFA with honors from the Rhode Island School of Design in 2008, and is currently pursuing his Ph.D in computer music and multimedia at Brown University.

**Rui Chaves** is a Portuguese sound artist/performer, currently conducting Phd research at SARC. His focus, is in the intersection between mobile technology and site-specificity.

**Ying-Jung Chen** (born 1990) comes from Taiwan. Began to study electronic music in last year. Use of the software has Adobe Audition and AudioMulch. Now is National Taipei University of Education's student major in Music. Studying with Yu-Chung Tseng.

**Antonino Chiaramonte** is an eclectic Italian musician, internationally acclaimed electroacoustic composer, sound designer, live electronics performer and flautist. Graduated in flute at "St. Cecilia" Conservatory of Rome, he studied composition with Mauro Cardi, focusing on electroacoustic music and on music & the moving image. First- class degree in Electronic Music at the Conservatory of Perugia with Luigi Ceccarelli. Antonino is Honorary Research Fellow in Electronic Music Composition in the Faculty of Arts and member of the ICCMR in the University of Plymouth. He is also professor in Electronic Music in the Conservatory of Frosinone.

**Taebok Cho** studied at the Chugye University of Arts, Composition Major and currently a master student at Korea National University of Arts, Electro-acoustic Music Composition(Music Technology)Major and studied. His works selected and performed by fest-m festival which hosted by Korean Electro Acoustic Society(KEAMS) in several times(2007,08,09), also performed 2009 Seoul Fringe Festival, 2011 SEONGAH SHIN(Vice President for Oceania/Asia Regional Directors: the ICMA) + GRAYCODE concert, 2011 ACMP(Asia Computer Music Project), 2011 Aarhus Festival(Denmark, with TacitGroup) and 2011 ICMC. Recently, He released a solo album called "GRAYCODE +1 music difference"(2011); active a.k.a. GRAYCODE in computer music field.

**Yen-Ting Cho** is from Taiwan. He is currently a PhD candidate in Innovation Design Engineering (IDE) at the Royal College of Art (RCA). He has a Master's degree (distinguished) from the Graduate School of Design (GSD) at Harvard University. He was awarded Film Study Center Harvard Fellowships for three years and his animation practice has received awards internationally. He worked at INVIVIA and designed interactions for Microsoft Surface, GSD, and the Guggenheim Museum, New York. He is a visiting tutor in IDE at the RCA and conducting his doctoral research on how visual thinking contributes to the design of transmedia. Edgar Barroso comes from Mexico, where he received a BM from Guanajuato University and an MA in Digital Art from Pompeu Fabra University (Catalunya). His main interests are instrumental composition with/out live electronics, free improvisation, anamniotic music, sound diffusion, ethnomusicology and the possible links with any performing art.

**Se-Lien Chuang** is a composer, pianist and media artist, 1965 born in Taiwan, since 1991 residence in Austria. The artistic emphasis ranges from contemporary instrumental composition/improvisation, computer music, electronic sound processing up to audiovisual interactivity. Studies in composition (Beat Furrer), Music and Media Technology (Karlheinz Essl), Piano/ Recorder, Electro-acoustic Music in Austria. International production, research stays and lectures as well as numerous representation of compositions in Europe, Asia, North- and South America: Salzburger Festspiele, ICMC Huddersfield / NYC / Belfast / Copenhagen, SICMF Seoul, NIME New York, ISEA Singapore/Nagoya, IAMAS Japan, Ars Electronica Linz, SONORITIES Festival Belfast, among others.

**Fabio Cifariello Ciardi** studied with Tristan Murail, Philippe Manoury (IRCAM), Franco Donatoni (Accademia S.Cecilia). His most recent interests are in model-based sonification and instrumental transcription of speaking-voice rhythms and inflections. His compositions have been awarded prizes at various international competitions L. Russolo 1992, ICMC 1993 CD, IMEB-Bourges 1998, Valentino Bucchi 1999 (Roma - Italy), AITS "Best sound in Italian motion pictures 2011" (Rome, Italy). His music is published and recorded by Raitrade, Edipan, ICMA, AIMI (Gorizia), Unesco CIME- Cultures Electroniques (Bourges, France). Cifariello Ciardi teaches composition at Perugia Conservatory. He is one of the founding members of Edison Studio.

**Marko Ciciliani** (\* 1970, Croatia) studied composition and electronic music in New York, Hamburg and The Hague. Already during his studies he has collected extensive experience not only in the fields of "academic" composition, but also in free improvisation and cross-disciplinary projects. Ciciliani has written for a variety of settings, like solo-, chamber- and orchestra- works, often combined with live-electronics, and purely electronic works. An additional focus in many of his works lies in the application of lighting as part of the composition, in the form of a specially developed light design. It is characteristic of Ciciliani's composition that sound is not only understood as abstract material but as a culturally shaped idiom. The exploration of the sound's communicative potential is as much in the foreground in his work as the objective sonic quality of a sound. Ciciliani's work is characterised by a conceptual approach in which aspects of classical composition, sound studies and psychoacoustics play together. Ciciliani is guest-professor for electro-acoustic composition at the Institute for Acoustics and Media (IEM) of the Arts University in Graz/Austria and lecturer for electro-acoustic composition and acoustics at the University of Music and Performing Arts Vienna, and the University for Applied Sciences in St.Pölten.

**Antonino Chiaramonte** is an eclectic Italian musician, internationally acclaimed electroacoustic composer, sound designer, live electronics performer and flautist. Graduated in flute at "St. Cecilia" Conservatory of Rome, he studied composition with Mauro Cardi, focusing on electroacoustic music and on music & the moving image. First- class degree in Electronic Music at the Conservatory of Perugia with Luigi Ceccarelli. Antonino is Honorary Research Fellow in Electronic Music Composition in the Faculty of Arts and member of the ICCMR in the University of Plymouth. He is also professor in Electronic Music in the Conservatory of Frosinone.

**Manfredi Clemente** studied Music and New Technologies at Conservatorio “V. Bellini” in Palermo and his main field of research is sound spatialization. He collaborates with Lucio Garau to program a software dedicated to acousmatic concerts. They set up a little acousmonium in Palermo, that has now about 20 loudspeakers. Since 2011, Clemente is a member of the MiniM Ensemble, a camera ensemble specialized in contemporary music. He attended masterclasses with artists such as Denis Smalley, Yasuhiro Morinaga. His “Studio I - Omaggio ad Eraclito” was selected for the listening room of the ICMC 2011, the complete work “Studio in tre aforismi” for the EMUfest 2011.

**Giulio Colangelo** has a bachelor of arts degree in “Electronic Music Composition” at the Conservatory of Potenza (Italy) under the supervision of professor-composer G.Gemini. He attended master-classes in contemporary instrumentation techniques and electronic composition taught by Esther Lamneck and Cort Lippe. He attended many specialist courses in sound engineering and post-production and he has worked for a long time in the field of music production. He has participated as a composer in many national and international festivals and his works were selected in several competitions. Selected in the first “Inter-media Festival -Perfezione dell’oro” (2008), he has been involved also as musician and technical (live electronics) support. His video-art works were shown in many contests, including a major presence in the “Intermediart 2009”. In 2009 he collaborated with the “Venus Orchestra” and in 2010 he founded the art collective “LOXOSconcept” (with the artists Valerio De Bonis and Donato Corbo). Their creations were presented in many international festivals, including the last “Beam Festival 2011” (Brunel University / STEIM). In 2011 he obtained a selection to the “TES 2011 -Toronto Electroacoustic Symposium”. Since 2010 he continues to search in the domain of electroacoustic music. He explores the role of several dimensions like voice, gesture, interaction and improvisation by experimental video-art works, live electronic pieces and original performances. He now attends a specialization course at the Conservatory of Frosinone (Italy) in “Electronic synthesis / audio-video Composition” under the supervision of many composers (A.Poce, G.Gemini, A.Cipriani...).

**Adam Collis** is originally from Merseyside (UK) and has spent much of his professional life in South-East Asia working as a lecturer in music and music technology, software engineer and trainer in Pro Tools software for education and broadcast institutions. His creative output has frequently involved inter-disciplinary collaborations and has performed at the International Computer Music Conference, the Singapore International Film Festival, and the Beat! International Festival, New Zealand. He is currently senior lecturer and course director for the Music Technology programme at Coventry University while completing a PhD at the University of York.

**Vincenzo Core** was born in Giulianova in 1982. He studied electronic music with Alessandro Cipriani, at the “L. Refice” conservatory of Frosinone. Since 2008 composes for video, dance, installations and performances. He investigates the relationships between various compositional materials to trace paths of meaning, and to express the complexity and vitality of Self.

**Cormac Crawley** is a composer and installation artist from Co. Louth, Ireland. His current PhD research in SARC of Queen’s University, Belfast is tied closely to acoustic ecology. In his compositions and interactive installations he attempts to personify harmonious relationships within the soundscape whilst also highlighting causal relationships of negligence and dissonance. This sometimes involves the use of sensory technology interacting with various aspects of the environment, which ultimately assists the compositional output.

**Yiyi Cui** was born in 1988 in Dalian, China. Her musical studies began on the piano at age five. In the year 2007, she was admitted to the program in Electronic Music Production of the Communication University of China. She is currently pursuing her Masters degree in computer music at The Peabody Institute of The Johns Hopkins University, studying composition with Dr. McGregor Boyle.

**Antonio D’Amato** is intoxicated by music. In fact he graduated at conservatory in Piano, Harpsichord, Music for multimedia and Instrumental music teaching. He also studied composition for eight years, bassoon for three years and baroque organ. In 2010 he was Ondes Martenot student in Strasbourg and Paris. At university he was student in Media and Communication Science. Now he attends the 4th year of Electronic music course. He works as piano teacher, and sound engineer. At the moment his main interest is joining traditional composition procedures and the wide opportunities of computer-based music.

**Julio d’Escriván** is a composer and creative technologist who has worked extensively in music for commercials, TV and film. Julio wrote the Cambridge Introduction to Music Technology (2012) published by Cambridge University Press. He is co-editor of the Cambridge Companion to Electronic Music and co-author of the Chapter on Composing with SuperCollider for The SuperCollider Book (MIT Press). Throughout the years, Julio has won several prizes both for his concert and film/media music. His electroacoustic music has been performed and broadcast internationally. Julio is Reader in Creative Music Technology at Anglia Ruskin University, Cambridge, United Kingdom.

**Rebecca Danard**: Performer, educator, scholar and entrepreneur, Rebecca Danard is artistic director of the Ottawa New Music Creators and adjunct faculty at Carleton University. Her performance career centres on new and experimental music, including interdisciplinary collaborations, working with new technology, organizing events, and commissioning composers. She has worked with film makers, dancers, poets, choreographers, actors, lighting designers and visual artists as well as performing musicians and composers. She has performed extensively at festivals and conferences in Europe, the United States and Canada. Rebecca holds a Doctor of Musical Arts from the University of Cincinnati College - Conservatory of Music.

**Luca De Siena** - After his degree as a sound engineer and MIDI programmer at the “Saint Louis Music College” in Rome, he continued his musical studies taking his bachelor on Electronic Music at the Conservatory “L. Refice” of Frosinone under the guidance of prof. Alessandro Cipriani with a thesis entitled “The electroacoustic Mass: legacy of a millennial genre” (rapporteur Prof. Theresa Chirico). He attended workshops and master classes with Alvisé Vidolin (real-time processing), Leigh Landy (electroacoustic composition), Mary Castro (sound design). He studied intermedial art with Alba D’Urbano at the HGB Leipzig (Germany). His acousmatic piece “Telephonie” was presented for the first time during the 2010 edition of “La Terra Fertile” in Sassari and selected by CEMAT to participate to the Iter/Ether installation at the festival “Musica Electronica Nova” in Wrocław, Poland. His composition “Missa Aquae”, an electroacoustic reading of the Ordinarium Missae, was presented for the first time at the festival “Terra delle Risonanze” in Salerno and performed during the international festival of acousmatic music “Silence” in Bari. Together with other five composers is a founding member of HEKA whose electroacoustic soundtrack for the silent film “Kinoglaz” by D. Vertov was presented during the 47th Festival of Nuova Consonanza in Rome and performed in many festivals abroad including “Cybersound”, a festival at Temple University in Philadelphia (USA). Together with HEKA he is also the author of electroacoustic soundtrack for the silent film “Il Piccolo Garibaldino” commissioned by Nuova Consonanza as a part of the celebrations for the 150th anniversary of the unification of Italy, and which was premièred at the 48th festival of music of Nuova Consonanza. As a mastering engineer he has worked on the post-production of some electronic music records released by some foreign independent labels.

**Marianne Decoster-Taivalkoski** is an Interactive Media and Sound artist (b. 1969, France) based in Helsinki. Currently Media and Sonic Arts lecturer at the Center for Music & Technology, Sibelius Academy. Co-founder of an interdisciplinary improvisation research group at that department with musicians and dancers. Graduated from the art and audiovisual studies at Paris I (1992) from the Media Lab of the University of Art and Design Helsinki (2003). I research and create interactive soundscape installations sensitive to motions. These performative installations offer poetic and multisensorial experiences involving improvisation and a multiplicity of the roles of the audience and of listening modes.

**Jean Detheux** was born in Belgium and received his academic training at the Académie Royale des Beaux-Arts de Liège. Immigrating to Canada in 1971, he has taught at various art schools in Canada and the U.S. He has exhibited his paintings and drawings in solo and in group shows, in Europe, Singapore, Lebanon, and the Americas. He has written, in English and French, many articles on art and animation, reviews of festivals, symposiums, books and software, published by Animation World Network, Sage Publications, and more.

**Marco Dibeltulu** (Alghero, 1971) studied at the Conservatory of Cagliari Composition, Choral Music and Electronic Music (with Francesco Giomi and Elio Martusciello). His compositions have been selected in many competitions as 6th International Computer Music Competition “Pierre Schaeffer” 2007 (1st Prize) – Pescara; 360 degrees of 60x60 – Vox Novus, New York City. He

performed at Festivals: Synthèse – Bourges; Biennale di Venezia on-line; Moscow Biennale of Contemporary Art; Contemporary Art Fair – Shanghai; ArteScienza 2006 – Rome; Zeppelin 2008 – Barcelona; Primavera en La Habana 2008; ICEM Concert for IDKA – Gävle (Sweden); Raum-Musik – University of Cologne; 360 degrees of 60x60 – ICMC 2010, New York City.

**Luc Döbereiner** (1984) studied Sonology at the Royal Conservatory in The Hague and computer music at the Institute of Electronic Music and Acoustics in Graz. He composes instrumental and electronic music and develops audio and composition software. Döbereiner is currently a doctoral candidate at the artistic doctoral school of the University of Music and Performing Arts in Graz. His research project is concerned with compositional models and explores the relationship of sound and sound description in musical composition. He lives in Berlin.

**Christopher Dobrian** is Professor of Music at the University of California, Irvine where he is the director of the Gassmann Electronic Music Studio and the Realtime Experimental Audio Laboratory (REALab). He holds a Ph.D. in Composition from the University of California, San Diego, where he studied composition with Joji Yuasa, Robert Erickson, Morton Feldman, and Bernard Rands, and computer music with F. Richard Moore and George Lewis. He is the author of the original technical documentation and tutorials for the Max, MSP, and Jitter programming environments by Cycling ’74. His work in computer music focuses on the development of “artificially intelligent” interactive systems for composition, improvisation, and cognition.

**Andrew Dolphin** - is a composer, digital artist and lecturer in Music, Sound & Performance at Leeds Metropolitan University. His research interests include electroacoustic composition, spatial audio, and developing interactive compositional systems, or sound toys incorporating game engine technologies for sonic purposes. He has just completed a PhD at SARC (Sonic Arts Research Centre), Queen’s University, Northern Ireland.

**Michael Edwards**, Born Cheshire, England, 1968. Studied oboe then composition at Bristol University with Adrian Beaumont (1986-91); privately with Gwyn Pritchard; and computer music with John Chowning at CCRMA, Stanford University (1991-96). Consultant software engineer in Silicon Valley (1996-97); Guest Professor at the Universität Mozarteum Salzburg (1997-2002); currently Reader at the University of Edinburgh. Compositional interests lie in the development of algorithmic composition structures for instrumental music and the integration of these within similarly generated computer-processed sound structures and live electronics. Also active as an improviser on laptop, saxophones, and MIDI wind controller.

**Alice Eldridge** is a researcher, performer and composer working interested in generative music, sound art and improvisation. Based at the Centre for Creative Research in Sound Art Practice, London, she pursues interdisciplinary research in Sound Art at the intersection of complex systems, philosophy and psychology.

**Travis Ellrott** is currently at the State University of New York, Stony Brook, working towards a PhD in composition with Margaret Schedel, Daniel Weymouth, and Daria Semegen. His works have been featured in festivals in Poland, Greece, France, Canada, and the USA. In 2008 he was awarded the Bourges residence prize and attended the Orford Sound Art Workshop. Travis has served as the production manager for ICMC 2010, held in New York City and Stony Brook, and EMS 2011, also held in New York City.

**Stuart Favilla**, one of Australia's most innovative and creative musicians, specializes in synthesizer performance. Stuart studied with notable Australian musicians Keith Humble, Jeff Pressing, Graham Hair, Michael Harvey and Simone de Haan. Stuart has also many years experience as a jazz pianist and a trained for several years as a Karnatic Indian musician at Melbourne's Sruthi-laya School. He has been recognized both for his talent and for the innovations he has contributed to the field of computer music. A composer-performer Stuart's skill base encompasses improvisation, composition, software programming, electronics, music-production, instrument building, teaching and research. Stuart is also an ophthalmic electro-physiologist for the Monash Hospital [Melbourne] and Associate research fellow for the Monash Department of Surgery.

**Ling-Hsuan Feng** (born 1990). I am a music student at National Taipei University of Education in Taiwan, R.O.C. My major is Piano performance and minor is musical composition. I have composed several chamber instrumental music and computer acousmatic music from past years. Currently, I am studying computer music composition with Dr. Yu-chung Tseng. I have joined the WOCMAT, International workshop of Computer music and audio technology in Taiwan in 2010. And my work-No-ease won the second prize from the WOCMAT's International competition. In 2011, I was invited to join the Shanghai Conservatory of music International Electronic Music Week. The music work "No-ease" was performed in the new generation concert.

**Dexter Ford's** music attempts profound expression through the humorous and grotesque, with a focus on the human voice. Rapidly shifting textures can betray by turns personal anxiety, a smirk, or egocidal terror. His compositional output includes pieces for acousmatic tape, chamber ensemble, and live electronics. He has performed as guest bassist on avant- rock group Thinking Plague's latest release, "Decline and Fall," and his "Honey Bunches of Throats" was featured in Pauline Oliveros' Deep Listening Anthology Volume II. He is currently working towards an undergraduate degree in music composition with Dr. Konstantinos Karathanasis at the University of Oklahoma.

**Takuto Fukuda** is a composer and a multimedia artist, born in Japan in 1984. He has studied creation of electronic music, multimedia installation and computer programming at Sonology department at the Kunitachi College of Music, and has studied at the Sonology department at the Royal Conservatory in The Hague in The Netherlands. His pieces have been awarded at several competitions such as "Musica Nova 2010"(Czech) and "CCMC2011"(Japan), and have

performed at European, Asian, American and Latin American festivals such as "EMUFest"(Italy), "SICMF"(Korea), "Sonic Rain concert"(US) and "Ai- maako"(Chile).

**Francesco Galante** (Rome, 1956) is an acousmatic composer and designer of digital technologies applied to music (ICMC1984-ICMC1986). He wrote books, essays and articles. In the 1997 he was "composer in residence" at IIME of Bourges. From 1998 to 2000 at Teatro alla Scala he was scientific director of "Metafonie" the biennial cycle of electroacoustic music concerts and of the International Scientific Symposium "Musica/Tecnologia, domani". His music is performed in international important festivals and some his pieces are edited on Cds. He is professor of electroacoustic music composition at Conservatory of music of Cosenza City.

**Dr. Javier A. Garavaglia**, a composer and performer (viola/electronics) born in, Argentina, sharing also the Italian and German citizenships. Currently Course Leader of the Bsc Music Technology (Sound for Media), London Metropolitan University (UK). Lecturer between 1996-2003 at ICEM (Folkwang Hochschule Essen Germany); between 1999-2008 Associate Director of the Florida Electroacoustic Music Festival (USA); 2009-2010 juror of the New York City Electroacoustic Music Festival. Several publications about different topics of his research in journals, books and online. His compositions are performed across Europe, the Americas and Asia; they include works for solo instruments, chamber music, ensembles and big orchestra with/without the inclusion of electronic media. Some of his electroacoustic works on CD releases.

**Maurizio Goina** is a viola player and an audio-visual composer. He has a Master degree in Music and New Technologies from the Conservatory of Trieste, Italy. His audiovisual works were performed at many festivals in Italy, Europe and the Americas. Since 2008 he has developed, together with Pietro Polotti and with the collaboration of Sarah Taylor, the EGGs system for gesture sonification.

**Gerard Gormley** is an Electroacoustic Composer from Co. Tyrone, N. Ireland. Gerard studied recording / production techniques, composition, and sound design for his BSc and MA at Sonic Arts Research Centre and is currently studying for a PhD in Electroacoustic Composition in the same department at Queens University, Belfast. His research interests are based primarily around acousmatic and instrumental composition and, in particular, how the exploration of timescale affects compositional approach.

**Ethan Frederick Greene** composes chamber, electro-acoustic, vocal and orchestral music for concert music, dance and screen. His work has been performed by the Houston Grand Opera, the East Coast Contemporary Ensemble, Juventas New Music and the Ligeti Quartet, and has been recognized by SEAMUS, Opera Southwest and SCI. Ethan is an avid collaborator with visual artists, filmmakers and documentarians, recently lending music to This American Life, The Conspirator: the Plot to Kill Lincoln, and Night Sky. He has also developed sound design for video games such as Spider: the Secret of Bryce Manor, and curated shows such as SoundSpace, a mobile concert of new music at the Blanton Museum of Art. In his spare time,

Ethan plays trumpet and melodica in the band Linen Closet. Ethan received his B.A. in Music and Pre-med studies from Amherst College (2004), M. Mus. in Composition from Rice University (2009), and is currently working toward his D.M.A. in Composition at the University of Texas at Austin. Principal teachers include Russell Pinkston, Yevgeniy Sharlat, Donald Grantham, Arthur Gottschalk, Karim Al-Zand, Kurt Stallmann and Eric Sawyer.

**Alex Harker** (b. 1983) composes electroacoustic, instrumental and interactive music. His work focuses on strategies for bringing together these sometimes disparate fields to create an engaging and coherent whole. He has had numerous teachers including Gwyn Pritchard, Vic Hoyland, Jonty Harrison, Scott Wilson, Roger Marsh and Ambrose Field. He is currently a Research Fellow at the University of Huddersfield, working as a composer and a developer for the HISSTools project. His works have been performed and workshopped in the UK, France and Switzerland by the Worldscape Laptop Orchestra, Darragh Morgan, Elastic Axis, BEAST and Birmingham Contemporary Music Group.

**Christopher Haworth** is an artist from Northern England. He studied Fine Art at Chelsea College of Art, London, followed by postgraduate study in music at Goldsmiths College. His current research focuses on the compositional deployment of psychoacoustic phenomena and auditory illusions in spatial music. In his work, the involuntary mechanisms whereby we categorise and attribute meaning to the various objects in our auditory environment are brought to the listener's awareness. Aside from his academic work he has released two albums for Sonic360 Records under the moniker **Ettl Shyning Man**. He recently collaborated with artist Tim O'Leary on the AHRC funded research project **Accidental Journey**, providing a 118 minute soundtrack to a real-time 3D animation of a single orbit around the lunar surface.

**Lauren Sarah Hayes** is a composer and performer from Glasgow who primarily works with combinations of acoustic instruments and live electronics. Her practice explores ways of deepening the performer's physical relationship with the digital realm, as part of research towards a PhD. She is also a regular improviser and her instruments of choice include prepared piano, analogue synthesizer, laptop and Cracklebox. She enjoys performing her music around the world, and recent ventures include Sonorities (SARC, Belfast), NIME (Oslo), ICMC (Huddersfield) and EMS (New York). She was guest composer in residence at the Elektronmusikstudion, Stockholm in 2011, and a featured artist at Bangor University's INTER/actions in 2012. <http://www.laurensarahhayes.com/>

**Francis Heery** (1980) is an Irish composer and performer. He holds a Ph.D in Composition and an M.Phil in Music and Media Technologies. He writes for both electronic and instrumental media and his music has been performed or broadcast in Ireland, England, Germany, Sweden, Finland, Lithuania and the USA. He has worked as a film composer and sound artist and is an active improviser of electronic music, both solo and in collaboration with others. He has performed on many occasions at prominent Sound Art events in Ireland and currently teaches Exploratory Improvisation and Music Technology at UCC.

**Mara Helmuth** composes music often involving the computer, and creates multimedia and software for composition and improvisation. Her recordings are on Sound Collaborations, (CDCM, Centaur), Implements of Actuation (EMF) Sounding Out! (Everglade), and Open Space 16. She is Professor at College-Conservatory of Music, University of Cincinnati. She holds a D.M.A. from Columbia University, and earlier degrees from the University of Illinois, Urbana-Champaign. Her software for composition and improvisation involves wireless sensor networks, granular synthesis, Internet2, and RTcmix. She created two installations for the Sino-Nordic Arts Space in Beijing. She is a past president of the International Computer Music Association.

**Elizabeth Hoffman** has lived and worked in NYC since joining the Arts and Science Faculty at New York University in 1998, where she founded and directs the Washington Square Computer Music Studio in the Department of Music. Recognition for her electroacoustic music has come from the Bourges and Prix Ars International Competitions, the Seattle Arts Commission, and the Jerome Foundation. Hoffman's musical interests center around texture, timbre, tuning, harmony at the border of noise, and spatialization. Her electroacoustic music has been released on the empreintes DIGITales, NEUMA, and Centaur labels.

**Hubert Howe** was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt. He was one of the first researchers in computer music, and was Professor of Music at Queens College of the City University of New York. He also taught at the Juilliard School for 20 years. From 1989 to 1998, 2001 to 2002, and Fall 2007, he was Director of the Aaron Copland School of Music at Queens College. He has been a member of the American Composers Alliance since 1974 and served as President from 2002 to 2011.

**Ryo Ikeshiro** is a London-based electronic and acoustic musician working in the fields of audiovisual composition, improvisation, interactive installations, soundtracks and theory. He graduated from Kings College London and Cambridge; he is currently studying for a PhD in studio composition at Goldsmiths College. He has presented work at: Sound Travels (NAISA), Toronto; Redsonic, London; Seeing Sound 2, Bath; Xenakis International Symposium 2011, London; CONTEMPORANEA 2011 Festival di Nuova Musica, Udine; ICMC10, New York; re:new 2010, Copenhagen. As an events organiser, he runs a series entitled ABA. He is also a visiting tutor.

**Hisashi Ishihara** was born Japan. He graduated composition at Shobi University in 2004. Right After the graduation, he worked as a network/software engineer. Then he entered Koninklijk Conservatorium in Den Haag (The Hague) as a BA composition student, and currently he is a MA composition student at same school. He studied with Tetsuya Omura at Shobi, currently has studied with Yannis Kyriakides and Cornelis de Bondt at Koninklijk Conservatorium. His composition style is mainly combined real instruments with tape: a DTMF tuning piece was performed by The Rosa Ensemble; in 2012, his piece will be performed by Nieuw Ensemble.

**Ai Kamachi** is a multi-talented artist whose previous works spanned from contemporary music, electro-acoustic music, symphonic works, film sound-track and pop music. Also she played the piano on most her works. Ai Kamachi was born in Tokyo Japan. After studying composition at Kunitachi College of Music in Tokyo, She music composition studies with Toshi Ichiyonagi. In 2002 "aikamachi+nagie" unit with composer, recording engineer NAGIE. They released their debut album "Radiant Garden" from Consipio Records. The balanced unity of piano, strings and other acoustic elements fused with abstract electronic sounds sets them apart from other electro-acoustic music.

**Konstantinos Karathanasis** is an electroacoustic composer who draws inspiration from modern poetry, artistic cinema, abstract painting, mysticism, and the writings of Carl Jung. His compositions have been performed at numerous festivals and have received awards in international competitions, including Bourges, Musica Nova, and SEAMUS/ASCAP. Recordings of his music are released by SEAMUS, ICMA, Musica Nova, and broadcast by the Art of the States. Konstantinos holds a Ph.D. in Music Composition from the University at Buffalo, and is currently an Assistant Professor of Composition & Music Technology at the University of Oklahoma. You can find more at the following address: <http://music.ou.edu/oukon/>

**Simon Katan** is a London-based composer and performer whose diverse activities aside from writing traditional scores include computer music, interactive installation, performance art, and game design. He studied a BA in music at the Welsh College of Music and Drama (2001), an MMus in composition at Goldsmiths University (2005) and is currently working on his PhD as an Isambard Research Scholar at Brunel University. His works have been exhibited and performed extensively in the UK at festivals such as Spitalfields, Greenman, Sonorities, and Borealis festival and also abroad in Slovenia, Germany, Norway and Sweden.

**Gary Kendall** joined the faculty of the Sonic Arts Research Center at Queen's University in Belfast, Northern Ireland in 2008. Before this recent appointment he was Associate Professor of Music Technology at Northwestern University where he served both as Coordinator of the Music Technology Program and Co-Director of the Program in Sound Design. His electroacoustic compositions and sound installations have been presented at SEAMUS, the Spark Festival, ICMC and the Florida Electroacoustic Music Festival, as well as on numerous campuses. Much recent work centers on energetic healing through music. As an author, especially in 3D sound and spatial audio, he has contributed to Organised Sound, the Computer Music Journal and Proceedings of the ICMC. He has presented research at the Electroacoustic Music Studies Conference, ICMC, SEAMUS, the Audio Engineering Society and the Acoustical Society of America. Gary's spiritual path became active for him in the 1980s when he began working with indigenous healers and spiritual teachers from Peru. His Peruvian teachers have included don Victor Estrada, Freddy Arevalo, Theo Paredes, Oscar Miro-Quesada and others. He has also been trained as an energetic healer through studies with the American healer and author Amorah Quan Yin in Mt. Shasta, California. Gary along with his wife Ulla Anderen lead spiritual groups to Peru, Egypt and other sacred sites across the earth.

**kite•string** is a composing and performing duo that has been performing and composing together since 2009. The members, Margaret Schedel and Sarah O'Halloran, first met at a Deep Listening Retreat in 2007. The work of kite•string has been performed at Atlantic Center for the Arts, Issue Project Room, the Harold Golen Gallery, Louisiana State University, and Stony Brook University

**Giorgio Klauer** (Trieste, 1976). Active as a performer and sound projectionist, as a composer he oriented his research towards mixed music, writing pieces for instruments and electronics where information technologies have been applied both along the creative process and the performance. Since 2007 he has been programming his own live- electronics and composition tools in open source languages, enacting DSP and CAC within precise conceptual and methodological frameworks. He is professor of Electracoustic music performance practice at the Conservatory of Como. <http://www.giorgioklauer.it/>

**Peter Knight** - Australian trumpeter/composer/sound artist - is a multidisciplinary musician who has gained wide acclaim for his eclectic approach, which integrates jazz, world music, and experimental traditions. He leads several projects of his own and appears as a soloist in a range of settings, he also composes for theater and film, and has created sound installations. Of late his practice has been focused on solo electro-acoustic manipulation of micro sound worlds created using the trumpet and drawing inspiration from a diverse range of sources. Peter has won numerous awards for his work, his most recent album, Fish Boast of Fishing, which brings together acoustic and electroacoustic approaches to improvisation, was mentioned in the New York City Jazz Record's 'Best of 2011.' Peter holds a DMA from Queensland Conservatorium.

**Ryoho Kobayashi**, audio software designer and sound artist, was born and raised in Tokyo. He received the Ph.D. degree in Media and Governance from Keio University, and has worked as lecturer at Keio University, Hosei University, Tamagawa University, and Chiba University of Commerce. His softwares are for sound synthesis and editing utilizing digital audio signal processing techniques. These novel softwares were presented at international conferences on computer music, and he has used them for his own musical performances. As a member of post rock and electronica band "number0", he released CDs from Rallye Label, Japan.

**Panayiotis KOKORAS** (Greece, 1974) completed his PhD course at the University of York in England and in September 2003 he returned to Greece. He is currently teaching Electroacoustic Composition at the Aristotle University of Thessaloniki and he is currently vice-president of the (HELMCA) Hellenic Electroacoustic Music Composers Association. His list of achievements counts 400 performances including commissions from the IRCAM, ZKM, FROMM (Harvard University), MATA (New York), IMEB and more than 42 distinctions and prizes at international competitions among others Prix Ars Electronica, Destellos, Metamorphoses, Giga-Hertz, Bourges, Gianni Bergamo, Pierre Schaeffer, Musica Viva, Gaudeamus, Jurgenson Competition, Takemitsu Award.

Moreover, his pieces have been selected by juries at more than 150 international calls for music opportunities and performed in over 160 cities around the world. His music appears in 32 CD compilations by Miso Records, SAN / CEC, Independent Opposition Records, ICMC2004, LOSS, Host Artists Group, Musica Nova, Computer Music Journal (MIT Press) and others.

**Johannes Kretz** Born 1968 in Vienna, studies (composition, pedagogy) at the music academy Vienna with F.Burt and M.Jarrell and mathematics at the University Vienna. 1992/93: studies at IRCAM, Paris with Marco Stroppa and Brian Ferneyhough. Co-founder of NewTonEnsemble, the international composers group PRISMA, of <http://www.ikultur.com/> and aNOther festival Vienna. Since 1997: teacher for computer music at the academy in Vienna, since 2001 also music theory, since 2004 composition, since 2009 associate professor. 2008: Head of the ZiMT (<http://www.mdw.ac.at/zimt/>). Numerous Performances in Europe, Amerika and Asia. Regular broadcasts in Austrian and German radio.

**Mikel Kuehn** - American composer (b. 1967) - holds degrees in composition from the Eastman School of Music. His music has received awards and honorable recognition from ASCAP and BMI (student composer awards), the Chicago Symphony Orchestra, Composers, Inc. (Lee Ettelson Award), the Copland House (Aaron Copland Award), the League of Composers/ISCM Composers' Competition, the Salvatore Martirano Memorial Composition Contest, the Ohio Arts Council, and the Luigi Russolo Competition. He currently is associate professor of composition at Bowling Green State University and his music is available on the ACA Digital, Centaur (CDCM series), Erol (France), and ICMC (Ireland) labels.

**Sebastien Lavoie** is working on sound spatialization with his professor Robert Normandeau at University de Montreal and with John Young at De Monfort University. Sebastien regards himself as belonging to this new generation of students in music who use the Laptop as musical instrument. After completing his bachelor degree, he decided to further his research on the spatialization of sound in electroacoustic music, from the compositional process, as well as in the diffusing practice. Sound explorer, Sebastien travels through the diverse avenues of noise and music in order to capture and compose the novel sounds.

**Ho-Yong Lee** - I was born in Seoul, on April 16, 1985. I graduated from Hanyang University in Korea, majoring in Culture Contents Planning which focused on digital media storytelling. After attending the EMS 2010 Conference in Shanghai, I was greatly impressed by electroic sounds and the processing of synthesis. Later on I became fascinated by audiovisual work, and various tape-music. I performed the tape music with the students In Gyemyung Univirsity in Daegu city. Now I'm majoring in New media music composition in the graduate school in Hanyang University.

**Won Lee** studied physics and received BS and MS in Physics at Hanyang University, South Korea. During his master's course, he worked for acoustics lab at the physics dept., and participated in several theses about voice recognition. He received MA degree in Music Technology at NYU in Dec.

2002. His electronic music piece "Broken Link", was used for the partial display of 25th anniversary exhibition at Hartford University Museum, Oct. 2001. After he came back to Korea, he taught computer music classes at Seoul Art College and Global Education Institute, Sejong University.

**LIFE AT THE WITCH TRAILS aka. Natalie Bewernitz and Marek Goldowski** - have worked since 2000 as an artist duo with a focus on electro-acoustic compositions and audiovisual installation. Both studied at the Academy of Media Arts Cologne. In 2007 they finished a six-month artist residency at Location One, New York. Their works have been shown domestically and internationally in places such as the Chelsea Art Museum New York, at the 798 Art Festival Beijing, the ISEA Singapore 2008, Siggraph Asia 2009 Yokohama and ISEA 2010 Ruhr.

**Igor Likar**, is graduated MA, a poet and theater, radio and film director. He lives in Ljubljana, Slovenia, where he is also known as a theater and film dramaturgist, screenwriter and playwright. His filmography includes 51 documentary and TV films. He has published several books of poetry and short stories, directed theatre works by Beckett, Strindberg, Montherlant, Yerofeyev, Ghelderod, J.M. Barrie, Kocbek, Kovič, Kosovel and others. For Radio Slovenia he has directed more than two hundred plays, documentary dramas and sound experimental works. He has been an active member of Ars Acustica experts group from it's foundation in Florence. With the works he has either written or has taken part in numerous international international conferences and festivals of Radiodrama and TV works and won a number of awards. He is the member of Slovenian Writers Organisation, where he is managing an inter-media project Slovenian Writers Path. His latest work is masters dissertation "THE POETICS AND AESTHETICS OF SOUND PICTURE".

**Elainie Lillios'** music reflects her fascination with listening, sound, space, time, immersion and anecdote. Grants/commissions from Réseaux, ICMA, La Muse en Circuit, NAISA, ASCAP/SEAMUS, LSU's Center for Computation and Technology, SARC, Ohio Arts Council, National Foundation for the Advancement of the Arts. First Prize 2010 Electroacoustic Piano International Competition, Special Mention 2010 Prix Destellos, Prize Winner 2010 Medea Electronique "Saxotronics" Competition, First Prize 2009 Concours Internationale de Bourges. Recognition from CIMESEP, Concorso Internazionale Russolo, Pierre Schaeffer Competition, La Muse en Circuit. Guest at the GRM, Rien à Voir, festival l'espace du son, and June in Buffalo. Compact disc Entre Espaces available on Empreintes DIGITales. Other works on Centaur, MSR Classics, StudioPANaroma, La Muse en Circuit, New Adventures in Sound Art, SEAMUS, and Leonardo Music Journal.

**Kuei-Fan Lin** is currently a DMA student in composition at the University of Arizona with Craig Walsh. She received numerous prizes, among them: Second Prize, Third Prize and Mention Award for the MUSICACOUSTICA (2011, 2007), and Third Prize for the Taiwan Computer Music Competition (2010). Her pieces have been selected from the SEAMUS (2012), the Shanghai Conservatory of Music International Electronic Music Week (2011), the ICMC (2011), and the

finalist for the “electro-acoustic” section of the 8th International Competition for Composers “Città di Udine Italy” (2010). Her piece was also selected for inclusion on the “Citta di Udine” CD series.

**Wen Liu** (born 1988) is a Chinese composer and Media Artist, lives in Vienna since 2005. She studied at the University of Music and Performing Arts Graz composition and electronic computer music, Stage&Film design at the University of Applied Arts Vienna. She is awarded for the Theodor-Körner Fonds 2010, under the Patronage of the Mr. President of Austria. Dr. Heinz Fischer, winner of the Josef Trattner Composition Competition 2009. She has been selected to attend the international Festival ‘Crossings’ in Johannesburg (South Africa) 2010, and also to give a lecture about Contemporary Art at Universitas Pelita Harapan in Jakarta (Indonesia) in 2010. Her works have been performed at the Festivals such as Wien Modern 2008, Expo 2010 Shanghai, Crossings 2010 Johannesburg, Jeunesse Austria 2009, Music-Festival Grafenegg 2009, Jakopičeva dvorana 2011(Slovenia). At Wiener Konzerthaus, Wiener Musikverein, Künstlerhaus Wien, Vienna Porgy&Bess, Kölner Philharmonie. As media Artist, she is member of electronic computer music ensemble ICE, member of New\_Air (New experimental Ways\_Artists in Residence). Founding member and manager of NeuesAtelier (Association for contemporary music and modern arts, Vienna).

**Paola Lopreiato** is originally from Calabria, she graduated from Conservatorio Cherubini studying piano and from Accademia studying painting(Florence). She specialized in Electro acoustic composition at the Department of Music and New Technologies in Florence. She works mainly as a composer creating works that were realized in: Italy (SANTARCANGELO, ? stanze in cerca di autore (MANTOVA), Florence (Marino Marini Museum , Palazzo Strozzi), UK (University of Chester, and Bournemouth, Sheffield Drama Studio), in USA (Miami SEAMUS 2011, New York City NYCEMF, NYU, Stedman Art Gallery, MONTANA State University), in Canada (Winnipeg), in Greece (Academia Yonica), Mexico, Fonoteca National. She finished MPhil in composition at University of Sheffield.

**Eric Lyon** is a composer and computer music researcher. Major areas of focus include computer chamber music, spatial orchestration, and articulated noise composition. In 2012 as a recipient of a Giga-Hertz Preis, Lyon will complete a large-scale multi-channel piano-based composition at ZKM. Lyon performs piano with the Noise Quartet, and computer with the Biomuse Trio. Lyon’s music is commercially available on Everglade Records, Capstone Records, EMF, Isospin Labs Records, Sound’s Bounty, Centaur Records, Smart Noise Records, Ash International, and Bohn Media. Lyon has taught computer music at Keio University SFC, The International Academy of Media Arts and Sciences, Dartmouth College, Manchester University, and currently teaches in the School of Creative Arts at Queen’s University Belfast.

**Grégoire Lorieux** is a French composer and computer music designer, in charge of teaching at ircam (Paris, France). After musicology and early music, he studies composition with Philippe

Leroux and then in Conservatoire Supérieur de Paris, with Marco Stroppa and Gérard Pesson. At ircam, he works on transmission of computer music notions and develops projects for “mixed music”. Grégoire Lorieux received the “Young Composer Prize” of Sacem in 2009.

**Rob M** is a composer and performer who has focused on experimental media since 1998, specializing in electroacoustic composition (both stereo diffusion and octophonic), immersive compositions and installations utilizing multiple audio/video streams, and programming in Max/MSP and Reaktor. His diverse background also includes performing in a Balinese Gamelan, studying and performing with Karnatic composer and mridangamist Poovalur Srinivasan, as well as playing guitar, bass, drums and/or various electronics in numerous bands and ensembles (electronic, punk, hip-hop, jazz, classical, acoustic, dub, experimental improvisation). His music has been featured throughout North America and Europe at venues ranging from clubs to concert halls, from art galleries to an arena opening for Ludacris.

**Georgios Marentakis** was born in Athens (1974) and has studied Computing, Acoustics and Psychoacoustics and Human Computer Interaction. He holds a doctorate in Human Computer Interaction with 3D Sound. He is currently affiliated with the Institute of Electronic Music and Acoustics in Graz, where among other things he investigates the creation and psychoacoustic interpretation of soundscapes through irregular speaker constellations.

**Alex Marse** - I am a graduate student at Georgia State University in Atlanta, GA pursuing a M.A. in Music Composition with a focus on Computer Music. I take applied composition lessons with Dr. Robert Thompson, and I have taken computer music composition and digital signal processing classes with Dr. Tae Hong Park. My works have been performed alongside composers Jon Appleton, Paul Botelho, Tae Hong Park, Stuart Gerber, and Robert Scott Thompson at several venues in Atlanta. I was also a member of the Electro-Acoustic Ensemble (founded by Paul J. Botelho) for two years during my undergraduate study at Loyola University New Orleans. Notable performances with the EAE include a 24 hour performance of Erik Satie’s Vexations, as well as a performance of the Futurist Manifesto for philosopher Slavoj Zizek.

**Brona Martin** is an electroacoustic composer and sound artist from Banagher, Co. Offaly, Ireland. Following a BA in History and Geography at the University of Dublin, Brona studied music at the University of Cork where she had her first encounter with computer music, noise and experimental music. At the University of Limerick she completed a Masters in Music Technology with Jürgen Simpson and Dr. Kerry Hagan. After some teaching and traveling Brona started her PhD in September 2010 under the supervision of Dr. David Berezan. Research interests include soundscape composition, augmented auralities, acoustic ecology and narrative within Electroacoustic music.

**Benjamin Martinson** (b. 1987), a native of Alaska, is a graduate student at the Cincinnati College-Conservatory of Music, where he has studied composition with Mara Helmuth, Joel

Hoffman, Michael Fiday, and Miguel Roig-Francoli. His music is strongly influenced by both his background as a vocalist and his experience as a programmer. His works have been performed at the 2012 SEAMUS National Conference and the 2006 National MENC Conference, and recent commissions include a piece for Sacramento-based women's choir Vox Musica with live electronics, and a virtuosic piece for the American Pianists' Association Fellows Solo Piano Competition.

**Janez Matičič** (1926) is a Slovenian composer, living and working in Ljubljana. In 2007, he received the the highest national award in culture – the Prešeren Award – for lifetime achievement. Throughout his life, he has been active as a pianist and teacher of music. He graduated in composition in 1950 and conducting in 1951 at the Academy of Music in Ljubljana. Between 1952 and 1980 he worked together with Nadia Boulanger in Paris and collaborated also with the research group for music concrete, »Groupe de Recherches Musicales« under the direction of Pierre Schaeffer. He also produced some of his works at other electronic studios in Burges and at the RTV in Beograd, Serbia. Between 1983 and 1986 he lectured at the Institute for Musicology at the faculty of Ljubljana. Among his major compositions we may consider the two concerts for piano and orchestra, concerto for cello and orchestra and especially the songs created in the modernist research maner. In 2007 he became a permanent member of the Slovenian Academy for Science and Arts.

**Daniel Mayer** (\*1967) studied pure mathematics and philosophy at Karl-Franzens-University Graz (MSc, MPhil) and music composition (MA) with Prof. Gerd Kühr at the University for Music and Performing Arts Graz, Austria. 2001 / 02 postgradual study at the electronic studio of the Music Academy of Basel, Switzerland, with Hanspeter Kyburz. Guest composer at the Center for Art and Media Karlsruhe (2003 / 04) and at IEM Graz (2005). Working with generative computer algorithms in electronic and instrumental music. <http://www.daniel-mayer.at/>

**Chad McKinney** is a composer, programmer, and sound artist. He has an MFA in Electronic Music and Recording Media from Mills College where he studied with Chris Brown, John Bischoff, and Roscoe Mitchell. He received his Bachelor of Music degree in 2007 from the University of Oklahoma, studying with Christian Asplund, John Haek, and Michael Lee. McKinney has recently been studying towards towards a doctorate at the University of Sussex under Nick Collins where he is researching topics in network music. When not programming Chad is performing with the transcontinental network laptop quartet Glitch Lich, brewing beer with his wife, Jessica McKinney, as well as designing small video games and playing noisy math metal.

**Curtis McKinney**. Born in 1983 in Oklahoma City, Oklahoma Education: BM, University of Oklahoma. MFA, Mills College. PhD(in progress) Bournemouth University. Studied with: Fred Frith, Roscoe Mitchell, Chris Brown, John Bishcoff, and Pauline Oliveros Weapon of choice: SuperCollider, Cinder, C++. Favorite micro-organisms: Brettanomyces Favorite beer style: Russian Imperial Stout, Least favorite number: 127. Curtis is a reprogrammed rogue who undergoes constant inner turmoil regarding his mysterious past, which proves only to be his need to fight, and

the the threat he believes he still poses to society. His main weapon is the Z-Buster and the Z-saber. He was created by Dr. Willy in order to replace Bass and later destroy his nemesis. It is unclear whom Willy was talking about. He entered a sleep capsule where he will awaken in 102 years later on August 15. Curtis makes sounds akin to a Commodore 64 violently exsanguinating 8-bit blood.

**Manuela Meier** studied Composition with Beat Furrer and Pierluigi Billone at Music University in Graz, Austria and Simon Mawhinney and Piers Hellowell at Queen's University Belfast, Northern Ireland (UK) as well as Accordion at Music University Graz. Instrumental and electroacoustic works have been performed and presented at the Sonorities Festival in Belfast/UK, Steirischer Herbst Festival in Graz/Austria, Center for Art and Media (ZKM) in Karlsruhe/Germany, Kingston University London, IRCAM, Centro Mexicano para la Música y las Artes Sonoras (CMMAS)/Mexico and Melbourne Recital Centre/Australia amongst others, by ensembles such as the Arditti String Quartet and the Stadler Quartet.

**Augusto Meijer** is an electronic music composer from the Netherlands. At the moment he studies for a 'Master of Music' degree at the Utrecht School of the Arts, after successfully completing the 'European Media Master of Arts degree'. In this study, he focuses strongly on electro-acoustic music, and composition techniques. His compositions are presented at various occasions, including "Linux Audio Conference 2010 (LAC 2010)", LAC 2012, "International Computer Music Conference" 2010 (ICMC2010), ICMC 2011, and many more. He uses synthesizers and samplers to create his sound material. As a lover of analog/digital gear, he will never stop to expand and improve his beloved homestudio setup. For composing and sound processing, he uses various populair software environments, and his work is strongly and inevitably based on personal experiences and fascinations.

**Dr. Brad Meyer** (www.Brad-Meyer.com) is a percussion artist/composer with an extensive and diverse teaching background. Currently, Brad is the Visiting Instructor of Music in Percussion/Percussion Ensemble Director at Centre College and was the Adjunct Professor of Percussion at Tennessee Technological University in the Fall of 2011. Dr. Meyer often tours to universities and high schools throughout the Southern and Midwestern states presenting recitals and workshops on topics such as electro- acoustic percussion, contemporary marimba, concert snare drum, marching percussion, and world music. Brad is a proud endorse of Yamaha Instruments, Vic Firth Stick and Mallets, Evans Drumheads, and Tycoon Percussion.

**Christos Michalakos** was born in Greece and studied mathematics, acoustics and music technology. Working predominantly with live electronics in recent years, his music explores the relationship between the acoustic and electronic sound worlds, either shifting exclusively between one or the other, or intricately merging timbres to create a unified sonic experience. Aside from working as a composer and solo percussionist, he often performs and collaborates on projects ranging from the duo M&K, to large-scale free jazz and improvisation ensembles such as

Edimpro. In 2007 he was awarded an EPSRC scholarship for postgraduate study at the University of Edinburgh, where he continues his research pursuing a PhD in Creative Music Practice.

**Francesco Michi** Graduated in Philosophy and then in Electronic Music. He is the Italian coordinator of FORUM KLANGLANDSCHAFT (FKL), an international association for the soundscape. He is involved in music on the Web, both as a theorist and musician; he has designed and realized many web-based works.

**Alejandro Montes de Oca.** Composer, Performer and Sound Artist (b, 1980, Mexico) He received a Master degree in electroacoustic composition (KMH, Stockholm) and a Bachelor degree in guitar performance (ESM, Mexico City). He studied computer-music and media electronics in Vienna and he followed the European Course for Musical Composition with Technologies, Helsinki-Barcelona program. He has got commissions by the "Instrumenta Festival" (Mexico), IMEB (France), CDMC (Spain) and ICST (Switzerland), as well as scholarships from the UNESCO-Aschberg, FONCA, the Cultural Minister of Spain and the Swedish Performing Rights Society. He was awarded with the 10th Electroacoustic Composition Competition Musica Viva prize and the Franz Liszt Stipendium 2011 prize. His music has been release in different compilations.

**Takeyoshi Mori** is a composer, programmer, and educator for electroacoustic music. He received his master's degree in Music Technology from New York University. His pieces have been selected and performed at Musica Viva 2007 in Portugal, ICMC 2008 in Belfast, DengakuIII (sponsored by Japan Society for Contemporary Music) in Tokyo, NYCEMF 2009 in New York, 101Tokyo in Iceland, Asia Computer Music Project 2010 in Korea. He currently teaches electroacoustic composition and sound programming courses at Tokyo University of the Arts and Senzoku Gakuen College of Music.

**Kazuki Muraoka** was born in Sapporo, Japan. He is currently a student at Keio University. His research interests are Sound Synthesis and Beat Making. He has composed electronic music using Max/MSP and Ableton Live, and these pieces are performed by himself at clubs in Tokyo.

**Takayuki Nakamura** Born in 1986. I have been making audio and visual multi-feedback system and have performing with this. I have also been thinking about Media, information, and computer cultures, then making short animation and electro-acoustic music. • performing live in Museum of Modern Art Saitama (Saitama, Japan.2011) • lighting installation for dancer in "Yakai" (Saitama, Japan.2010) • performing live of multi-channel speaker system in Gallery3331 (Tokyo, Japan.2010) • Contemporary Computer Music Concert 2009 prize (2009) • paper "Noise Music and the Historical Evolution of Thought", Bachelor of Tokyo Denki University (2009) • instructor "Sound Montage Workshop" (Yokohama, Japan.2011)

**Jon Christopher Nelson's** (b. 1960) compositions have been performed widely throughout the United States, Europe, Asia, Australia, and Latin America. His awards include fellowships from the Guggenheim Foundation, the National Endowment for the Arts, and the Fulbright Commission. His electroacoustic music has been awarded Luigi Russolo, CIMESP, and Bourges Prizes. He has composed in residence at Sweden's national Electronic Music Studios and at IMEB. His works can be heard on the Bourges, Russolo Pratella, Innova, CDCM, NEUMA, ICMC, and SEAMUS labels. He is a Professor at the University of North Texas where he is an associate of CEMI.

**Charles Nichols** ([www.charlesnichols.com](http://www.charlesnichols.com)) - composer, violinist, and computer music researcher - is an Associate Professor of Composition and Music Technology at the University of Montana, and has earned degrees from the Eastman School of Music, Yale University, and Stanford University. He has presented his compositions and research, including telematic musical performance over Internet2 and haptic musical human-computer interface design, at national and international conferences and festivals, and has received commissions with support from the NEA, and awards from the National Academy of Music, La Fundación Destellos, Bourges, New Music USA, ASCAP, and the Montana Arts Council.

**John Nichols III** has studied composition at the University of North Texas, the Chicago College of Performing Arts, and the University of Alaska, Fairbanks. He currently studies at the University of Illinois, Champaign/Urbana. His 33 minute, 5 movement electroacoustic composition, Theory of Accidents (2010), was a finalist in the 2011 Morton Gould ASCAP young composer competition and the third movement, Ole Granddaddy, appears on Measures of Change, the recent UIUC EMS CD. Recent performances include the 11th annual CSUF new music festival (2011) and SEAMUS (2012). Feel free to contact me at [johnnicholsIII@hotmail.com](mailto:johnnicholsIII@hotmail.com)

**Dr. Kia Ng** is director of the Interdisciplinary Centre for Scientific Research in Music (ICSRiM) at the University of Leeds. His research interests include interactive multimedia, gesture analysis, computer vision and computer music. He has contributed to a range of large-scale collaborative research projects, including i-Maestro on technology-enhanced learning (as Coordinator), CASPAR on digital preservation, and AXMEDIS on cross-media. Kia has also organised over 18 international events including conferences, exhibitions and a convention. Kia is a chartered scientist, fellow of the Royal Society of Arts, fellow of the British Computer Society, and fellow of the Institute of Directors. Web: <http://www.kcng.org/>

**Kohei Nishihachijo** was born in Kyoto, Japan. He received the B.S. degree in 2011 from Keio University, Japan. Now he's taking his masters degree in media and governance at Keio University. His research interests are in the area of designing sound in public space.

**Erik Nyström** composes acousmatic, computer music. Currently, his primary musical interest is spatial texture, and his recent compositions have explored the aesthetic potentials of eight-channel and wave field synthesis formats. With a background in audio engineering, he

studied computer music composition with Gerard Pape at CCMIX (Centre de Creation Musicale Iannis Xenakis) in Paris (2006-7), where he also attended influential courses with Jean-Claude Risset, Trevor Wishart, Agostino Di Scipio, and Curtis Roads, amongst others. He is presently undertaking doctoral studies in electroacoustic composition at City University with Denis Smalley, who also supervised his MA in 2008. The PhD research is funded by the Newby Trust (UK) and the Helge Ax:son Johnsson Foundation (Sweden). His music is performed internationally and has been acknowledged with the Mercer's Company Music Prize at City University, 2010; the Prix du Public in *Metamorphoses 2010* (Elemental Chemistry), Belgium; and an honourable mention in *Musical Viva 2010*, Portugal (Elemental Chemistry). Erik Nyström teaches contemporary music history and aesthetics, electroacoustic composition, and audio at SAE in London.

**Benjamin O'Brien** composes and performs acoustic and electro-acoustic music. He is currently pursuing a Ph.D in Music Composition at the University of Florida. He holds an MA in Music Composition from Mills College and a BA in Mathematics from the University of Virginia. Benjamin has studied composition, theory, and performance with John Bischoff, Chris Brown, Ted Coffey, Fred Frith, Paul Koonce, Roscoe Mitchell, and James Paul Sain. His compositions have been performed at conferences and festivals including ICMC, Electroacoustic Music Studies Network conference, SEAMUS, Network Music Festival (UK), Musica Viva Festival (Portugal), among others.

**Emma O'Halloran** is a composer and conductor based in Dublin, Ireland. Emma holds a BMus International from the National University of Ireland Maynooth and the University of Miami, Florida, along with a Masters in Music Composition from NUI Maynooth. She also recently completed a Diploma in Orchestral Conducting at the Royal Irish Academy of Music. In 2010, Emma co-founded an Irish ensemble consisting of strings and female voice choir, called SoundSet. SoundSet performs a wide variety of music, both old and new, and provides opportunities for emerging composers in the country. Emma's work has been performed across Ireland and internationally by groups such as Ensemble ICC, Dublin Laptop Orchestra, Concorde and Orkest de Erepijs. In 2012, she took part in a residency at CoMA Composers' Masterclass (U.K) and the Young Composers Meeting (Netherlands). Emma is a member of the Irish Composers' Collective, Association of Irish Composers and the Dublin Laptop Orchestra.

**Luis Alejandro Olarte** is an electroacoustic musician. He is a doctoral candidate developing pedagogical tools for live electronics, and improvisation at the Center for Music and Technology in the Sibelius Academy, supervised by Dr. Andrew Bentley. Olarte studied guitar and electroacoustic music in Colombia, generative improvisation and musical acoustics at the National Conservatory of Paris under the guidance of composer Alain Savouret and Charles Besnaionou. Olarte graduated in computer music with Horacio Vaggione and Anne Sedes at Paris University. He works as a freelance artist in Helsinki, combining this with performing and teaching. He is interested in cross-disciplinary collaborations with dancers and actors.

**Kian-Peng Ong** aka. **Bin** is a new media artist currently based in Los Angeles. He received a BA from Lasalle College of the Arts in Singapore, majoring in the Interactive Arts program. After graduation, he worked as a freelance designer, research assistant and teaching as a part time lecturer. Bin enjoys working across different media and formats, particularly in the audiovisual field. His interest in sound stems from its abstract yet powerful affective qualities. Of equal interest to him and one of his on going research is our relationship to nature, specifically how humans adapt or perceive the change in environment. Currently he is working towards his MFA in UCLA's Design | Media Arts program where he is hoping to take his exploration further. Bin has received various awards such as the Japan Media Arts Jury Recommendation 2009, Crowbar Awards, and Aniwow! China. He also exhibited and performed at Singapore M1 Fringe Festival; Japan Media Arts Festival; Substation Sound Art Open Call and the New Contemporaries in Singapore. Kian-Peng's work has been published recently in "See yourself sensing: Redefining Human Perception - Madeline Schwartz- man".

**Keisuke Oyama** was born in Kumamoto, Japan on September 19, 1986. He plays various instruments freely in childhood. When he was 18, moved to Tokyo to study jazz theory. After starting his career as a jazz musician, he participated various sessions as a guitarist. Furthermore, his interest covered electro-acoustic in the career. He was enrolled at Keio University Shonan Fujisawa Campus (SFC) to learn method and technique of computer music and media art in 2009. He is exploring the new expression of music.

**Lefteris Papadimitriou** is a Greek composer and performer. He is currently studying for a PhD in composition at the University of Huddersfield with the support of a combined scholarship from the Huddersfield contemporary music festival and the Centre of Research in New Music. Compositional interests include the exploration of the notion of "hybridity" between instrumental and acousmatic compositional techniques, psychological mapping of aural signals on conceptual and physical musical spaces, employment of surrealist and visual techniques and the relation of western Hermetic tradition to cognitive psychology and the function of musical structures. In 2006 he won the international Gaudeamus Prize with his composition for piano and orchestra, titled "Black and White". He has studied composition with Iannis Ioannidis and he is a graduate of the music department of the University of Athens. He has written many compositions for acoustic instruments and electronic media that have been performed in various countries and also performs live electronic and improvised music.

**Tae Hong Park** holds B.Eng., M.A., and Ph.D. degrees from Korea University, Dartmouth College, and Princeton University. He has worked in the area of digital communication systems at the LG Central Research Laboratory in Seoul, Korea (1994~1998). His works have been played by groups and performers such as the Brentano, California E.A.R. Unit, Zoe Martlew, Nash Ensemble of London, New Jersey Symphony Orchestra, Onix Ensemble, Ensemble Surplus, and the Tarab Cello Ensemble. He organized the 2006 ICMC conference, is President of ICMA, and is Associate Professor at Tulane University. He is author of "Introduction to DSP: Computer Musically Speaking" (2010).

**Nye Parry** has made sound installations for museums including the National Maritime Museum, the British Museum, the Science Museum, the Heineken Experience and Kew Bridge Steam Museum. Scores for contemporary dance companies include collaborations with Bedlam Dance, Scottish Dance Theatre, Raphael Bonacela, and Charles Linehan. Concert works have been performed and broadcast internationally, including BBC Radios 3 and 4 and France Musique. He has a PhD in electroacoustic composition from City University and is currently a Research Fellow at CRiSAP (University of the Arts). He also teaches at the Guildhall School of Music and Drama and Trinity Laban Conservatoire.

**Aki Pasoulas** holds a PhD on timescale perception in electroacoustic music (supervised by Denis Smalley, AHRC funded) and has been teaching since 2004 at universities in London including City, Middlesex, and the Univ. of the Arts. Research interests include acousmatic music, time perception in relation to music, psychoacoustics, spatial sound, acoustic communication, and soundscape ecology. He wrote for instruments, objects, voice, recorded and electronic sound, composed music for the theatre and for short films, and organised and performed with many ensembles. Aki received honourable mentions at international competitions, and his music was selected and performed at key events worldwide. <http://aki-pasoulas.co.uk/>

**Eduardo Patricio** is a Brazilian composer/performer. He is currently undertaking research at SARC in electroacoustic composition, focusing on its relationship to musical formalisms x improvisation, narrative and chronotopic arrangements.

**Ivan Penov**, composer, was born in Macedonia in 1985 and is currently living in Trieste (IT). He studied piano and cello in Skopje and continued his musical education at the Conservatory of Trieste, in the School of Music and New Technologies with Roberto Doati, Paolo Pachini, Pietro Polotti and Nicola Buso. His electroacoustic and audiovisual compositions were presented at many international festivals and competitions including Concours de Musique Electroacoustique – Bourges (France), Festival Synthèse, Concurso Internacional de Miniaturas Electroacústicas – Andalucía (Spain), EMUFest Electroacústicas – Andalucía (Spain), EMUFest – Rome (Italy) and others.

**Bostjan Perovšek** is a free-lance artist, musician and composer. He started his musical way in the second half of the seventies in the group for experimental music SAETA (Ljubljana, Slovenia). They did a lot of experimenting with the sound mass, the electro-acoustic works prevailed. He gave performances over former Yugoslavia and throughout Europe. When Bostjan Perovšek decided for performing outside the group he wanted to open a different sound world. So in 1985 he got acquainted with the sound world of animals, specially of insects. At his work he collaborates with scientists from the bio-acoustic field, so he named his music the bio-acoustic music. He is interested specially in joining sound rhythmic and phraseological differences of insects' melodies. They are previously not treated with the sound processors or sampled and afterwards played in different tone position. The only manipulation is the composition itself, which inter-actively connects different insects' melodies, sounds of electronic and acoustic

instruments in the integrity while the listener many times difficultly decides whether they are naturally or artificially produced sounds. Lately the composition Bugs, a Walrus and the Door are Dancing in a circle was placed into the series 'Radio: Ars Acustica 1995-1996 Listening Proposals' in the framework of European Broadcasting Union ,Active and Associate Members, Ars Acustica Specialists. He makes music for public music and inter-media performances, dance performances, movies and also makes sound formations of public buildings like museums and galleries. In 2008 he made music for 4 films for national TV Slovenia. Some of them are available in archive of TV Slovenia and some musical examples from those films are available also on this website: <http://www.perovsek.si/>

**Sean Peuquet** is a composer, installation artist, software programmer, and occasional music hardware tinkerer. His works have been performed at SEAMUS National Conference, ICMC, the Chosen Vale International Trumpet Seminar, Electronic Music Midwest, the Boston CyberArts Festival, and the New York City Electronic Music Festival, among other spots. Sean received his B.A. from the University of Virginia in 2005, where he studied music, psychology and astronomy. In 2007, he earned his Masters degree in Electro-Acoustic Music from Dartmouth College, where he wrote his thesis on Discoverable Composition, where an audience is not explicitly aware of music happening in its environment. Currently, he is a Ph.D. candidate in Composition at the University of Florida, working on a dissertation that addresses approaching composition as a metric for relating places. Sean has had the privilege of studying composition and computer music with Jon Appleton, Newton Armstrong, Matthew Burtner, Charles Dodge, Paul Koonce, Larry Polansky, Paul Richards, James Paul Sain, and Judith Shatin.

**David Pirrò**, born 1978 in Udine (Italy), began his musical education at an early age studying piano at the Conservatory J. Tomadini and then jazz piano with Mo. Glauco Venier. Studying at the University of Trieste he obtained the Master degree in Theoretical Physics. Advancing in his musical education at the Conservatory G. Tartini he obtained a Master degree in Computer Music audio-visual composition branch. He worked also at the Center of Computational Sonology in Padua and collaborated in various electroacoustic and audio-visual projects with Prof. Paolo Pachini. Currently, besides continuing his activity as composer and video-artist, he is working at the IEM in Graz and he is PhD student with tutor Prof. Gerhard Eckel.

**Peter Plessas** is a researcher and musician based in Austria. His compositions include electroacoustic works using Ambisonics as well as discrete multi-speaker layouts. He is affiliated with the IEM Graz and a PhD candidate at the Graz University of Music and Performing Arts. An avid creator and performer of music with live electronics through spatial sound systems, Peter has collaborated with composers such as Peter Ablinger, Philippe Leroux and Olga Neuwirth, with ensembles Musikfabrik, Klangforum Wien, BIT20, Athelas Sinfonietta, and has performed at the English National Opera, Amsterdam Muziekgebouw, the Paris Opera and the Cologne Philharmonic.

**Timothy Polashek** writes in a variety of media and styles, including vocal, instrumental, electro-acoustic, and interactive music. His works can be heard on Wood and Wire, Albany Records, and EMC's albums Incandescence and Defiant. His research projects in synthesis and text/sound music are published in the Journal of the Society of Electro-Acoustic Music of the United States and the Leonardo Music Journal, MIT Press. A professor and music technology studies coordinator at Transylvania University, Dr. Polashek earned his D.M.A. in Composition from Columbia University, an M.A. in Electro-Acoustic Music from Dartmouth College, and a B.A. in Music from Grinnell College.

**Pietro Polotti** studied piano, composition and electronic music in the Conservatories of Trieste, Milan and Venice, respectively. He has a degree in Physics from the University of Trieste, Italy. In 2002, he obtained a Ph.D. in Communication Systems from the EPFL of Lausanne, Switzerland. Presently, he teaches Electronic Music at the Conservatory "G. Tartini" of Trieste. Since 2004, he has been collaborating with the University of Verona within various European projects on sound. During the last years, his interests moved towards sonic interaction design and interactive arts. In 2008, he started with Maurizio Goina the EGGs project. <http://www.visualsonic.eu/>

**Aura Pon** is a composer, oboist, and researcher in new interfaces for musical expression based in Calgary, Canada. She earned a Bachelor of Music degree with Distinction in Composition from the University of Calgary. She is a Master of Music student in Computational Media Design with David Eagle and Ehud Sharlin at the Interactions Lab at the U of C. Her work in a project combining her graphical score interface, Vuzik, with a mobile-device based synthesized voice instrument created by Nicolas d'Alessandro, recently earned her and her collaborators a position as finalist in the 2012 Guthman New Musical Instrument Competition at Georgia Tech.

**Nora Ponte** is winner of the first "Christoph Delz International Composition Competition" (Basel, Switzerland, 1999) and recently recipient of the Municipal Prize of Composition of Buenos Aires (2008), she received grants and awards from the Italian Government, SUNY at Buffalo, Composers Conference at Wellesley College, Antorchas Foundation, Italian Institute of Culture, and Argentine Catholic University. Ponte's works have been performed in Argentina, Mexico, Brasil, Belgium, Norway, Italy, Spain, Sweden, Switzerland, Germany, Puerto Rico, England and throughout USA. Since 2008 she is Assistant Professor of Composition and Director of the Electronic Music Laboratory at the University of Puerto Rico in San Juan.

**Michael Pounds** holds degrees in composition from Ball State University, the University of Birmingham (England), and the University of Illinois. His awards include the ASCAP/SEAMUS Student Commission Award, a Residence Prize at the Bourges International Electroacoustic Music Competition, and residencies at the MacDowell Colony and I-Park. His music has been performed throughout the US and abroad. He was a co-host of the 2005 SEAMUS national

conference. Michael is the Assistant Director of the Music Media Production program and a composition faculty member at Ball State University, where he teaches composition, acoustics, music perception, recording and computer music.

**Ursel Quint** - Born in Bonn, Germany, 1958. Piano, Chamber Music and Composition studies in Cologne, Bloomington, Ind.(USA) and Zurich, Studies of German language and literature in Bonn. Works in Bonn as pianist, composer, media artist, and teacher of piano at the municipal conservatory. Extensive concert experience as soloist and in chamber ensembles, accompanist for theatre, film and dance performances. Since 2009 member of the Media Art Duo SnowKash.

**André Rangel**, Researcher and Ph.D candidate in Science and Technology of Art at UCP (Universidade Católica Portuguesa). Art director and founder of 3kta. Develops art and intermedia design.

**Pedro Rebelo** is a composer/digital artist and performer working in electroacoustic music, improvisation, digital media and installation. He is currently the director of Research at the Sonic Arts Research Centre, Belfast.

**Costantino Rizzuti** studied classical guitar; since 1997, He started studying computer music, sound synthesis and working as sound engineer and DJ. In February 2003 He got a degree in Mechanical Engineering at University of Calabria. In November 2005 He got a Master in Sound Engineering at University of Rome Tor Vergata. In January 2010 He got a PhD at University of Calabria in "Psychology of Programming and Artificial Intelligence". At present He is a student at the Conservatory S. Giacomantonio in Cosenza attending the third year of the course in "Music and new technologies".

**Malcolm Riddoch** - My musical interest is experimental electroacoustic improvisation and phenomenological method: An investigation of acousmatic listening and electronic transformation of soundscapes; notions of indeterminacy in composition and performance; the use of whole acoustic spaces in music performance; and electroacoustic improvisation as an embodied, intentional, temporalizing process. My medium is non-tonal, timbrally focused musically organised sound and thematic dissolution is my musical theme.

**Manuel Rocha Iturbide** - Born in 1963 in Mexico City - studies composition at the ENM UNAM. He finishes an MFA in electronic music and composition at Mills College in 1991. A PHD in computer music at the University of Paris VIII in 1999. He has received prizes and honorific mentions from different international contests like Bourges, Russolo and the Schaeffer Prize. His music has been performed all around the world. He is also a sound artist and his work has been showed at important galleries and museums as "Artist Space NY 1997", "Sydney Biennale 1998", "ARCO 1999". He currently lives in Mexico City working as a composer and sound artist and teaching at the ENM of UNAM.

**Barry L. Roshto** - Born in Alexandria, Louisiana USA, 1958. BA in Church Music, BMus in Composition. Studied composition in Cologne, musicology and phonetics at the University in Bonn. MMus (with Distinction) in Composing for New Media, London College of Music and Media. Participating Artist in EU's eMobiArt - project, exhibitions in Vienna, Thessaloniki, Katowice. Works in Bonn as composer, media/sound artist, sound designer, animator, teacher of piano and composition at the municipal conservatory. Extensive experience as instrumentalist/vocalist in traditional classic, contemporary pop, experimental chamber music, electronic. Since 2009 member of the Media Art Duo SnowKrush.

**Danilo Rossetti** is a music researcher and composer. He earned a degree in economics and then in music with emphasis in composition (both instrumental and electroacoustic) and conducting. He is currently completing a master's degree program in music (theory and composition) at the São Paulo State University (UNESP). His research focuses on the scientific and philosophical time and space concepts applied to Iannis Xenakis' compositional methods. Danilo Rossetti's compositions have been played in South America and Europe, and were launched by Studio PANaroma electroacoustic music label (UNESP - Brazil). He also performs classical music recordings.

**Marcus Rubio** is a young composer that works in a variety of mediums and genres. He has had his works programmed at Seamus, Spark Festival, and EMM as well as been endorsed by poet/author Tao Lin and performed/collaborated with the SOLI Chamber Ensemble. In 2010, Rubio won the readers' choice award for "Best Instrumentalist" in the San Antonio Current and in 2011, he won an ATAC Globe Award for best original score for his work on The Bacchae. As of winter 2012, he regularly contributes music criticism/ reviews to the San Antonio Current.

**Martin Rumori** was born 1976 in Berlin. He studied musicology, computer science and philosophy. From 2005–2010 he taught sound art at Klanglabor of Academy of Media Arts Cologne (Germany). Since 2011, he holds a position with the research project The Choreography of Sound at Institute of Electronic Music and Acoustics Graz (Austria). Martin's artistic work currently focuses on binaural technology for audio augmented environments, everyday life narration, poetic and anecdotic auditive surroundings, advanced spatial projection techniques and algorithmic sound composition. He advocated the use of open source software and investigates its effects on the artistic creation process.

**Jake Rundall** (b. 1980) is a composer of electronic and instrumental music who is interested in algorithmic procedures and the creation of visceral and intellectually engaging music. His electronic music has been performed across the U.S, and recently in Canada and the UK, at various festivals and conferences including ICMC, SEAMUS, SPARK, and NYCEMF. He holds advanced degrees in Music Composition from the University of Illinois and a BA with a double major in Music and Mathematics from Carleton College. Composition teachers have included Heinrich Taube, Scott Wyatt, Phillip Rhodes, Stephen Taylor, Christopher Hopkins, and Erik Lund.

**Hanns Holger Rutz** (b. 1977 in Germany) studied computer music and audio engineering at the Technical University Berlin, and from 2004–2009 worked as artistic assistant at the Studio for electroacoustic Music (SeaM) Weimar. His compositions include tape music, works with video, as well as collaborative works with theatre and dance. His recent focus is on sound installation, and electronic live improvisation. In his creations, the development and research on software and algorithms plays an important role. His work has been presented in Germany, Austria, Romania, Latvia, Denmark, England, Spain, and Venezuela. In 2009, he moved to Plymouth where is currently conducting a PhD at the Interdisciplinary Centre for Computer Music Research (ICCMR).

**Sam Salem** is a composer living and working in Manchester, UK. His work acousmatic music and audiovisual installations have been performed and exhibited in festivals and conferences around the world. He has received a number of awards for his work, in competitions including Musica Viva, Musica Nova (Honorary Mention), Joensuu Soundscape Composition Contest and Espace du Son 2010. Sam recently received a PhD in Composition from the University of Manchester, where he studied under the supervision of David Berezan and Ricardo Climent.

**Dario Sanfilippo** was born in Agrigento, Italy, in 1983. On Live!Xem Festival in 2005, his composition "Chitarra Acustica Improvisamente Stravolta" was selected after being evaluated by a jury made up of Phill Niblock, Jeremy Bernstein, Xavier Querrel and Domenico Sciajno. In 2010, the audiovisual work "Sea of Illusion" was selected for the XVIII Colloquium of Musical Informatics, and in 2011 his solo project "LIES" was selected for the Sound and Music Computing conference in the music section curated by Ron Kuivila. He had talks on his projects at L'Orientale University of Naples and Queen Mary University of London. His works have been published on labels such as Die Schachtel (IT) Creative Sources (PT), Bowindo (IT), Nexsound (UA), Idroscalo (IT), Entity (BE), and he has performed Italian and European international festivals and electronic music events such as Audio Art Festival (PL), Curva Minore Festival (IT), Acoustic Fields (AT), Live!Xem Festival (IT), Audio Visiva (IT), Quiet Cue series (DE).

**Dr. Robert Sazdov** is a composer, music producer, researcher and educator. He has received prizes and awards from various organizations and institutions including: 'Pierre Schaeffer' Competition, Musica Nova Competition, Bourges International Competition, Just Plain Folks Music Awards and the Audio Engineering Society. His music has been released by Capstone Records, Vox Novus, Accademia Musicale Pescarese, Society for Electroacoustic Music, Australasian Computer Music Association, and SoundLab Channel. Robert's current research focuses on the perception of multi-channel surround sound and formulating compositional approaches for multi-channel configurations that included elevated loudspeakers. He has presented his research findings at various conferences including, ACMC (2006), AES (2007), EMS (2007; 2011), HCS (2005), ICMC (2009; 2011), ICSA (2011), and SAN (2007).

**Fabio Scacchioli** was born in Teramo in 1979. He studied in Perugia and Madrid, graduating with a thesis on the semiotics of experimental cinema. In 2006, he knows Gianfranco Baruchello and frequents his Foundation, taking part in meetings on artistic practice, participating in exhibitions and seminars, and collaborating on his latest film *Another day, another day, another day*. His research focuses on the relationship between memory, perception and thought. He works with film, video and installations.

**Antonio Scarcia** (1959) was graduated in technical and artistic academic education. Currently, he works as external faculty professor at Genoa Conservatory of Music and his interests cover acousmatic and multimedia computer aided composition techniques. His works for digital media were performed in several remarkable events as ICMC (Stony Brook NY, 2010; Copenhagen, 2007), SMC (Barcelona, 2010; Oporto, 2009), EMuFest (Rome, 2011 and 2010 eds.), Mantis Festival (Manchester 2010) and Musica Nova (Prague, 2011). Since 2004, regularly participates with Sin[x] Thésis research and performance group under direction by Francesco Scagliola

**Alexander Schubert** was born in 1979 in Bremen and studied computer science and biology in Leipzig focusing on neuro-informatics and cognitive science. During his studies he has worked as a musician and composer in a variety of different environments. In addition to this, Schubert worked for one year at the ZKM (Centre for Art and Media) in Karlsruhe at the Institute for Music and Acoustics. From 2007-2010 he accomplished a degree in multimedia composition at the Hamburg Academy for Music and Drama. Since 2011 he is a PhD in Hamburg student and teaches live-electronics at the conservatory in Lübeck.

**Diemo Schwarz** is a researcher and developer at Ircam, composer of electronic music, and musician on drums and laptop. His compositions and live performances with his solo project *Mean Time Between Failure*, in the duo *theconcatenator* with Etienne Brunet, or improvising with musicians such as George Lewis, Evan Parker, Frédéric Blondy, Victoria Johnson, Luka Juhart, Pierre Alexandre Tremblay explore the possibilities of corpus-based concatenative synthesis to re-contextualise any sound source by rearranging sound units into a new musical framework using interactive navigation through a sound space. His research work includes improving interaction between musician and computer, and exploiting large masses of sound for interactive real-time sound synthesis, collaborating with composers such as Philippe Manoury, Dai Fujikura, Stefano Gervasoni, Pierre Jodlowski, Aaron Einbond, Sam Britton, Cécile Babiola. He holds a PhD in computer science applied to music, awarded in 2004 for the development of a new method of corpus-based concatenative musical sound synthesis by unit selection from a large soundbase.

**Nichola Scrutton** (composer) – his research interests include: the voice as communicative and sonorous material in live performance and acousmatic compositions; the boundaries between improvisation and composition; interdisciplinary collaboration; and sound as a vehicle to explore creativity in the broadest sense. Recent projects include 'High-Slack-Low-Slack-High', GI Festival of Visual Art, 2012; *Songs for a Stranger*, ArchesLive! 2011, 'All We're Skilled In',

GFT, 2011; *Panic Patterns*, Citizens Theatre 2010; GLOW Co-Create, Curriculum of Excellence 2010, *Sim-po-zeum*, GI Festival 2010. Nichola gained a PhD in electroacoustic composition from University of Glasgow (2009), and worked there for two years as a Teaching Fellow.

**Ambrose Seddon** composes musical works for fixed media in various formats. Having completed a Masters degree in electroacoustic composition at City University, London in 2004, he is currently completing doctoral studies at City University, supervised by Denis Smalley. He has a research interest in compositional structuring processes, and has presented at various international conferences and festivals. His music has been performed internationally in concert and on radio, and has been awarded numerous competition prizes and mentions. Having had a background in electronica and experimental pop music, he continually strives to integrate new and varied approaches into his compositional language.

**Takuro Shibayama** - Born in Tokyo, in 1971. He received M.A. degree from Tokyo College of Music (1995) and Ph.D. from Tokyo University of The Arts (2010). He is an assistant professor of Tokyo Denki University. In recent years he is exploring possibility of his expressions through the researches about the generation of worth and mean of music through transversal context of linguistic, epistemology and cognitive science. Furthermore he is working at the collaborative research about various problems of system emergence that is related with the theme that how human reasoning and emotion of expectations generate future, with engineer, psychologist and cognitive scientist.

**Steven Snethkamp** (composer) was born and raised in Lansing, Michigan. He holds a Bachelor of Music degree in composition from the College of Music at the University of Colorado at Boulder, and a Master of Music degree in composition from the Jacobs School of Music at Indiana University. Currently, Steven is pursuing a Doctor of Music in composition from the Jacobs School of Music at Indiana University, where he also works as an Associate Instructor for the composition department. His composition instructors have included Sven-David Sandström, David Dzubay, Claude Baker, Don Freund, Per Mårtensson, P.Q. Phan, Daniel Kellogg, Andrew May, and Richard Toensing. He has also studied computer music and multimedia work with Jeffery Hass, John Gibson, and Alicyn Warren. His music has been performed across the United States and in Europe, and his electronic music has been performed at festivals such as EMM and SEAMUS.

**Jerod Sommerfeldt** -Focusing on the creation of algorithmic and stochastic processes, utilizing the results for both fixed and real-time composition and improvisation, Jerod Sommerfeldt's music explores digital audio artifacts and the destruction of technology, resulting in work that questions the dichotomy between the intended and unintentional. He is currently teaching at both Miami University and the College-Conservatory of Music at the University of Cincinnati.

**Adam Stansbie** is a composer and performer specialising in electroacoustic music. In recent years, his musical works have been presented at festivals, concerts and events throughout Europe, Asia, North and South America and Australia and have won a number of international awards; these include a Residency Prize at the Bourges International Competition, France (2006), First Prize (Category A) in the International Acousmatic Competition 'Metamorphosis', Belgium (2006) and First Prize in the Destellos Competition, Argentina (2010). Stansbie has worked at a number of prestigious European studios (including the IMEB, France (2007,2008), Musiques et Recherche, Belgium (2009), VICC, Sweden (2010) and EMS, Sweden (2011)).

**Christiane Strothmann** is in her last year of electroacoustic music studies in Essen, Germany (Folkwang University of the Arts, ICEM). Her electroacoustic pieces have already been performed in the USA, Asia, and Europa. In 2010 her piece „Logos“ was selected for performance at the international festival „electroacoustica“ in Beijing, China. Strothmann was one of the participants at „next generation“ festival 2011 at ZKM (Karlsruhe, Germany). She recently became involved into sound-composition for short film productions.

**Milan Stibilj** was born in Ljubljana in 1929. Originally a student of psychology, he began to study composition in 1954 with Karol Pahor at the Music Academy of Ljubljana, continuing later with Milko Kelemen in Zagreb, and in the Electronic Studio of the University of Utrecht. During 1967-68 he worked in Berlin under the auspices of the Berliner Künstlerprogramm. After holding a composition teaching post in 1973-74 at the Université de Montréal in Canada, he returned to Ljubljana: Here he has remained, standing somewhat apart from the mainstream of Slovenian music. Stibilj's contact with psychology may have had some effect on his musical thinking, but it would no doubt have been of a general nature. There is little after his students works that is traditional in approach, yet there is a certain conservatism in his progress. Stibilj has generally avoided the rhythmically free coordination between parts. Besides a number of Yugoslavian prizes, he has been awarded the Edison Prize and the Grand Prix du Disque for his recorded work *Epervier de ta faiblesse, domine* for speaker and percussion. Stibilj currently lives as freelance composer in Berlin and Ljubljana.

**Kotoka Suzuki** - Born in Tokyo, Japan, is a composer focusing on both multimedia and instrumental practices. She has produced several large-scale multimedia works, including spatial interactive audio-visual work for both concert and installation settings, often in collaboration with artists and scholars from other disciplines. The composer's work is often produced in relationship to a specific site. The placement of sounds and performers within the site is also a crucial element in her work. Among the awards she has received include DAAD Artist in Resident Berlin (Germany), Bourges International Electroacoustic Music Competition Prize-Multimedia, and Musica Nova International Electroacoustic Music Competition Honor Prize.

**Andrea Szigetvári** studied sound recording and electroacoustic music at Fr. Chopin Academy of Music in Warsaw. In 1989 she was a Fulbright researcher in the USA. In 1995 she started to

teach musical informatics in the Pécs University and in 1996 she started to teach electroacoustic music composition at the Liszt F. Academy of Music in Budapest. In 2001 she received two "Prix" of the Bourges Electroacoustic Music Competition in 'multimedia' and 'sound art' categories. She has been the organizer and performer of many international collaborations, festivals, conferences. Her creative and research work concentrate mainly on the role of the timbre in new music, synchresis in audiovisual art and interactive performance.

**Marjan Šijanec** (born 1950 in Maribor, Slovenia). He graduated Composition in 1978 at University in Ljubljana, Academy for Music, Department of Composition. Later he followed a specialist course in electronic music in electronic studio at Radio Belgrade and computer programming (C - language and UNIX system at the Institute for Nuclear Physics in Vinča). Šijanec's compositions could be described as postmodern, belonging to the »information era«. Composer among the beginners of the computer music on the territory of former Yugoslavia. He developed special algorithmical music and is an author of the unique technique in composition which is based on integral serialism of magic squares. Šijanec realises his projects both in Slovenia and abroad (International Festival of Contemporary Music - MBZ, Zagreb; Bemus, Belgrade; Annual Review of Yugoslav Music, Opatija (1984 - 1990); Festival of Experimental Music, Bourges, France; Slovene Days of Music, Ljubljana; Prix Ars Electronica, Linz, Austria ...). He has received numerous accolades for his work.

**Igor Štuhec** (1932) is a contemporary Slovenian composer, who lives in Ljubljana and Maribor. He studied composition at the Ljubljana Academy of Music under Lucijan Marija Škerjanc and Matija Bravničar. He continued his studies at the Vienna Academy of Music and Dramatic Art under Hanns Jelinek, and also at the Darmstädter Ferienkurse. After some early neo-classical orchestral works that show his mastery of traditional techniques, Štuhec gradually moved towards the adoption of new techniques in the early 1960s. Although in 1955 he had produced a musique concrète composition in *Biological Transformation*, the radical change came with the chamber pieces *Situacija* (1963) and *Silhouette* (1964) and the orchestral *Differentiations* (1964), all of which exhibit his assimilation of 12-note and aleatory procedures. Štuhec's skill is particularly evident in miniatures such as the *Minikoncert*, where his writing is at its most delicate and the textures are almost always crystal clear. A later group of orchestral works extending his textural techniques, notably the concertos and the three *Entuziazmi* pieces, display a vivid imagination and a strong rhythmic momentum. Also among his works are two operas, *Zupanova Micka* (1948) and *Moon Dawn* (1973). He is a winner of the Prešeren Prize.

**Sarah Taylor**, Dancer, Choreographer trained at the Australian Ballet School (Degree in Dance), in Classical, Cunningham and Graham. Scholarship student to Martha Graham school in New York. Work in Israel dancing choreographies by Butler, Diamond, Lubovitich, Dean, Arias, Van Manen, Narin among others. Collaborations in the field of choreography include, Compagnia Gelabert / Azzopardi, Barcelona (16 productions), Arena di Verona, Komische Oper (Berlin), Deutsche Oper

(Berlin). Presently, full time, choreographic assistant to Balletto di Roma (Rome). Sarah holds an ongoing passion for using dance as a form of therapy for mentally sick patients and continues to collaborate with the Sycorax Theater group in Münster.

**Benjamin Thigpen**, nomad, with degrees literature and aesthetics, began life in the United States before immigrating to Paris. He composes music for loudspeakers – electroacoustic, interactive, live. He works with issues of energy, density, complexity, movement, simultaneity and violence, often incorporating space as a primary compositional parameter. He composes at GRM, EMS, VICC, STEIM, l'Espace Totem and in the train; his music is performed throughout the world. After six years at Ircam and seven at the Conservatorio di Cuneo, he currently teaches computer music at the Conservatoire Royale de Mons, in addition to working as a free-lance programmer and musician. - <http://www.benjaminthigpen.net/>

**Robert Scott Thompson** is a composer of instrumental and electroacoustic music. He creates work in a wide variety of forms ranging from chamber and orchestral music to works for the virtuoso soloist, electroacoustic music, and video art. He is the recipient of several important prizes and distinctions for his music including the First Prize in Musica Nova (Czech Republic), First Prize in the Pierre Schaeffer Competition (Italy) and awards in the Concorso Internazionale "Luigi Russolo" (Italy), Irino Prize Foundation Competition for Chamber Music (Japan), and Concours International de Musique Electroacoustique de Bourges (France), among others. In 1991 he was a Fulbright Fellow at the Danish Institute of Electroacoustic Music (DIEM) and was most recently composer in residence at the Institut de Musique Electroacoustique de Bourges (IMEB). He was named the Distinguished Honor's Professor at Georgia State University in 1994, where he is currently Professor of Music and teaches composition and music technology courses in the School of Music. His music is published on recordings by EMF Media, Neuma, Drimala, Capstone, Hypnos, Oasis/Mirage, Groove, Lens, Space for Music, Zero Music, Twelfth Root and Aucourant record labels, among others.

**Hans Timmermans** began his professional career in the field of physics until his passion for music brought a radical change to his life. His decision to follow music led him in the 1980's to private piano and music theory lessons and electronic music composition studies with Ton Bruynèl at the Conservatory of Utrecht (the Netherlands). He has been teaching and conducting research projects in music since 1985. In 1992 he was appointed senior lecturer of composition of electronic and computer music at Utrecht School of the Arts. He also teaches composition various technical courses including music software development.

**Wang TingJun** Studying at the National Chiao Tung University Institute of Music in TAIWAN. Major in Computer Music.

**Christopher Trapani** was born in New Orleans, Louisiana. He holds a Bachelor's degree from Harvard and a Master's degree from the Royal College of Music in London, where he

worked with Julian Anderson. He then spent four years in Paris, where he held a residency at the Cité Internationale des Arts and worked with the French composer Philippe Leroux. As the recipient of a Fulbright grant, Christopher spent the 2007/08 academic year studying Ottoman music in Istanbul, before returning to Paris to study electronic music for two years on the composition and music technology courses at IRCAM. Since September 2010 he has been based in New York City, as a doctoral fellow at Columbia University. Christopher is the winner of the 2007 Gaudeamus Prize, the first American in over 30 years to win the international young composers' award. His scores have been performed by the Nouvel Ensemble Moderne, Nieuw Ensemble, Asko Ensemble, Ensemble L'Itinéraire, Wet Ink, and the Argento Ensemble. His music has been featured in international festivals such as the Venice Biennale and IRCAM's Agora festival in Paris. <http://www.christophertrapani.com/>

**Pierre Alexandre Tremblay** (Montreal, 1975) is a composer and a performer on bass guitar and sound processing devices, in solo and within the groups ars circa musicæ (Paris, France), de type inconnu (Montréal, Québec), and Splice (London, UK). His music is mainly released by Empreintes DIGITALes and Ora. He is Reader in Composition and Improvisation at the University of Huddersfield (UK) where he also is Director of the Electronic Music Studios. He previously worked in popular music as producer and bassist, and is interested in videomusic and coding. He likes oolong tea, reading, and walking. As a founding member of the no-tv collective, he does not own a working television set. <http://www.pierrealexandretremblay.com/>

**Yu-Chung Tseng**, D.M.A., associate professor of computer music composition, director of music technology master program and laptop orchestra-CLOrk at National Chiao Tung University in Taiwan, R.O.C.. His music has been recognized with selection/awards from Bourges Competition (Selected work/1998/1999/2005), Pierre Schaeffer Competition(1st Prize/2003,3rd Prize/2007), Città di Udine Competition(Mention of Jury/ 2003, Winning work/2006), Musica Nova Competition (Honary Mention /2009,1st Prize/2010), Metamorphoses Competition (Finalist/2006/2008/2010). Mr. Tseng's works have also received many performances at festivals and conferences at ICMC(9 times), Beijing , Soul, Shanghai ,Dusseldorf,Tokyo,Brussels, Prague.His music can be heard on Selected Electroacoustic Music of Yu-chung Tseng (ISCM-Taiwan), CDCM Vol.28(U.S.A.), Discontact iii(Canada), Pescara 2004, Contemporanea 2006(Taukay, It.), Metamorphoses labels 2006/ 2008/2010(Belgium), SEAMUS 25th Anniversary CD(USA), KECD2 (Demark), Musica Nova 2009/2010 prize-winning CD(Czech), and ICMC2011 DVD.

**Pedro Tudela**, visual artist and musician, assistant professor of visual arts at the University of Porto. He holds a Ph.D in visual arts, runs the Crónica media label and the @c project.

**Bor Turel** (1954) is a composer, sound artist and music editor, living and working in Ljubljana. For over 30 years now, Bor Turel has been the most prominent Slovene composer of electroacoustic and experimental music. After studying composition at the Academy of Music in Ljubljana, he continued his studies at the Department of Electroacoustic Music of the Conservatoire Nationale

Supérieure in Paris, as well as in master classes for electronic music of the Department for Electronic Music of the Montreal University in Orford, Canada; in Salzburg and Marly-le-Roy. In 1992 he worked as Composer in Residence at the Electronic Studio of the Academy of Music and Performing Arts in Graz. Turel's electroacoustic and other works received performances at important international festivals of contemporary music such as the Zagreb Music Biennale, International Rostrum of Electroacoustic Music, ISMEAM festival in Sárvár, Hungary, World Music Days in Copenhagen, Days of Contemporary Music in Vienna, Prix Italia, the European Month of Culture in Ljubljana, Festival of Electroacoustic Music Synthèse in Bourges and the Festival of contemporary music Klangspuren in Innsbruck. Mr Turel has devoted the last years to creating audio and radiophonic art – mainly ars acustica projects and ambiental music works which are based on a poetic text. He has been also dedicated to composing electroacoustic works for instruments and tape. In these works he explores sound connections and dynamic relations between acoustic instruments and the electroacoustic recording.

**Yuta Uozumi**, Ph.D, A sound artist and agent-base composer was born in the Nara, Japan. He started computer music at the age of fifteen. He received his Ph.D. from Keio University SFC Graduate School of Media and Governance. He is studying Multi-Agent based composition with computer or human ensembles. Works: In 2002 His CD "meme?" was released from Cubicmusic Japan (under the name of SamuraiJazz). In 2003 agent-based musical interface "Chase" was accepted by NIME, it is a collaborative project by designer and engineer. In 2005 an application for agent- based composition "Gismo" and a piece created with the system "Chain" were accepted by ICMC.

**Kari Vakeva** (b 1957) is a Finnish composer whose oeuvre includes orchestral works such as Symphony (1976-1979) which was partly recorded by Finnish RSO/Jorma Panula in 1982 and Elegia (1989-1990) performed by RSO Frankfurt/Diego Masson in 2005, and electroacoustic works like Ray 6 (2002) performed in New Orleans at ICMC 2006 available on CD, and Halo (2005- 2007) performed in Belfast at ICMC 2008. Early works are acoustic. From 2001 onward the electroacoustic works use computer to synthesize the sound: Csound, and from 2003 with MAL-d, an evolving synthesis software. He is self-educated as a composer.

**Kyle Vanderburg** (b. 1986) is a composer of music fueled by rhythmic drive and melodic infatuation. His works appear in any number of different genres, from chamber works to large choral and orchestral concoctions. Kyle has studied composition with Marvin Lamb, Konstantinos Karathanasis, and Carlyle Sharpe, improvised composition with Marc Jensen, and has participated in composition masterclasses with David Maslanka, Chris Brubeck, and Eric V. Hachikian. He holds a Bachelor of Arts (magna cum laude) in Music Composition and Theory from Drury University in Springfield, Missouri and a Master of Music in Composition from the University of Oklahoma.

**Lindsay Vickery** (b1965) is active as a composer and performer across Europe, the USA

and Asia. His music includes works for acoustic and electronic instruments in interactive-electronic, improvised or fully notated settings, ranging from solo pieces to opera and has been commissioned by numerous groups for concert, dance and theatre. He is a highly regarded performer on reed instruments and electronics, touring as a soloist and with ensembles in many parts of the world. He was a founding member of Alea, Magnetic Pig, SQUINT and HEDKIKR: presenting new music by Australian and international composers for over 20 years.

**Katharina Vogt** (born 1979) studied environmental system sciences with major in physics (University of Graz). She completed her PhD thesis in 2010, focussing on the sonification of data from simulations in computational physics, within the research project QCD-audio at the Institute of Electronic Music and Acoustics (IEM/University of Music and Performing Arts Graz). Since 2012 she continues at the IEM, working on a systematic procedure to develop sonification, now applied to data from climate research.

**Clemens von Reusner** - composer & soundartist - was born in Germany in 1957. After studying musicology and music-education, drums with Abbey Rader and Peter Giger he has worked as a composer and a musician in different ensembles as well as a lecturer, music teacher and an author. Since the end of the 70s he has been engaged in electronic music, compositions in different genres, radio plays and soundscape compositions. At the end of the 80s development of the music software KANDINSKY MUSIC PAINTER. International performances of his compositions. Member of the board of the German Society For Electroacoustic Music (DEGEM). <http://www.cvr-net.de/>

**Wanda & Nova deViator (Maja Delak & Luka Prinčič)** are an artistic/performative duo that works with variety of media (performance, sound, video, physical computing, texts, situations) in order to research and artistically reflect the state of contemporary living. WNDV. SI is their main online platform.

**Yi Wang** is a composer from China currently studying for a Master in Computer Music Composition at the Peabody Conservatory of the Johns Hopkins University. She is also a graduate assistant in computer music technology and concert production. She studies composition with Dr. Geoffrey Wright. Ms. Wang got her B.A. from the Communication University of China where she studied electronic music production. She studied piano beginning at age 4 and composition beginning at age 8. Her music is influenced by both classical and contemporary western music, and is deeply inspired by her native Asian musical roots as well.

**Marian Weger** (born 1986 in Nürnberg) is a german sound- and multimedia artist, currently living in Graz, to finish his studies in audio engineering / electrical engineering at the University of Music and Performing Arts Graz and the Technical University Graz. He performs in various electroacoustic ensembles and is a founding member of the IEM Computermusic Ensemble (ICE). For Winfried Ritsch, he worked on autoautomated player pianos at festivals such as Steirischer

Herbst, Ars Electronica Festival and Wien Modern. As a leading software developer for "Extended View Toolkit", he ran workshops at universities in Graz, Zurich and Weimar. For 2012, the Styrian Provincial Government supports his work by providing him a work studio in Graz.

**Jon Weinel** is a composer who recently completed his PhD regarding 'Altered states of consciousness as an adaptive principle for composing electroacoustic music', at Keele University. His work explores the use of the hallucinogenic states as a basis for the design of sonic materials and structure in electroacoustic music. Also drawing upon electronic dance music and psychedelic culture, his work utilises the mediums of computer music, audio-visual artwork and interactive performances.

**Andreas Weixler** - born 1963 in Graz, Austria study of composition at the University of Arts in Graz, Austria with Beat Furrer. concerts, performances and lectures in Europe, Asia, North and South America. recently selected performances for ICMC (Huddersfield, New York, Belfast, Copenhagen,) NIME 07 New York, ISEA (Singapur, Nagoya) also selected paper for ISEA 08 - Singapore. running Atelier Avant Austria, together with Se-Lien Chuang. <http://avant.mur.at> currently/ as Associate University Professor for computer music, music and media technology at the Bruckner-University Linz, Austria and lecturer at Interface Culture of the University of Arts in Linz. - <http://avant.mur.at/>

**Tom Williams** is an award winning composer and principal lecturer at Coventry University, UK. He studied composition at Huddersfield and Keele Universities and completed a doctorate in composition at Boston University. In the 1993 ALEA III competition Ironwork was a prizewinner; Break was a finalist of 2004 Music Viva, and Shelter received an honourable mention at Bourge. In 2010, Can won the medal of the Senato della Repubblica Italiana Music Contest "Città di Udine". Recent compositions include the dance video work, Voice (a retracing); Leaf for hulusi, and electronics, and Dart for NYC cellist Madeleine Shapiro.

**Kistina Wolfe** is a doctoral student in the Computer Music and Multimedia Program at Brown University (@meme). Her pieces have been performed at many festivals, conferences, and concerts, including the Third Practice Electro-Acoustic Festival, International Alliance for Women and Music conference, and International Computer Music Conferences. In 2007, she worked as the Greg Altman Media Intern for Pauline Oliveros at the Deep Listening Institute. In her other formal education, she has a B.A. in Music Technology from Florida International University, and her Masters degree in Digital Musics from Dartmouth College. She plays the Double Bass, Electric Bass, and the Viola da Gamba.

**Edward Wright** was born in Buckinghamshire in 1980. He recently completed a practice based PhD in music focusing on combining electroacoustic and instrumental with Professor Andrew Lewis at Bangor University where he has been a Parry Williams scholar as well as teaching undergraduate music technology in the university studios. His work is mainly focused

towards the electroacoustic end of the musical spectrum although he writes for and plays 'real' instruments as well. Recent exciting events include a mention in the Prix Bourges for his piece Con-Chords, a number of classical commissions, airplay on BBC Radio 1 and S4C television. Ed also curates the Risk of Shock concert series.

**Keisuke Yagisawa** (1982) is a Visual Music Artist. He studied Acoustic Composition with Electronics, Sonology, Graphics and Visual Programming in Kunitachi Music Collage in Tokyo, Japan and Royal Academy of Art in Sonology in The Hague, Netherlands until 2009. From 2011, he starts to work as a Teaching Assistant in Media Arts in Tamagawa University in Tokyo, Japan. He also entered to Information Design in Tama Art University and start to study Technology Art using Sensors with Music and Visual.

**Azumi Yokomizo** (b. 1987) is a Japanese composer. She graduated Shobi University in Japan, and received her master's degree in Music Composition from the Graduate School of Informatics for Arts of the university in 2012. She studied contemporary music and electroacoustic music using Max/MSP under Yuriko Kojima. Her works have been accepted by International Computer Music Conference 2010 (New York), Spark Festival 2010 (Minnesota) and Asia Computer Music Project 2011 (Tokyo). She is a member of International Computer Music Association and Japanese Society for Sonic Arts. <http://azumi-y.com/>

## ACCOMPANYING EVENTS IN KIBERPIPA/CYBERPIPE

### MONDAY – FRIDAY 10TH–14TH SEPTEMBER 16:00-18:00 SUPERCOLLIDER LAB

Throughout the ICMC and in context of SuperCollider residency in Cyberpipe informal SuperCollider hang-outs will be happening. They are an opportunity for sharing of knowledge and experience, code and sounds made by and used in SuperCollider. If time will permit, Tim and Jakob will join with code, examples and tricks. All ranges of expertise are more than welcome for this exchange.

### FRIDAY, 14TH SEPTEMBER AT 19:00 UNLEASH & COLLIDE: SUPERCOLLIDER IDE PREVIEW PARTY

As a conclusion of SuperCollider residency where Tim Blechmann and Jakob Leben are developing a new IDE (integrated development environment) for SuperCollider - a powerful language for sound synthesis, Cyberpipe is throwing a preview party. The SC-IDE is hoped to make SuperCollider finally a cross-platform “app” (on Linux, Mac & Windows). The “party” will include a lot of (possibly live) music, informal demo and - most importantly - free code in abundance!

### \_ICMC2012 DISCOUNT AT CAFFÉ METROPOL OFFICIAL \_ICMC2012 MEETING POINT

All participants of \_ICMC2012 have a 20% discount on orders at this open&caffé above Cyberpipe, both of which are open to all and any meetings and discussions in context of ICMC.

# ICMC2012

## NON-COCHLEAR SOUND

CD

CONTENTS

_1	Manuella Blackburn	SWITCHED ON	7'58"
_2	Clemens von Reusner	DRY FRICTION	12'55"
_3	Manuel Rocha Iturbide	ECOSISTEMAS	8'40"
_4	Ethan Greene	MY PARENTS PHONE NUMBER	7'40"
_5	Panayiotis Kokoras	CONSTRUCT SYNTHESIS	10'11"
_6	Jon Nelson	TURBULENT BLUE	9'25"
_7	Elizabeth Hoffman	SOUNDENDIPITIES	6'27"
_8	Sean Peuquet	IMPROVISATIONS WITH VARYING DEGREES OF RESTRAINT	7'10"

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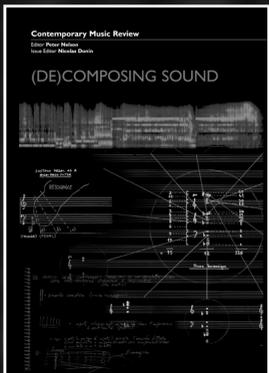
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