



# ICMC2024 SEOUL

**SOUND IN MOTION**

JULY 7, 2024 - JULY 13, 2024



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# GREETINGS

## From the ICMA President

Dear 2024 ICMC Delegates,

On behalf of the International Computer Music Association (ICMA), I welcome you to the 2024 International Computer Music Conference in the vibrant city of Seoul, South Korea. Founded in 1974, the ICMA sponsors the ICMC each year, hosted by computer musicians like you worldwide. This year, we are privileged to gather in the dynamic metropolis of Seoul, offering a unique blend of sights, sounds, and mountain vistas. This year's conference theme, Sound in Motion, resonates with the number of people travelling to Seoul for ICMC 2024.

ICMC is the preeminent conference for practice under the broad umbrella of 'computer music'. We can find research, art, music, and more addressing computer music history, analysis, theory, philosophy, aesthetics, perception, cognition, social and environmental studies, DSP, sound design, spatialization, machine learning, algorithmic composition, software and hardware, MIR, and every topic in between.

The face of ICMC has evolved significantly since its inception in 1974. Originally a predominantly technical conference featuring cutting-edge research and some music, ICMC now reflects a balance of humanities and arts with science and engineering. It has also become the largest international conference for music and installation art, with hundreds of submissions each year. This evolution is a testament to the progressive and dynamic nature of our community, of which you are an integral part.

Accordingly, the ICMA has adjusted its focus. With increased efforts in promoting diversity, equity, and inclusivity through financial and promotional support, ICMA encourages arts practice while maintaining its commitment to research. We require gender and geographical diversity in the formation of the ICMA Board and the keynotes at ICMC. We presented regional ICMA music showcases and are deliberating with regional electronic and computer music organizations to discover how best to serve our communities. We continue to provide travel grants to student members of the ICMA and monetary awards for Best Music, Best Student Music, and Best Paper at ICMC. The Best Paper recipient can expand their paper for inclusion in the Computer Music Journal. Array, once our Association's newsletter, is now a peer-reviewed journal. ICMC and the ICMA demonstrate how, unique to computer music, research and art work hand-in-hand.

We could only do this with our ICMC hosts, especially this year's hosts at Hanyang University. Their contributions are invaluable, and we deeply appreciate their efforts in making this conference a success. With unprecedented speed, the conference committee headed by Taehi Kim and Richard Dudas successfully organized and operated ICMC2024. Their tireless efforts with others, often in awkward time zones, exemplify the best of interdisciplinary, international collaboration that computer music is known for.

We wish you the best in sharing your practice, learning of your colleagues' practices, exploring Seoul and Hanyang University, making new connections and collaborations, and enjoying social events and informal gatherings – all of the moments and events that continue to make ICMC the most important convening of our discipline's minds.

**Kerry L. Hagan**

President, International Computer Music Association

[www.computermusic.org](http://www.computermusic.org)

## **From the Dean of the College of Music, Hanyang University**

Dear Participants and Guests,

It is with great pleasure and honor that I welcome you to the International Computer Music Conference 2024 SEOUL (ICMC2024 SEOUL), hosted by the College of Music at Hanyang University. This prestigious event brings together an extraordinary community of artists, scholars, and technologists from around the globe, all united by their passion for innovation and excellence in the field of computer music.

At Hanyang University, we are committed to fostering an environment where creativity and technology converge to push the boundaries of what is possible in music. Hosting the ICMC is a testament to our dedication to advancing research and education in this dynamic field. We are thrilled to provide a platform where cutting-edge research, groundbreaking performances, and insightful discussions can thrive.

Throughout the conference, you will have the opportunity to engage with a diverse array of presentations, workshops, and performances that showcase the latest advancements in computer music. We are confident that these sessions will not only inspire you but also ignite new ideas and collaborations that will shape the future of this exciting domain.

We are immensely proud to welcome such a distinguished gathering of minds and talents to our university. It is our sincere hope that your experience here will be both enriching and memorable. May the discussions you partake in, the networks you build, and the performances you witness leave a lasting impact on your professional and personal journeys.

Thank you for being a part of the 2024 ICMC. We look forward to a successful and unforgettable conference together.

Warm regards,

**Kyungmee Rhee**

Dean, the College of Music, Hanyang University

## Welcome from CREAMA

The Center for Research in Electroacoustic Music and Audio Technology (CREAMA) at the Hanyang University College of Music was founded in its first incarnation as the Electronic Music Research Institute in 1996 by Donung Lee, and was among the first computer music studios set up in academic settings in Korea. It is the home to the postgraduate degree programs in Computer Music Composition, and Audio Technology at the Hanyang University's College of Music.

Its principal aims are:

- to increase the visibility of electro-acoustic music within the sphere of contemporary music,
- to foster education and understanding of contemporary acoustic and electro-acoustic music,
- to promote the use of new technologies and methods in the arts,
- to spearhead technological research in the arts, and
- to nurture collaboration and exchange with similar centers and with other disciplines in the arts.

Throughout the years, CREAMA has had a long-standing informal connection to the ICMC through its people – composers, researchers, performers, both professional and student – who, over the years, have shared their thoughts, ideas, and research with the international computer music community through their musical compositions and conference papers which have been performed and presented at ICMCs around the world over the past few decades. This year's ICMC has been organized by a team largely consisting of faculty, staff, researchers and postgraduate students currently involved in the studio's activities, as well as graduates of our program – both recent and erstwhile – who have been working in the greater music and professional audio fields. We are delighted to be able to host this year's ICMC at Hanyang to welcome you to share your thoughts, ideas, and research with the slice of the computer music world attending this year's conference.

Welcome!

### **Richard Dudas**

Director, 한양대학교 전자음악연구소 CREAMA

**ICMC2024**

**KEYNOTE SPEAKERS**

**&**

**GUEST COMPOSER**

# KEYNOTE I Tae Hong Park

**Tae Hong Park**, born in Vienna, Austria, is a composer, bassist, and music technologist. Park received his Bachelor of Engineering degree in Electronics from Korea University in 1994 and worked in the area of digital communication systems and digital musical keyboards at the LG Central Research Laboratory in Seoul, Korea, from 1994 to 1998.

He also holds degrees from Dartmouth College (M.A.) and Princeton University (M.F.A. and Ph.D.). His current interests primarily lie in the composition of electro-acoustic and acoustic music, signal processing, computer-aided music analysis, cyber-physical systems, soundscapes, and new media studies.

His music has been heard in various locations, including Austria, Brazil, China, Canada, France, Germany, Holland, Hungary, Ireland, Italy, Mexico, South Korea, Slovenia, Sweden, the UK, and the USA, at venues, conferences, and festivals such as Aether Fest, Bourges, Carnegie Hall, CEAIT, CYNETart, DIEM, EarZoom, EMM, ICMC, klangprojektionen, LACMA, MATA, NWEAMO, NYCEMF, Reflexionen Festival, SICMF, SEAMUS, Sonorities Festival, Spark Festival, Third Practice, and Transparent Tape Music Festival.

His works have been performed by groups and performers such as the Ahn Trio, Argento Ensemble, Brentano String Quartet, California E.A.R. Unit, Ensemble Surplus, Wayne Dumaine, Edward Carroll, Entropy, Kaleidoscope, Zoe Martlew, Nash Ensemble of London, New Jersey Symphony Orchestra, and the Tarab Cello Ensemble. Park served as a board member of SEAMUS, Chief Editor of the Journal SEAMUS, and currently serves as an Editorial Consultant for Computer Music Journal.

He has also served three terms as President of ICMA, chaired the 2006, 2018, and 2019 ICMC, and has served as Chair of ICAD 2013, SID 2015, and Noisegate 2016 conferences. He is the author of "Introduction to DSP: Computer Musically Speaking," published in 2010. After teaching at NYU for more than a decade, he is now an Associate Professor and Chair of the newly formed Department of Music at Purdue University.

## **Music, Computers, and Computer Music: Observations from an Unlikely Journey**

In this talk, we will explore the evolution of “computer music” over the past three decades through my personal, and somewhat unlikely, journey of discovery that began as a hobby. We will explore the key observations, experiences, and milestones that have shaped my understanding, appreciation, and engagement in the field and its community, while also considering what may lie beyond the horizon.

## **Gameyon III**

Gameyon III focuses on the layers within soundscapes and explores the interaction of background, middleground, and foreground sonic layers, which inform the perception of spaces, transforming them into places while leaving sonic traces. The piece was completed during the global COVID-19 pandemic while composer Tae Hong Park and his family were living in the heart of the West Village in Manhattan. New York City, known as the 'City that Never Sleeps,' underwent a profound transformation, as the omnipresent sonic cacophony was silenced, revealing masked sonic layers amidst empty streets, where even the drop of a needle could be vividly heard. This piece endeavors to capture the essence of this transformation—before, after, and during the pandemic—through the lens of musical art, soundscapes, and sound sensor networks, exploring the concept of 'Jamming with Planet Earth.'

## KEYNOTE II Laetitia Sonami

**Laetitia Sonami** is a pioneering French sound artist and performer known for her innovative use of technology in her work. After studying with Eliane Radigue in Paris, she moved to the United States in the late seventies to pursue her electronic music studies at the now defunct Center for Contemporary Music, Mills College, Oakland.

Sonami has created several unique instruments for live performance, amongst which her lady's glove with which she performed worldwide for more than twenty years. Her current instrument, the Spring Spyre, applies AI to real time audio synthesis.

Sonami's work often explores themes of embodiment and is credited for inspiring the many offshoots from her gestural controllers.

She has exhibited and performed at major international festivals and venues and has mentored many young artists in the field. <https://sonami.net> #laetitia\_sonami

### REPETITION and DESIRE: Echo, Narcissus, AI and I

I revisit the myth of Echo and Narcissus and how it perdures in the technologies we design, our perception of reality, and our criteria for what we consider meaningful representation.

While Echo's imprints are easily traced, Narcissus hides its lovely face in many manifestations of AI.

I present examples of synthetic voice as benchmarks of technological innovation and share my explorations of ML for dynamic mapping, and, finally, my discovery of a strange vocal persona.

### Since we are Here (2024)

Spring Spyre, Voice, Max-MSP

An attempt at communication turns into a deformed echo, drowned under pounding rhythms.

I was amused by the model of my voice, trained in Rave (Ircam's Realtime Audio Variational autoEncoder) which turns out to grotesquely respond to my queries. On the other hand, my colleague's voice was successfully trained. This is not a reflection on the limitations of the system, but rather my own limitations at understanding the massive training required (three weeks, millions of iteration) or simply the croak in my voice.

Disappointed at first, I learnt to appreciate my voice's idiosyncrasies and newfound abilities when controlling the parameters in the nn~ decoder module with added external inputs. I can thus pretend it is communicating with me, giving me advise on current affairs, sing in various languages or simply repeat mysterious prayers.

The relentless rhythms drowning this miscommunication are a response to current affairs, adding another layer of obscuration.

As for the Spring Spyre: the audio inputs from the three thin springs attached to the metal wheel, are analyzed in Max-MSP. Their features (six features per spring) are used to train the machine learning in Rapidmax. You never actually hear the springs. The models in turn control the synthesis in Max-MSP (paf~) in real time. The wheel is anchored to an old, hacked PC-1600 which I use to fade in and out the various models.

## KEYNOTE III Atau Tanaka

**Atau Tanaka** studied electronic music with Ivan Tcherepnin (brother of modular synthesizer designer Serge) at Harvard University. There he met John Cage during his Norton Lectures. Tanaka went on to carry out his doctoral work with John Chowning and Max Mathews at CCRMA Stanford and there began his work with the BioMuse (ICMC1993).

Atau has carried out research at IRCAM, Apple France, and Sony Computer Science Laboratory (CSL) Paris in areas of music human-computer interaction (HCI), network performance, and human-centred machine learning.

In the '90s he formed Sensorband with Zbigniew Karkowski and Edwin van der Heide and performed in the Japanese noise scene. He has performed at festivals such as Ars Electronica, WOMAD, Sonar, CTM, and exhibited at Eyebeam, the Musikinstrumenten-Museum Berlin and SFMOMA.

His research has been supported by the European Research Council (ERC), UK and French research councils. He was artistic co-director of STEIM Amsterdam and Edgard-Varèse Guest Professor at TU Berlin.

He is professor at Goldsmiths, and works with Bristol Interaction Group and MSH Paris Nord.

### *From mainframes to microcontrollers: Composing and performing computer music 1988-2024*

This keynote address will describe a personal history of computer music systems for composition and performance, spanning over 35 years. We will start with the share system mainframes preceding the personal computer revolution, then look at developments in workstations, early digital signal processing (DSP) hardware and the possibility of real-time performance. The miniaturization and possibility to run sophisticated synthesis algorithms on commodity platforms including mobile telephones has opened up the field of application of computer music beyond the lab into the street. Finally, in the most recent era, the increasing computational power of microcontroller systems lead to a new period, potentially of what I call 'post-computer music'.

### *Déplacement for chamber trio and EMG*

Atau Tanaka & Erämaa Trio 2024  
Commissioned by Festival Ars Musica, Brussels

*Déplacement* is a new work for trio (violin, clarinet, piano), muscle sensors and granular synthesis by **Atau Tanaka** composed for and in partnership with **Erämaa Trio**. It updates the tradition of electroacoustic music and musique mixte to create three instrumental subsystems connecting instrumental gesture and performers' bodies to live electronic processing. It uses wearable technologies and concepts of embodied interaction to propose a new work of acoustic/electronic chamber music. The electromyogram signal from each performer's muscles and microphone signals from their instruments will enter a system consisting of resonators, ring modulars, and granular synthesizers to produce an electronic sonification of the musician's body and musical shadow of their instrument.

The work takes the concept of 'déplacement' – movement, mobility, déambulation and dérive in shifting reconfigurations of the traditional staging of a classical trio. The work broaches questions of displacement of persons and peoples through history around the world due to forces of culture, religion, economics and politics. Musically, it displaces the acoustic with the electronic and vice versa, the body and the instrument, the 'correct' performance position with a foreign place on stage.

# GUEST COMPOSER Donoung Lee

## Donoung Lee

- Professor Emeritus, Seoul National University
- Former Professor, Department of Composition, College of Music, Seoul National University
- Former Professor, Department of Composition, College of Music, Hanyang University
- Former President, Korean Electro-Acoustic Music Society
- Former President, Korean Society of Composers
- Former ACL President, Korean Society of Composers
- ICMC 2018 Keynote Speaker

## Impromptu Future Fantasia

Abnormal climate phenomena occurring around the world and the development of artificial intelligence(AI) serve as warnings of human extinction. The harmony between nature and civilization that humans have long sought is actually accelerating human extinction and hastening the birth of a new Earth.

Artificial intelligence learns based on data created by mankind and is gradually trying to escape human control. However, I created dol\_AI (my AI, Don Oung Lee's Algorithmic Impromptu) that strictly follows my control. dol\_AI is an authoring tool using my own algorithm that allows you to compose and perform new impromptu songs by combining music performance robots and computer music.

I personally performed the entire process for this robot, from planning to design, production, and programming. dol\_AI uses fragmentary sounds played by a music playing robot as a basic sound source and transforms them in various ways to create spatial sound.

This piece was titled 'Improvised Future Fantasia' in the hope of exploring the future of music in an impromptu manner. Through this, I hope to explore the possibilities of new music and hope to provide an interesting experience to listeners

# ICMC2024 SEOUL

## SCHEDULE OVERVIEW

ICMC2024 Schedule Overview														
	Sunday Jul, 7, 2024	Monday Jul, 8, 2024		Tuesday Jul, 9, 2024		Wednesday Jul, 10, 2024		Thursday Jul, 11, 2024		Friday Jul, 12, 2024		Saturday Jul, 13, 2024		Sunday Jul, 14, 2024
08:30- 10:10		Paper 1A	Paper 1B	Paper 2A	Paper 2B	Paper 3A	Paper 3B	Paper 5A	Paper 5B	Paper 7A	Paper 7B	Paper 8A	Paper 8B	Seoul City Tour
		MB 105	MB 103	MB 105	MB 103	MB 105	MB 103	MB 105	MB 103	MB 105	MB 103	MB 105	MB 103	
10:10- 10:30		Coffee Break												
10:30- 12:00		Concert A 1		Concert A 2		Concert A 3		Concert A 4		Concert A 5		Concert A 6		
		601 Recital Hall		601 Recital Hall		601 Recital Hall		601 Recital Hall		601 Recital Hall		601 Recital Hall		
12:00- 13:00	Lunch Break				General Meeting		Lunch Break							
13:00- 14:50	Registration 13:30 ~ 19:00*	Concert B 1		Concert B 2		Concert B 3		Concert B 4		Concert B 5		Concert B 6		
		Paiknam Concert Hall		Paiknam Concert Hall		Paiknam Concert Hall		Paiknam Concert Hall		Paiknam Concert Hall		Paiknam Concert Hall		
14:50- 15:00		Coffee Break												
15:00- 16:20	Board Meeting	Keynote 1		Keynote 2		Paper 4A	Paper 4B	Paper 6A	Paper 6B	Keynote 3		Paper 9A	Paper 9B	
		MB 103		MB 103		MB 105	MB 103	MB 105	MB 103	MB 103		MB 105	MB 103	
16:30- 18:00	15:00 ~ 17:00	Concert C 1		Concert C 2		Concert C 3		Concert C 4		Concert C 5		Concert C 6		
		601 Recital Hall		601 Recital Hall		601 Recital Hall		601 Recital Hall		601 Recital Hall		601 Recital Hall		
18:00- 19:00	Dinner Break					Dinner Break								
19:00- 21:00	Korean Traditional Music & Pre-conference Concert	Concert D 1		Concert D 2		Banquet SKY31 Convention		Concert D 3		Concert D 4		Concert D 5		
	Paiknam Concert Hall	Paiknam Concert Hall		Paiknam Concert Hall				Paiknam Concert Hall		Paiknam Concert Hall		Paiknam Concert Hall		
21:00-22:00	Break													
22:00-24:00		Night Concert 1		Night Concert 2				Night Concert 3		Night Concert 4		Night Concert 5		
		Pub		Pub				Pub		Pub		Pub		

10:30-16:30		Listening Space 1A	Listening Space 2A	Listening Space 3A	Listening Space 4A	Listening Space 5A	Listening Space 6A	
		Seminar Room Museum	Seminar Room Museum	Seminar Room Museum	Seminar Room Museum	Seminar Room Museum	Seminar Room Museum	
MON - FRI 10:30-16:30  SAT 10:30-15:00		Listening Space 1B	Listening Space 2B	Listening Space 3B	Listening Space 4B	Listening Space 5B	Listening Space 6B	
		EMS Music Building	EMS Music Building	EMS Music Building	EMS Music Building	EMS Music Building	EMS Music Building	
		Sound Installation A Museum						
		Sound Installation B History Museum						

**PRE-CONCERT**

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# PRE-CONFERENCE CONCERT

## Sunday, July 7th (19:00 - 21:00, Concert Hall)

Hanyang Korean Traditional Music Ensemble	Gu-eum Sinawi (Traditional Korean vocal improvisation accompanied by instruments) Gayageum Byeongchang_Minjung Kim Ajaeng_Dayeon Lim Daegeum_Jungwoo Kim Janggu_Minsung Cho Pansori_JuSun Cho
	Gayageum Byeongchang (Singing accompanied by the Gayageum, a traditional Korean zither) Pansori_JuSun Cho Gayageum Byeongchang_Minjung Kim Gayageum Byeongchang_Eunhee Lee
Yemin Oh	“Enchanting Tinnitus” for Violin and Electronics Violin_Shin-hye Park
Byung-moo Lee	“Microgrid” for 4-ch. Tape (2022)
Hyunsuk Jun	“Toccatà” for solo piano and live-electronics Piano_Minkyung Yook
Taehi Kim	Celestial Voyage for harp and 8-ch live electronics Harp_Seunghee Han
Richard Dudas	Prelude No. 1 for Violin and Computer (2005, rev 2015-2024) Violin_Akiko Okay

## Hanyang Korean Traditional Music Ensemble | Gu-eum Sinawi & Gayageum Byeongchang

### Hanyang Korean Traditional Music Ensemble

Hanyang University's Department of Korean Traditional Music is a top-tier university in the Korean traditional music field with excellent faculty and students, and is a department comprised of students who are proudly majoring in Korean traditional music. The school fosters musicians with excellent practical skills through individual specialized practical classes and in-depth practical education, and through various theoretical education, it cultivates not only general knowledge of Korean traditional music but also broad and deep knowledge of music in general, including Western music, thereby providing quality education that fosters professionals with both practical and theoretical skills, and produces many talented people.

The educational goals are, first, to foster professionals through specialization in each major field, such as instrumental music, vocal music, composition, and theory; second, to understand the overall context of Korean traditional culture based on expertise in each major field; third, to elucidate the characteristics of Korean culture by comparing the connections and differences between Korean traditional performing arts and the music of neighboring countries; and fourth, to seek ways to contribute to the common musical culture and arts of humanity through a relative understanding of not only Korean and Oriental music, but also Western music.

### **Gu-eum Sinawi (Traditional Korean vocal improvisation accompanied by instruments)**

In traditional Korean music, "Gu-eum" refers to the practice of imitating the distinctive timbres of instruments such as the pipe, bamboo flute, and percussion with the voice during performance.

In the case of "Gu-eum Salpuri," the timbre is modeled after the piri or daegeum, but it is not fixed and sometimes includes sung lyrics. The rhythmic patterns are primarily based on the "Salpuri" and "Jajinmori" rhythms, though other rhythmic patterns may occasionally be used as well.

The performance can be in the form of solo singing accompanied by the Janggu, but it is more common to be performed as part of an ensemble Sinawi performance. This music is also frequently used as accompaniment for Salpuri dance or other Sinawi-based dances. Therefore, the proper name for this music would be "Gu-eum Sinawi," but it is more commonly referred to as "Gu-eum Salpuri" due to the predominance of the Salpuri rhythmic pattern.

The origins of this music can be traced back to the shamanic rituals of the Honam region, where the accompanying Gu-eum Sinawi was performed by assistants during the shaman's ritual songs. It is believed that Gueum Salpuri emerged from this tradition.

Currently, Gu-eum Salpuri is an essential part of the accompaniment for the "Dongrae Hak" dance, and is occasionally used in the accompaniment for folk dances like Salpuri. When used for "Dongrae Hak," the Gu-eum is performed solely with the Janggu rhythm, without any other melodic instruments. When used for Salpuri dance, the Gu-eum is typically performed alongside several other instruments.

### **Gayageum Byeongchang (Singing accompanied by the Gayageum, a traditional Korean zither)**

Gayageum Byeongchang is a performance form of Namdo music, where the singer directly plays the gayageum while singing folk songs, single-line songs, or selected sections of pansori. In pansori, it is also known as "Seokwaje." It is said that the renowned pansori singers Shin Man-yeop and Kim Je-cheol first introduced this form during the reign of King Sunjo of the Joseon dynasty. It was later refined by the early masters of gayageum sanjo, such as Kim Chang-jo and Oh Su-am, and further developed by renowned gayageum players like Sim Sang-geon, Kang Tae-hong, Oh Tae-seok, and Jeong Nam-hui.

The repertoire of gayageum byeongchang includes folk songs like "Saetaryeong" and "Namwon Seongseng," as well as single-line songs such as "Honam-ga," "Jukjang-manghye," "Nogeumbangcho," and "Gongmyeong-ga." It also features selected sections from pansori works, including the love song from "Chunhyang-ga," the story of the swallow from "Heungboga," the high-pitched singing from "Sugung-ga," the scene of Sim Bong-sa going to Hwaseong from "Simcheong-ga," and the archery scene from "Jeokbyeok-ga." The accompaniment is typically provided by the janggu, with the use of the basic pansori rhythmic patterns such as Jinyang-jo, Jungmori, Jungjoongmori, and Jajinmori.

## **Yemin Oh | “Enchanting Tinnitus” for Violin and Electronics**

**Yemin Oh** is a composer who is always seeking new methodology to synthesize his aesthetic vision and new technology. His interests lie in several areas including instrumental music, network music, audiovisual, multichannel spatialization and interactive media work. Recently, his pieces incorporate his musical aesthetic aim into blending visual elements, and live electronics. He graduated from Louisiana State University for Ph.D. in Experimental Music & Digital Media. He graduated from Kyunghee University and University of Hartford in music composition, and Georgia Southern University in music technology. His papers and music have been selected and invited to present at several peer-reviewed national or international festivals and conferences, including EMM, SEAMUS, NIME, NYCEMF, and ICMC. Currently, he is teaching at Music Technology, Sangmyung University in Seoul, as professor, and serving at Korea Electro-Acoustic Music Society (KEAMS) as vice-president.

### **“Enchanting Tinnitus” for Violin and Electronics**

“Enchanting Tinnitus” was inspired after hearing descriptions from acquaintances suffering from tinnitus. It is known that individuals with tinnitus perceive various sounds differently, such as the sound of wind, roaring noises, humming, whistling, and more. While those experiencing this symptom may express distress, for those who haven't experienced it, it stimulates various auditory imaginings. This piece was initiated from such inspiration, aiming to create an allure in the harmony between sounds akin to tinnitus and those that are not.

## Byung-moo Lee | “Microgrid” for 4-ch. Tape (2022)

**Byung-moo Lee** was born in Chun-cheon, South Korea. He studied with Sukhi Kang at the Music College, Seoul National University. He continued his studies at the Folkwang University in Essen Germany, studying composition with Nicolaus A. Huber and electronic music with Dirk Reith at the Institute for Computer Music and Electronic Media. He focuses on material conception and processing to express the sounds in more diverse dimensions with different perspectives. His works have been performed in plenty of concerts and festivals in Germany, Japan, Portugal, France, Singapore, Sweden, USA and Korea by ensembles such as Color Quartet, Ensemble Modern, Ensemble Sori, Ensemble E-mex, Ensemble SurPlus, Ensemble Project21And, TIMF Ensemble, Ensemble Mise-En and Ensemble Eins. Now he is an associate professor of Korea National University of Arts and the president of Korea Electro-Acoustic Music Society.

### “Microgrid” for 4-ch. Tape (2022)

It is an old custom in music to divide time into regular intervals and place sounds between them. When such a certain interval is reduced to the audible frequency range, it becomes a pitch. The pitch region and the slightly wider spacing micro-region create many interesting phenomena. In particular, treating the micro-region as if it were a macro-region can produce results different from those commonly heard. For example, just as each bar of a score has a different musical content, different sounds could be put in each fine grid.

In this piece, the main method of sound synthesis is to divide time into very small grids and arrange waveforms of different structures for each grid. Due to the too small grid, subtle timbre changes cannot be detected one by one and are expressed as a single macroscopic impression, but the texture of the macroscopic output is delicately changed by the variables in the micro-region.

The lattice of one layer has the same length, but since several layers have different lengths, the rhythmic complement is achieved vertically. Also, rhythmic synchronization occurs occasionally as the grid size of each layer changes, but the timbre changes continuously because of the vertically different combination of waveforms for each grid.

It is a blessing that our senses cannot detect every single waveform change in minute units of time. The fact that the frequency of change in unit time causes a new qualitative change in sound creates a magical transformation. Since there is a temporal period but no content period, the new texture of the sound makes us imagine a change in the structure of a micro-region.

## Hyunsuk Jun | “Toccatà” for solo piano and live-electronics

**Hyunsuk Jun** has presented various compositions and electronic music at various music festivals in Germany, USA, Italy, Japan, Belgium, Austria, New Zealand, Poland, Sweden and more. He received a commission for the 600th anniversary of the Styria State Parliament in Austria, the Graz Music Promotion Award, and a scholarship from the Austrian Ministry of Culture. He won the first prize and the audience award at the International Competition for the 150th anniversary of Italian unification, and won the Franco Evangelisti International Competition in 2013. His works were published by Casa Ricordi and Suvini Zerboni. His orchestra piece <VISTARA> won the second prize at the 2015 Szymanowski International Competition, and was selected for the Brussels Young Composers Forum, ARKO Korean Creative Music Festival, 2017 Krakow Philharmonic Regular Concert, and 2018 Beijing World Contemporary Music Festival (ISCM WMD 2018 Beijing). Recently, he has been focusing on works that utilize the spatial arrangement of instruments, and exploring various possibilities of sound movement through various experiments with different ensembles. He studied at ChuGye University for the Arts, Korea National University of Arts and Universität für Musik und Darstellende Kunst, Graz, Austria. He is currently teaching at Ewha Womans University, Jeonbuk National University, ChuGye University for the Arts, and Korea National University of Arts.

### “Toccatà” for solo piano and live-electronics

A wide range of harmony, fast moving notes, section of fugue or canon, repetitive patterns, free style, improvisatory<sup>2</sup>- these are characteristics of toccata. I manipulated these characteristics through live electronics and piano.

## Taehi Kim | Celestial Voyage for harp and 8-ch live electronics

**Taehi Kim** studied composition at Seoul National University (B.M.), computer music composition at the Peabody Conservatory of Johns Hopkins University (M.M.), and a doctoral candidate in composition at University of Illinois at Urbana Champaign. Her music have been selected and performed in ICMC-NYCEMF2019, ICMC2018, Norberg Festival 2017(Sweden), ICMC2013(Perth), ICMC2000(Berlin), ICMC2001(Havana), Florida Electro-acoustic Music Festival, SICMF(Seoul), The Interactive Performing Arts Series (New York) etc. and her media art works have been presented at Dynamic Structure and Fluid, Arko Museum(Seoul), Media Façade – About, Bitgoeul Cultural Center (Gwangju), The 7th Seoul International Media Art Biennale, Mediacity Seoul 2012. She won the best composition award at Korean Chamber Music Composition Festival by Korean Composers Association in 2014. Her large convergent work, "THE CREATION" for chamber orchestra, drum robot, multimedia, performance and multichannel spatialization was performed at IBK Hall of Seoul Arts Center in 2017 and 2018 with sponsorship from Arts Council of Korea.

Currently, she is an adjunct professor in the Composition Department at Hanyang University. She served as the music chair for ICMC 2018 and is currently the artistic director of the L Contemporary Group (formerly EL MUSIC GROUP). Additionally, she is an active member of ICMA, ISCM, ACL-Korea, the Society of Korean Composers, KEAMS (where she was formerly vice-president), and The Korean Mathematical Society.

### Celestial Voyage for harp and 8-ch live electronics

This work “Celestial Voyage for harp and 8-ch live electronics” illustrates the space exploration between stars and galaxies. Sounds from harp are edited and processed in live with Max programming, and merged into their original sounds. Then, they are all together allocated and moved by multi-channel spatialization to express movements of celestial bodies and spatial forms.

The movement of celestial bodies was used as a source to create scales and frequencies by making ratios of the rotational and orbital speeds of the planets in the solar system around the sun.

## Richard Dudas | Prelude No. 1 for Violin and Computer (2005, rev 2015-2024)

**Richard Dudas** holds degrees in Music Composition from The Peabody Conservatory of Music of the Johns Hopkins University, and from The University of California, Berkeley. He additionally studied at the Franz Liszt Academy of Music in Budapest, Hungary and the National Regional Conservatory of Nice, France. In addition to composing music for acoustic instruments, he has been actively involved with music technology since the late 1980s. As a computer musician, he has taught courses at IRCAM, and developed musical tools for Cycling '74. Since 2007 he has been teaching music composition and computer music at Hanyang University in Seoul, Korea.

### Prelude No. 1 for Violin and Computer (2005, rev 2015-2024)

To present myself musically at this year’s ICMC, I have chosen the violin arrangement of my Prelude No. 1, originally written for flute and computer (and performed as such at the 2006 ICMC). I feel this short, simple work is my sincerest musical expression using computer interaction; it deals with my personal musical interest in the most basic of musical procedures: transposition and imitation (i.e., pitch shifting and delay in computer music terms). The piece evolved out of a personal fantasy of making an arrangement for solo instrument with live transposition and delay of the opening Fantasia of the G minor suite from Matthew Locke’s Consort of Four Parts (1661) – itself likely conceived for strings. This imaginary project that posed too many technical difficulties to easily become a reality, but some of the ideas I envisioned regarding the realization of such an arrangement worked their way into my Prelude. All the sounds in the electronic component of the piece come from the live performer on-stage – the Max patch begins in a tabula rasa state and follows the performer through the score, acting reacting as a performing partner. Of note is that this composition was the raison d’être for the creation of the gizmo~ object in Max, and the multiple revisions to the max patch since 2005 have dealt with addressing musical aspects which make the electronic part less electronic and more human/instrumental in their feel. These include the creation of filtering schemes to help achieve more natural-sounding transpositions, as well as balancing the use of just, Pythagorean and equal-tempered tuning systems so the computer transposes sounds largely as a performer would. I would like to think that these little details help make the computer recede into the background and consequently push the music to the fore.

# CONCERT A

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## Monday, July 8th (10:30 - 12:00, Recital Hall)

Gianfranco Pennacchia	See You There
Hiroshi Yamato	Music for multilayered temporal structures
Fang-Wei Luo	Songs of Desolation
EunJun Kim	interrupt: for Violin and Live electronics <a href="#">Violin_Jinyoung Park</a>
Yixuan Jin	The Dew Waker

### Gianfranco Pennacchia | See You There

**Gianfranco Pennacchia** is a student of Electronic Music at the Niccolò Piccinni conservatory in Bari who graduated from the course three-year course under the guidance of M. Francesco Scagliola with whom he currently continues his studies of the course biennial. 23-year-old multi-genre composer and producer turns his electroacoustic research into a union between electronic and non-electronic sounds, focusing each of its compositions on the accumulation and release of tension accompanied by sounds determined by a specific narrative sequence.

#### See You There

“See You There” is, as the title suggests, an invitation to the listener to be transported to the places created by a timbral narration which includes a series of auditory panoramas characterized by a constant accumulation of tension: in fact the composition is not made up only of notes and conventional relationships between them, but is identified with a growing and increasingly complex management of energies.

The use of immersive sound spatialization techniques overturns the viewer’s experience, placing the latter at the center of the work and transforming it into the object of the work itself.

### Hiroshi Yamato | Music for multilayered temporal structures

**Hiroshi Yamato** was born in 1970 in Yokohama, Japan. CEO of Signal compose Inc. Enrolled in the doctoral program at Keio University Graduate School.

#### Music for multilayered temporal structures

“Beyond The Real Book”

If we consider the roots of the popular music that developed and swept the globe in the 20th century to be in the foundations of blues and jazz —genres that could be called American folk music —then we must admit that one thing that supported this was Western music's sheet music system that entrusts more to the interpretation of the performer: the chord system and the lead sheet. When looks at the today's music scene, it becomes clear that we there are various approaches to rhythm in contemporary music. This work is an attempt to investigate how these might be expanded in the future.

The standard lead sheet collection "The Real Book" is one iconic example from this time. If we were to create the next page in our own new Real Book, what would we change? If there were one day to be a book entitled, "Beyond the Real Book," what would be written in it? In order to address that question, the author has written a thesis to serve as an introduction to Beyond the Real Book, and has composed series of etudes as an introductory guide. These etudes were written for a "combo style" group featuring piano, drums, and base, and were created with computer-simulated audio and lead sheets. The lead sheets themselves point out the next music and are connected to its embodiment.

Additionally, using conventional formats for sheet music and instrumentation is connected with investigating popular music as new music rather than a simple system or practical approach for investigating the possibilities for music in the future. The well-known book quoted below Sapiens: A Brief History of Mankind by Yuval Noah Harari, the author hopes, just as other musicians before him, that the "diversity of interpretation" shown by music in the following pages, and the "cognitive dissonance" that it provokes can aid in the advance of music as culture. This is one way that I hope to contribute to the world as a musician.

## Fang-Wei Luo | Songs of Desolation

**Fang-Wei Luo** is a Taiwanese composer who holds his Ph.D. in music composition and theory from University of California at Davis, and he serves as an assistant professor in the Institute of Music at National Yang Ming Chiao Tung University. Fang-Wei's works focus on exploring the balance between musical material, acoustic atmosphere, and musical texture. Depicting solitude and dreams, satirizing current events, and voicing for the underprivileged are the recurrent themes in his composition. He has placed emphasis on writing pieces for specific political issues or unjust treatments, which is entangled with his belief in music writing.

Website: <https://soundcloud.com/fang-wei>

### Songs of Desolation

Composed in 2022, Fang-Wei Luo's electroacoustic piece "Songs of Desolation" is inspired by the words "sighs, frost, dust, shadows, and dreams" mentioned in Chen Li's poem "Listening to Winterreise on a Spring Night." The music emphasizes on the texture of atmosphere rather than the sound material itself, focusing on how the materials are stretched, suspended, and dissolved into the texture with time. Focusing on the atmosphere of sounds and consisting of several short open-ended sections, such wordless songs convey an artist's silent contemplation about human existence.

## EunJun Kim | interrupt: for Violin and Live electronics

**EunJun Kim** graduated from Chugye University of the Arts, Department of Piano, and Korea National University of Arts, Department of Music Technology. He was a researcher of AI content music composition at the CT Graduate School of Korea National University of Arts, and has been conducting research and works such as the opening performance of Art Korea Lab (2023) and the audio-visual exhibition of young artists on Nodle Island (2023).

### interrupt: for Violin and Live electronics

Musical movements that attempt to deviate from a set range and between notes.

The violin follows a fixed flow. But electronic music creates chaos.

In this chaos, the violin's articulation is constantly changing.

The instrument and the electronic music are in a state of mutual interruption and escape, but in the end there is a unified piece of music.

## Yixuan Jin | The Dew Waker

**Yixuan Jin** is a junior student studying art and technology at the Zhejiang Conservatory of Music. With a passion for exploring the intersection of music, technology and human-computer interaction, she specializes in music hardware and sound design. Throughout her studies, she has been dedicated to gaining a deep understanding of music production and audiovisual interaction.

### The Dew Waker

The piece shows the transition from fall to winter, symbolized by the change in dew condensation. It primarily features distorted marimba sound samples using GRM Tools, creating a unique auditory experience. Additionally, TouchDesigner is utilized for sound and visual interactions, enriching the overall sensory impact.

## Tuesday, July 9th (10:30 - 12:00, Recital Hall)

Deborah Kim	Daegeum Dialogues: Single Sound in Motion
Alejandro Albornoz	Todo lo sólido se desvanece en el aire
Christian Banasik	Tree Blossoms IV
Jee Won Kim	Mneme

### Deborah Kim | Daegeum Dialogues: Single Sound in Motion

**Deborah Kim** is a Korean-Australian composer who focuses on the aesthetics of Korean traditional music and music communication through visual scores in a live multimedia performance setting. Currently pursuing a doctoral program at the Sydney Conservatorium of Music, University of Sydney, she is engaged in research and composition that integrates the Korean folk song “Arirang” with visual scores suitable for live multimedia performances. Her visual score works have been showcased at international conferences such as ICMC, ISEA and SICMF. More information can be found at [www.deborahmusic.net](http://www.deborahmusic.net).

#### Daegeum Dialogues: Single Sound in Motion

“Daegeum Dialogues: Single Sound in Motion” is an audio-visual music composition that prominently features a single-note recording of the Daegeum, a traditional Korean wind instrument. This recording is introduced at the beginning of the composition and serves as the only sound source in the piece. Through the application of various computer music technologies for sound manipulation, this singular sound is transformed into a rich tapestry of auditory landscapes. Accompanied by visuals designed to illustrate the transformation of a single Daegeum note into a variety of sounds, the composition intricately weaves together the fluid motion of the Daegeum with contemporary life in South Korea. The source material for ‘3D Daegeum’ was sourced from the National Gugak Center ([www.gugak.go.kr](http://www.gugak.go.kr)) and used under Public Domain Type 1 (Korea Open Government License Type 1).

### Alejandro Albornoz | Todo lo sólido se desvanece en el aire

**Alejandro Albornoz**, Chilean contemporary electronic music composer and performer, PhD in Electroacoustic Composition, University of Sheffield, UK. He studied electroacoustic composition with Rodrigo Sigal and Federico Schumacher in Chile and Adrian Moore and Adam Stanović in the United Kingdom. He works on acousmatic and live electronics since 2004, he usually composes for theatre and dance pieces and his music has been performed in Europe, the Americas and Asia. Currently is lecturer and researcher at the Music & Sonic Arts School at the Universidad Austral in Southern Chile. The central topics in his research are the human voice, poetry, language, and analysis in acousmatic pieces, both in multichannel and stereo formats. More recent is his research into bringing electroacoustic music closer to children and youth audiences.

#### Todo lo sólido se desvanece en el aire

Through one industrial revolution to another, progress seems not to lose a self-destructive character. After new idealistic impulses, dreams shattered, everything that seemed to be a solid foundation crumbles and sometimes explodes into a thousand pieces. States of dynamism and calm intersperse, but when discernible patterns seem to emerge, everything is disrupted by irregular rhythms and spasmodic attacks.

What are the paths to follow in the midst of this uncertainty?

This work is part of a series in which emotional concerns and philosophical ideas are addressed in a very subjective way without my usual use of voice and text.

Technically the piece explores sound gestures and textures by means of electronic sound synthesis its subsequent digital processing and few recordings of physical objects. The sound materials were composed during several deferred time sessions. As is usual in acousmatic composition, during the assemblage process, some additional sounds and motifs were created to connect other parts or to reinforce sonically certain aspects such as articulations, energy releases or to enrich the sonic colour.

## Christian Banasik | Tree Blossoms IV

**Christian Banasik** is a Dusseldorf (Germany) based composer and lecturer. He studied composition with Gunther Becker and Dimitri Terzakis at the Robert Schumann University of Music and Media in Dusseldorf and with Hans Zender at the University of Music and Performing Arts in Frankfurt. His instrumental and electronic works have been featured in festivals throughout Europe as well as in the Americas, Asia, Africa and Australia. Banasik is lecturer for Audio Visual Design (media composition / sound) at the University for Applied Sciences / Peter Behrens School of Arts. He is member of the Institute for Image and Media at the PBSA and artistic director of the Computer Music Studio of the Clara Schumann Music School in Dusseldorf. Beside live electronics and instrumental music he has produced fixed media works, radio plays, music theater and film soundtracks.

### Tree Blossoms IV

“Tree Blossoms IV” is a kind of meta music - a composition about a film music with new generated elements on visual level. The idea based on my soundtrack for a documentary film from 1929. This silent movie describes an old folk festivity which took place every spring in Werder (near Berlin). This electroacoustic work is based on that particular soundtrack but it spreads the possibilities of atmospheric, emotional and spatial expressions. Granulated piano sounds are mixed with original voices from recordings of the 1930s and represents an abstract reminiscence of the “Threepenny Opera” (wp 1928) - The video projection in turn supports the course of the current music and brings a new dimension in this work. It's about color gradients, rhythmical movements and atmosphere on an abstract level consisting of recordings of concrete motives, organic environments and real spaces. Actually this video represents the fourth consecutive generation in the series of these production procedure.

## Jee Won Kim | Mneme

**Jee Won Kim** is a composer based in the United States and South Korea. Her music explores the relationship between time, space, and perception and is strongly inspired by fine art and literature. She deeply studies how she, as a composer, can interact with the world through music and how she can deliver her ideas to the audience - even to the one who cannot hear them. And finally reaches to a conclusion “What if I write music that can be heard without hearing, seen without seeing?”

Her music has been commissioned and performed by artists throughout the US, Europe, and South Korea including Yarn/Wire, Unheard-of//Ensemble, Studio Dan, John Popham, and Matti Pulkki. Her music was featured in Yarn/Wire Institute, SEAMUS National Conference, and Ostrava Days. She is a member of Callis Ensemble based in NYC.

Jee Won holds a BM in Composition from Chung-Ang University where she studied with In-sun Cho, and a MM in Composition at Manhattan School of Music where she studied with Reiko Fütting. She is currently a candidate of Doctor of Music at Indiana University under the tutelage of Aaron Travers and David Dzubay while teaching composition and music theory.

### Mneme

We all have different fears: fear of heights, fear of closed places, fear of the darkness, and so forth. Most of the fears are from our past experience. When the experience remains in our memory, and as it encounters time, it disappears, gets merged, and gets distorted by itself or from external factors. And this memory develops to a fear.

This piece, Mneme, shows the illusion of myself that I feel when I am inside a cave or a tunnel. When I feel this fear, although I can hear the real sounds the main sounds are distorted ones in my imagination which I feel like it would swallow me up.

## Wednesday, July 10th (10:30 - 12:00, Recital Hall)

Yuming Qiu	Memories in SAVANNAH
Tong Chen	Drift Sand
Yu-Cheng Huang	Defamiliarization
John Gibson	Air Traffic Trumpet_Seongmin Hong
Peter Färber & Annkathrin Poepel & Angela Stoecklin	RaumKlangKoerper (SpaceSoundBody)

### Yuming Qiu | Memories in SAVANNAH

#### Yuming Qiu

##### Memories in SAVANNAH

"Memories in Savannah" (2018-2022) is a creative endeavor that emerged from the artist's perceptual experiences and memories of the town of Savannah during their four years in university. Positioned as an experimental prototype focusing on sensory augmentation, the project aimed to integrate visual and auditory elements. Utilizing photographs and videos captured over their time in Savannah, the artist employed these visual cues as graphic scores to construct an auditory space. Additionally, they reevaluated the visual aspects of daily life in Savannah, concurrently sourcing audio materials for sound design. The overarching concept of the piece is to evoke the visual impressions of Savannah through sound, thereby enabling listeners to experience the essence of the town regardless of their familiarity with it. A distinctive feature of the project is the fusion of various vocal components to create a cohesive auditory experience.

The project endeavors to treat auditory and visual elements as integrated auditory spaces, aiming to explore sensory expansion from auditory to visual perception. Through the inclusion of visible and invisible elements, memories, reality, and conceptualized sound through imagery, the project seeks to depict the divergence of auditory spaces evoking perceptual expansion.

### Tong Chen | Drift Sand

**Tong Chen**, born in Guangdong Province, China. She obtained a master's degree in Electronic Music Composition at Sichuan Conservatory of Music (EMD, SCCM). She studied electronic music with professor Xiao Hu, Wanjun Yang, Yann Orlareyo, Takayuki Rai, and Jeffrey Stolet. Now, she is a faculty of Mianyang Normal University (MNU) and key member of Electronic Music Creative Research Center at MNU. Her research and creative interests include Composition, Audio-visual, New Media Art, and Multimedia Design. Her works have been selected by ICMC, ICMA, IRCAM FORUM WORKSHOP, WOCMAT, ICSC, and her pieces were performed in China, U.S.A, Korea, Uruguay etc.. She was the winner of Second Prize of the 15th Beijing International Electronic Music Composition Competition (2018).

As a faculty, she gives several courses for undergraduate student, including: Electronic Music Essential, Composition, Basic Music Theory, etc. Her student has won first prize at Chinese College Student Computer Competition, and several students' pieces performed at EMS and Earth Day Art Model.

#### Drift Sand

Quicksand is one of nature's most ingenious devices, often found in deserts with unstable ground, waiting for people to approach, leaving them in a dilemma. Quicksand has a strong destructive power, but the more dangerous things are more curious. I walked into it and carefully held in the palm of my hand, but unexpectedly more and more deep. Finally everything is gone.

##### Technique

In the technical realization, the main use of the music programming language Sonic Pi for sound synthesis and programming, real-time control of the MIDI controller for the generation of sound signals, triggering and control.

In the visual side, the real-time video synthesis language Hydra is used for basic video synthesis, and then the video stream is delivered via LAN video and then the video software is used for post-processing and real-time image generation, which is mainly controlled in real-time using MIDI and OSC signals during the processing.

OSC part of the main use of tablets and iPad on the sensor to generate, through realtime control of the movement of the iPad to generate changes in the OSC information, used to control the changes in the video, so as to realize the interactive sound and image control.

## Yu-Cheng Huang | Defamiliarization

**Yu-Cheng Huang** is a Taiwanese composer, songwriter and producer. His works are known for combining modern piano with Asian folk music.

Yu-Cheng Huang began releasing music online in 2018, at the age of 16. His initial work was largely experimental, spanning several musical genres including drum and bass, ambient and classical. Over the next few years Cheng would develop his composing methods, integrating new influences into his music such as folk, synth-pop and soundtrack music.

### Defamiliarization

Defamiliarization, as a concept, involves using artistic techniques to make familiar things seem strange or unfamiliar, thereby sparking new perceptions and awareness of everyday objects. In daily life, routine elements tend to become automated and mechanical, leading to a numbness in perception. Through literary and artistic forms, artists deliberately make things appear unfamiliar to reawaken people's attention and stimulate new thoughts and perceptions.

The mentioned composition draws inspiration from the classic piece "沉香舞" (Chen Xiang Wu) performed on the traditional Korean instrument 가야금 (Gayageum). It transforms traditional musical elements into an entirely new composition, presenting the audience with a musical feast full of novelty. In this piece, the artist skillfully utilizes various effects to alter the sound of 가야금 (Gayageum), injecting modern elements into this traditional instrument and creating a rich and varied auditory experience.

The use of these effects enhances the expression of 가야금 (Gayageum)'s sound, presenting a more diverse and layered auditory experience. This groundbreaking musical presentation not only highlights the innovation of the composition but also showcases the artist's unique insights and skills in musical expression.

Overall, this composition reflects a deep respect and appreciation for traditional culture while also demonstrating an avant-garde exploration of music. Such musical works not only allow people to rediscover the beauty of traditional music but also prompt contemplation on the relationship between tradition and modernity, presenting a rich and diverse musical world.

## John Gibson | Air Traffic

**John Gibson** composes electronic music, which he often combines with instrumental soloists or ensembles. He also creates fixed-media audio and audiovisual works that focus on environmental soundscape. His portrait CD, *Traces*, is available on the Innova label, along with other recordings on the Centaur, Everglade, Innova, and SEAMUS labels. Presentations of his electroacoustic music include concerts at the Seoul International Computer Music Festival, the Bourges Synthèse Festival in France, the Brazilian Symposium on Computer Music, the Australasian Computer Music Conference, the New York City Electroacoustic Music Festival, and many ICMC and SEAMUS conferences. Significant awards include a Guggenheim Fellowship, a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, the Paul Jacobs Memorial Fund Commission from the Tanglewood Music Center, and a residency in the south of France from the Camargo Foundation. He was a Mentoring Artist at the Atlantic Center for the Arts in May 2017. Gibson is associate professor of music and director of the Center for Electronic and Computer Music ([cecm.indiana.edu](http://cecm.indiana.edu)) at the Indiana University Jacobs School of Music.

### Air Traffic

Often my inspiration for new pieces comes from observing the natural world or worrying about what's happening to it. In *Air Traffic*, I'm thinking about honey bees. In his book *Honeybee Democracy*, Thomas D. Seeley, a scientist at Cornell, shows that certain scout bees guide the others to a new home they've discovered: the scouts fly quickly, in a straight line through the bee swarm, thus encouraging the other bees to follow. My piece enacts such a swarm in its middle section, using a colony of synthetic "bees" that fly around the concert hall, while the trumpeter, as scout bee, gets them to fly right. When the bees find their home, they break into an exuberant free-jazz romp. But there are real bees in this piece, too! I dropped microphones into a local hive and witnessed a terrifying, claustrophobic, and frenzied sound world, which you can hear accompanying the trumpet in the first section. The end of the piece features a conversation with Lilian Caesar, the biologist who helped me with the hives.

**Peter Färber** studies piano with Grazia Wendling at the University of Music in Lucerne. Master of Contemporary Arts Practice at HKB Bern. Master in Research of the Arts at Bern University. Active as composer and hardware/software-developer focusing on electronic sounds and sound-processing. Peter follows questions about a sound-esthetics putting the loudspeaker into its focus. Standard setups of contemporary sound-strategies do not play a role. Moreover it is about media strategies which take the loudspeaker seriously as independent instrument.

**Annkathrin Poepel**, composer-performer, singer, music therapist, specialist in neurology, psychiatry and psychotherapy, research associate at the Institute for Music Research, ZHdK Zurich, in summer 2020 developed the kinetic sound sculpture “sounding influencer” together with Peter Faerber. For the sound sculpture “sounding influencer” she has already composed several works which have been played at national and international festivals.  
[www.heartopera.ch](http://www.heartopera.ch)

**Angela Stoecklin** found to dance through music and fine arts. Worked with numerous contemporary companies in Switzerland, Germany and Belgium. Creates her own works, often in the interdisciplinary field, closing the cycle of her artistic background. Explores multilayered facets of communication and perception and explores process-oriented approaches. Choreography, performative and installation pieces, short to evening long productions, solo and interdisciplinary projects, intercultural work. Her artistic research, next to exploring movement and Instant Composing, positions itself in the interdisciplinary field.  
[www.angelastoecklin.com](http://www.angelastoecklin.com)

### **RaumKlangKoerper (SpaceSoundBody)**

R\_a\_u\_m\_K\_l\_a\_n\_g\_K\_o\_e\_r\_p\_e\_r plays with the interweaving and influence of movement and sound in the context of man - machine - interaction and creates a microtonal composition. Movement changes the volume and pitch of the sounds and the sounds influence a dancer's movements. We strive for the synesthesia of audible movement and visible sounds.

Two pendulums hang in a kinetic sound sculpture, at the lower end of which is a loudspeaker through which sine tones are played. A performer moves between them. She plays with static sound with still pendulums, moving sound with moving pendulums, static body and moving body. While the audience's perceptual sensitivity is heightened, the layers of sound and movement overlap more and more. The sine tones rise, are altered by the movement, interact with the performer's movements and the sound/movement composition becomes increasingly complex.

Depending on their position in the room, the audience receives a different listening effect and can choose or change their own listening position.

Our research interest is directed towards moving sound in the context of human – machine – interaction. The following questions accompany our working process:

- what influence does the kinetic sound sculpture and the sounds coming from the loudspeakers on the pendulums have on the body of the performer, her movements and their quality?
- what influence do the body and the movements of the performer have on the sound?
- how can a microtonal composition be created in this setup?
- is there a synesthetic effect in this setup in the sense that movement becomes audible, and respectively sound visible?

## Thursday, July 11th (10:30 - 12:00, Recital Hall)

He Jing	Flow (brain wave and Max/msp)
Yehun Shin	Non-Objective Composition
An Ting Lee	Shaded · Light 被遮住的光明
Wuan-chin Li	Zhi Zhi Piano_Hyeyeon Jung
Anthony Tan	I am not an island (etude on orchestra)

### He Jing | Flow (brain wave and Max/msp)

**He Jing** is in Hubei, Wuhan, China..he is graduated from Showa University of music(japan).Now he is teaching composing at Wuhan Conservatory of music. he's main research directions is AI music, algorithm composition, acoustic synthesizing and acousmatic music.

#### Flow (brain wave and Max/msp)

"Flow" is a mental state that refers to a person who is fully immersed in an activity and forgets time and surrounding environment because he is full of interest and involvement in the activity. In this state, people usually feel highly focused, enjoy themselves, and experience joy and satisfaction at work.I recorded my brain activity during a cardiac flow using a brainwave device and mapped this data to some variables in music using max/msp and thus created this piece of music. In music, the main focus is on subtle changes in details and the contrast between movement and stillness.It comes in two versions: 2ch stereo or 8ch multi-channel.

### Yehun Shin | Non-Objective Composition

**Yehun Shin** has been conducting artistic experiments in aural and visual environments.

He studied at University of Seoul and Hanyang University.

Based on sound art, he works in various genres including contemporary classical music. He has presented his works at various performances in Korea and the United States, including Seoul International Computer Music Festival and The New York City Electro-Acoustic Music Festival.

He was honored with the Ministry of Culture, Sports and Tourism Award.

Recently, he has been interested in the future of music, including the development of new types of musical instruments using artificial intelligence technology.

#### Non-Objective Composition

I only worked with sources obtained from Doepfer's A-100 modular system. It was composed by signal processing noises recorded from an old synthesizer.

The 'non-objective' in the title means between the concrete and the abstract. It refers to a method of expressing the object more freely by adding the artist's intuition or imagination to the essential characteristics of the object. The initially obtained source was very irregular noise, an abstract and noisy material, but it was titled 'non-objective composition' in that it was composed by musically editing and rearranging them using various effectors. It consists of 6 parts. ( around the filter / based on wave shaping / around the delay / based on modulation / based on the sampling technique / centered on the granular ).

It was premiered at the Seoul International Computer Music Festival 2022. This work was supported by The Seoul Foundation for Arts and Culture.

## An Ting Lee | Shaded · Light 被遮住的光明

**An Ting Lee** was born in Taiwan-Tainan City. In 2021, studying in the Creative Technology Group of the Music Research Institute of National Yang Ming Chiao Tung University, majoring in electronic technology music, under the tutelage of Professor Yu-Chung Tseng.

Performances performed while studying at graduate school:

The work "ψυχή Source of Life for Kalimba, Pre-recorded and Live Electronics" participated in the 2022 "Reverberation" electronic technology music group creation presentation.

The work "False and Real for Multi-channel Soundscape" participated at the 2023 C-LAB Taiwan, Sound Art Festival (Diversonics 2023).

Works have been nominated for:

2022 18th International WOCMAT (Workshop on Computer Music and Audio Technology) Conference & AI Health Concert (WOCMAT 2022).

2023 New York City Electroacoustic Music Festival (NYCEMF 2023).

2023 International Computer Music Conference (ICMC 2023).

2024 New York City Electroacoustic Music Festival (NYCEMF 2024).

2024 Concours de Composition Acousmatique petites formes, 10th Anniversary, Canada – France – Japon – Taiwan.

### Shaded · Light 被遮住的光明

The sound material comes from the piano, and try to strike the strings, support frame, press the keys... etc. to produce various sounds.

Paragraph 1:

This paragraph mainly wants to create a dark room, using many long sounds to create a sense of space, and some fine sounds to create a sense of space. It represents the environment of the room.

Paragraph 2:

The stubborn bass represents oneself, some fine sounds represent darkness, and the overtones represent one's own inner feelings. Heart, the sound becomes more and more rapid and explosive later on, representing the changes in the heart.

Paragraph 3:

This section is represented by many musical sounds, representing the action of climbing out of the room, such as the sound of sirens and high-frequency. It implies that one's consciousness has been restored.

The end:

Use the material in the second paragraph to make changes. The idea of the scratching sound in the back mainly comes from the guide cane, with regular Rhythm to indicate exiting a dark room.

## Wuan-chin Li | Zhi Zhi

**Sandra Tavalí Wuan-chin Li**, as a musician, she pursues the vision and perception that sound gives her. She never deliberately tries to please the existing state of the public, but she does not exclude the changes in the interaction between the public and music.

She earned a Master of Music degree in Computer Music from the Peabody Conservatory of the Johns Hopkins University in Baltimore, Maryland, USA, where she studied computer music performance and composition with Dr. Geoffrey Wright. Currently, she is a composition assistant professor at Fu-Jen University in Taiwan and an active curator and composer in films, musical plays, and theater.

### Zhi Zhi

For one, piano, visual, and computer-generated sound.

"Zhi Zhi" means "Tireless," this term not only describes a state of relentless spirit but also implies an infinite love and pursuit of art during the creative process. In the world of music creation, this spirit is critical. Music, as an art form that expresses emotions and conveys thoughts, demands creators to continuously explore, experiment, and innovate to achieve a resonance of the soul and reach new artistic heights.

The tireless process of creation is a long and lonely journey that requires creators to find a balance between technique and emotion, demanding both a meticulousness for musical detail and a sensitivity to the essence of art. Though full of challenges, this constant quest is also enjoyable. In this process, creators can delve deeply into themselves and express their unique perspectives and emotions through music.

This composition was done with MAX (Patched designed for midi following and reflecting the play-back -as for theme development) and Logic X.

## **Anthony Tan | I am not an island (etude on orchestra)**

**Anthony Tan**, as a composer, electronic musician, and improvising pianist, intersects notated instrumental practice with signal processing, synthesized models, sampling, and field recording, resulting in music that explores the identity of sound, and the fluidity of genre.

Recent and upcoming collaborators include Ensemble Project Morph (Germany/Korea), Scapegoat (Canada/France), Thin Edge New Music Collective (Canada), Ilana Waniuk (Canada), Maruta Staravoitava (Germany), LUX:NM (Germany), No Hay Banda (Canada), Colin McAllister (USA), Quatuor Bozzini (Canada), Ensemble Experimental (Germany).

Awards include a 2023 Juno nomination for classical composition of the year, the Canada Council Jules Léger Prize in Chamber Music, the audience and jury prize from the ECM+ Generation 2014 tour, the 2011 Giga-Hertz Förder Prize, and the International Competition for live-electronics of the Hamburg Klangwerkstage. Residencies include Experimentalstudio des SWR (Freiburg, Germany), and the Leighton Artist Studios at the Banff Centre (Canada).

Tan holds a Ph.D. from McGill University, Montréal, Canada, the Meisterklasse (3. Zyklus) from the Hochschule für Musik Carl Maria von Weber, Dresden, Germany, and was a fellow of the Radcliffe Institute for Advanced Study, Harvard University (RI'17). He is currently Assistant Professor of Composition at the University of Victoria (Canada).

### **I am not an island (etude on orchestra)**

The work began as an acoustic orchestra piece composed for the Dresden Philharmonie in 2012. I was not satisfied with the outcome of the composition but was always interested in using the reference recording as the basis for an acousmatic work to achieve what I truly imagined. Much of the material has been altered so as to not represent the original.

In the design by Gottfried Semper for the Bayreuth Festspielhaus, Wagner hid the orchestra underneath a hood so that the orchestra would be completely hidden from the audience. For Wagner, this made the audience focus on the drama on the stage rather than be distracted by the musicians. To me, this is a form of acousmatic experience whereby source and cause are severed. The sound and aura of an orchestra is engrained into our consciousness. Playing with this attachment formed the initial aesthetic impulse for the work. "I am not an island (etude on orchestra)" presents an invisible and imagined orchestra, where the limitations of the acoustic sources are abandoned and the recognizability of the orchestral sound world is distorted.

## Friday, July 12th (10:30 - 12:00, Recital Hall)

Stevie J. Sutanto	Sri Hanuraga dan Karawaci
Borisa Sabljic	Fibonacci Granulare
Suyeon Cho	Break my head, Break my melody: for 4ch Tape
Jahyun Kim	String for Audio-visual media
Shuyu Lin	When Dandelion Whistles Flute_You-Kyoung Kim
Paolo Montella & Giuseppe Pisano & Andrea Laudante	On the Prowl

### Stevie J. Sutanto | Sri Hanuraga dan Karawaci

**Stevie J. Sutanto** (b. 1992) is an Indonesian composer/sound artist, currently based in Jakarta. His practice and research revolve around the idea of artificial intelligence and sound processing. In addition to that, his other interests include critical use of laptop and augmented instruments in composition and performance. Some of his works have been performed by Duo Amrein, Ensemble Modern, Grupo 20/21, Quatuor Tana, NAMES Ensemble, and Quatuor Bozzini at festivals and at events around the world including Manila Composers Lab (MCL), Yogyakarta Contemporary Music Festival (YCMF), Ruang Suara - Frankfurt Lab, Asian Composers League, Holland Festival, Ars Electronica Festival, Shanghai New Music Week, Crossroads'17, WeSA Audiovisual Festival (WeSA), International Computer Music Conference (ICMC), Linux Audio Conference (LAC), and New York City Electroacoustic Music Festival (NYCEMF).

#### Sri Hanuraga dan Karawaci

“Sri Hanuraga dan Karawaci” is a work that explores the temporal and timbral organization of two different corpora using machine-learning algorithms. The process became rather heuristic. After hours of hyperparameters experimentation, a fixed set was determined, leaving room for compositional parameters to be human-controlled intuitively. The corpora were recordings of an after-hour atmosphere in an area in Indonesia called Karawaci and a recording of a pianist—Sri Hanuraga—improvising on the piano.

### Borisa Sabljic | Fibonacci Granulare

**Boriša Sabljic** whose interests in music are diverse and wide. His approaches to composition are born through intuition and subconscious reflections of thorough listening experiences. Classical, New, World, Folk, Dance, Popular, Electronic, Spiritual music are wonderful reservoirs from where, with a touch of his personal voice, he pulls ideas and inspiration. His pieces have been performed in Canada, Mexico, Cuba, Germany, Serbia, Spain, Montenegro and Egypt. He has also composed music for dance, theatre and film.

#### Fibonacci Granulare

The “Fibonacci Granulare” is an electronic composition structured around the Fibonacci sequence. The piece consists of six episodes, each utilizing granular synthesis techniques. Throughout the composition, a cymbal sample is introduced at specific time intervals, following the Fibonacci sequence from 0 to 144 seconds. With each entry, the sample is transposed for an octave higher, starting at C2 and ending at C8. Various processing techniques are employed in different episodes, including grain size automation, grain size randomness, step sequencer modulation of the grain creation rate, and LFO modulation of the sample's pitch. The composition showcases the creative possibilities of granular synthesis and explores the dynamic relationship between structure and sound manipulation.

## Suyeon Cho | Break my head, Break my melody: for 4ch Tape

**Suyeon Cho** was born in 1999 in Seoul, South Korea. She is currently studying composition and electro-acoustic music at Chugye University for the Arts.

### **Break my head, Break my melody: for 4ch Tape**

This comes from a strong will to escape from myself.

I hate me, I want to escape me, I want to smash me.

The sounds all come from me, and the only material in the piece is a small, simple piano melody composed by a 15-year-old me. I have fragmented this melody beyond recognition of form. This act of destroying and breaking the sound is a kind of struggle in which I am trying to destroy myself and escape from myself. Therefore, through this piece, I will break my melody and I will break myself.

## Jahyun Kim | String for Audio-visual media

**Jahyun Kim** studied Music Composition at Sookmyung Women's University(B.M.), Computer Music Composition at Hanyang University(M.M.), and New-media Music at Sangmyung University(D.Mus). Her compositions are based on classical music. She is also interested in musical work that combines various sounds and technologies, and visualization of them. Many of her works have been programmed using Max/MSP, adding other devices to pursue a performative work. She works as a music educator and likes to collaborate with other artists who work in music and drama, film, art, and more.

### **String for Audio-visual**

This piece is started with the question that "can the classical composition technique be applied for electronic music?" I recorded the violin and cello as the source of the piece, treated the sound with electronic musical effects based on the sound modulation technique, and it is organized by traditional musical forms.

## Shuyu Lin | When Dandelion Whistles

**Shuyu Lin** is a composer, electronic music composer based in Xiamen, China. Her acoustic music has been featured in venues and festivals, such as in China, the United States, and Europe and has been performed by groups, such as Shanghai Kun Opera, Shanghai Philharmonic Orchestra, PHACE Contemporary Music Ensemble, Moscow Contemporary Music Ensemble, and IU New Music Ensemble, etc.; her electronic music has been played in the festivals such as NYCETF, WOCMAT, and MUSICACOUSTICA-BEIJING, ICMC, and EMM. She earned a B.M. from the Shanghai Conservatory of Music and M.M. and D.M. from the Indiana University Jacobs School of Music. Her principal composition teachers include David Dzubay, Aaron Travers, Eugene O'Brien, Daqun Jia, Deqing Wen, Weihao Qiang, and Qing Shao. For electronic music, she studies with Jeffrey Hass, John Gibson, Chi Wang, Chengbi An, and Qian Zhou. Now, she is teaching in the Music School of Huzhou University.

### **When Dandelion Whistles**

The main inspiration is from the imagination of flying dandelion seeds. The sound played by flute is the main dandelion, triggering the electronic music, which is the flying dandelion seeds. The electronic music also includes two important elements: flipping paper and rain sound, metaphorizing the dandelion as not from the real world but a rainy scene in a book of tales.

## Paolo Montella & Giuseppe Pisano & Andrea Laudante | On the Prowl

**Paolo Montella** is an Italian electroacoustic composer, multi-instrumentalist, and a programmer based in Naples. Field recording and radical improvisation practices are central to his aesthetic. He focused his research on the relationship between sound and source, meant as a complex phenomenal system. He has held concerts, diffused his work, and performed in all over Europe as well as, Egypt, Ecuador, Brazil, Argentina, Australia, Hong Kong and China.

**Giuseppe Pisano** is an Italian electroacoustic music composer and researcher based in Oslo. He makes acousmatic music and is known as a computer music improviser and acousmonium performer. Giuseppe's music has been included in the programmes of many concerts and festivals by various organisations and institutions. These include Notam - Oslo, IAC - Malmö / Intonal Festival, KMH - Stockholm, VERV - Venice, WFS System Game of Life - The Hague, Sardegna Teatro, Lydgalleriet - Bergen, Svensk Musikkvår, EMU Fest - Rome, ZKM - Karlsruhe, HAW - Hamburg. Giuseppe has worked at InaGRM, EMS - Stockholm, Norwegian Academy of Music, Tbilisi State Conservatory and CityU Hong Kong.

**Andrea Laudante** is an Italian composer of electroacoustic music and multi-instrumentalist. His aesthetic is influenced by the study and practice of oriental spiritual traditions, which are strongly manifested in works such as the cycle "Perceptions of Prakṛti". His works have been performed in Europe, Canada, South America and China. He has also been awarded the first prize of INA GRM Découvertes 2021, first prize of Totem Electroacoustic 2023, and a distinction mention for the fixed audio category at Prix CIME 2023 as part of the NTE collective.

### On the Prowl

On the prowl is a live recording of radical electroacoustic impro. The trio that performed the piece carries within itself the heritage and experience of different periods and aesthetic directions in free improvisation and electronic music. This awareness is condensed in a few distinctive approaches to their practices, listening, and playing styles, but more importantly, it has also informed their methodology for designing devices that favor dynamism and speed, as well as intuitive interfaces, over operational complexity. The ability to respond to a wide range of scenarios and change behavior is crucial to the approach of the trio, who describe their playing style as being 'on the prowl', managing tension to make the perfect move at the right time. Of course, this has to be made possible by using instruments that offer this possibility, because, unlike acoustic instruments, the relationship between gesture and sound on laptops is often not very straightforward. This piece is related to an article that describes the trio's design strategies for achieving responsiveness, along with the desired musical results.

## Saturday, July 13th (10:30 - 12:00, Recital Hall)

Yunze Mu	Let it fall with the wind
Jiayue Cecilia Wu	Conquer the Suffering
Miles S. Warrington	F-Axis Soprano Saxophone_Pantelis Lykoudis
Massimo Vito V. Avantaggiato	ONIRO
Matthew Schumaker	Spiral, supercluster, filament, wall (after Michael Anderson) Piano_Hyeyeon Jung
Cameron Naylor	Spent

### Yunze Mu | Let it fall with the wind

**Yunze Mu** is a composer, sound artist and music programmer based in Cincinnati, Ohio. He is currently teaching at Xavier University as adjunct professor and Miami University as visiting faculty. He received a DMA (Doctor of Musical Arts) in Composition at the College-Conservatory of Music, University of Cincinnati, where he studied computer music with Mara Helmuth and taught introductory courses in electronic music. He is currently working on his web-based music application, Web RTemix. Mu holds a bachelor's degree in electronic music production from Central Conservatory of Music, Beijing, China. His music, papers, and VR installations have been shown and performed at numerous events and conferences, such as NIME, ICMC, SEAMUS, NYC Electronic Music Festival, and venues in China, Poland, France, United States, and Korea.

#### Let it fall with the wind

Let it fall with the wind (2018) is inspired by an experience that I had when I came out. I was 14 years old. It has been a long time since, but it still affects me. Just like all of my memories. No matter good or bad I told myself "let it fall with the wind" again and again. In contrast the memories have never left me. Since they have resided in my body, in my neurons and have finally made me who I am. In this piece I attempt to show the process in which those concrete memories have transformed into an abstract feeling.

### Jiayue Cecilia Wu | Conquer the Suffering

**Jiayue Cecilia Wu** (AKA 武小慈), a scholar, composer, and audio engineer, specializes in harnessing music technology for healing. With a B.Sc. in Design and Engineering, she spent a decade as a music producer and consultant with EMI Records, Universal Music Group, and Shazam. Her academic journey led her to earn a Master of Art in Music, Science, and Technology from Stanford University and a Ph.D. in Media Arts and Technology from UC Santa Barbara. Her music has been performed in Asia, the U.S., Canada, Australia, South Africa, Brazil, and Europe. Her significant intellectual contributions include 27 peer-reviewed journal articles, three book chapters, two book publications, and 100+ multimedia compositions, exhibitions, and installations showcased globally. Currently, Dr. Wu is an Assistant Professor and Program director at the University of Colorado's College of Arts and Media. She actively participates in her academic community, serving as a peer-reviewer for high-impact research journals, chairing the DEI Committee at the Audio Engineering Society (AES), and holding leadership roles in the Society for Electro-Acoustic Music in the United States (SEAMUS) and the International Computer Music Association (ICMC). Dr. Wu's expertise extends worldwide, with guest lectures and workshops in Embodied Sonic Meditation at prominent R1 research institutions and global museums, art centers, and events.

#### Conquer the Suffering

"Conquer the Suffering" is a musical exploration that draws inspiration from Nepal's diverse musical traditions, capturing its spiritual soundscapes, cultural nuances, and the people's resilience. This composition is constructed from the sounds of traditional Nepali and Tibetan Buddhist ritual instruments, soulful vocals, and nuanced electronic elements. The legendary ARP 2500 synthesizer introduces a complementary sonic dimension, creating a meaningful dialogue between electronic and acoustic elements. The piece reflects the thematic core of resilience in the face of challenges. The music mirrors the diverse range of human emotions, from moments of introspection to the triumphant spirit of overcoming adversity, fear, and sadness. Listeners are encouraged to immerse themselves and meditate within the soundscape of Nepal, merging with imaginary electric sounds. This experience transcends boundaries, fostering a connection with universal human experiences.

## Miles S. Warrington | F-Axis

**Miles S. Warrington**, having studied composition with Jürgen Braüninger and Theo Herbst, Miles's main interests lie in the fields of electroacoustic music composition, research and performance. Passionate about technology that explores the interface between humans and computers in the music domain, Miles explores technology-art intersections through creative output. He currently holds the position of senior lecturer and teaches music technology and electroacoustic composition at the University of Pretoria, South Africa.

### F-Axis

'F'-Axis describes an imaginary and literal axis of the pitch 'f', around which revolves all material in this work. The 'a' in 'axis' also plays a significant symbol for the use of the pitch 'a' in the work, as well as the letter 'ax' being derived from 'sax'. The piece explores the real-time spatialisation and processing of a small amount of soprano saxophone material in MAX/MSP. As much of the material is developed and expanded on as possible whilst maintaining the integrity of the original material at all times. This is done where both data-driven (does not rely on real-time context) and procedural (relies on real-time context) events are used in combination to create a feeling of intuitive accompaniment and sense of ensemble from the computer. Material is derived from the saxophone itself in real-time (recordings during performance), samples of sounds made on a saxophone, MIDI-generated sounds of instruments like a saxophone or of sympathetic timbres and other electroacoustic transformations where timbral sympathy is generally common.

## Massimo Vito V. Avantaggiato | ONIROS

**Massimo Vito V. Avantaggiato** is an Italian director, composer, writer and visual artist. He's a teacher of electroacoustic composition in Italian Conservatoires. He is interested in programming languages applied to the Arts. Finalist in various competitions in over 190 festivals and audio, video, painting events, he has received over 70 national and international awards for his works.

### ONIROS

The musical piece Oniros is based on the use of samples of sax recorded with Manley microphones, in particular key clicks, Flatterzünge and other sounds that are not particularly comfortable from the point of view of a placement in a piece through mixing processes.

The sounds are relocated to create new textures, new gestures, new intermediate situations between the two, with the aim of creating a completely different sound universe from what the samples would have suggested.

## Matthew Schumaker | Spiral, supercluster, filament, wall (after Michael Anderson)

**Matthew Schumaker**'s music engages with research into computer-assisted composition and interactive computer music with performers. He received a doctorate in Music from UC Berkeley (UCB), where he studied with Edmund Campion, Franck Bedrossian, Ken Ueno and David Wessel. Schumaker has also studied with Louis Andriessen in Amsterdam and with Martin Matalon in Paris.

Schumaker's music has been performed by ensembles, including: Radius Ensemble, Dinosaur Annex, Winsor Music, Eco Ensemble, and the Left Coast Chamber Ensemble. Schumaker's music has also been presented at festivals and curated events, including by clarinetist Rane Moore at the Virtual SICPP 2020, by pianist Chia-Lin Yang at the April in Santa Cruz Festival, by members of Dog Trio at the klub katarakt Festival for Experimental Music in Hamburg, Germany, by clarinetist Joshua Rubin at the soundSCAPE festival in Blonay, Switzerland, and by pianist Eric Huebner as part of the Gassmann Electronic Music Series at UC Irvine. Schumaker's multimedia work for music and computer graphics has been shown at Zeitegeist Gallery in Nashville, Tennessee and at the Crisp-Ellert Art Museum in Saint Austine, Florida.

Schumaker is an Assistant Professor in Music at UC Santa Cruz.

### **Spiral, supercluster, filament, wall (after Michael Anderson)**

"Spiral, supercluster, filament, wall (after Michael Anderson)" is part of a series honoring African-American contributions to space exploration. It commemorates astronaut Michael P. Anderson, who perished in the Space Shuttle Columbia disaster. During his final mission, Anderson gave an interview from space with PBS' Tavis Smiley, talking about how space research might help the African-American community and humanity at large. I analyzed the frequencies of Anderson speaking and, from these audio analyses of particular words, I selected frequencies to construct significant chordal sonorities for the piano. These emphatic chords reflect Anderson's altruistic commitment to space research.

Throughout, synthesized electronic resonance sounds accompany these piano sonorities. I connected with Caltech Physics Professor Christopher Martin to create these sounds, drawn from data that Martin provided from his recent research capturing the first direct observations of the Cosmic Web. By combining piano chord sonorities derived from Anderson's speech with synthesized resonance frequencies from Martin's research, I like to think that the music connects Anderson's humanistic vision of space research directly with the Cosmic Web, the largest structures of the universe.

The shapes of individual galaxies (spirals) and the largest galaxy structures (filaments of galaxy superclusters and walls), provided inspiration for the more intuitive musical designs in the piano writing, which are also interwoven with space shuttle recordings.

The piece was written for pianist Eric Huebner.

## Cameron Naylor | Spent

**Cameron Naylor** is an electroacoustic composer and sound artist. His research focus is on compositional methodologies for musical storytelling in fixed media and installation settings. A recipient of the Presidential Doctoral Scholar, he is currently undertaking a PhD at NOVARS Research Centre.

His music has garnered first prize in the Iannis Xenakis International Electronic Music Competition 2023, and the award of distinction at MA/IN23. Further afield his music has been performed and exhibited around the UK and internationally, including the Ars Electronica Festival (Linz, 2023), and the G20 Summit (New Delhi, 2023).

### **Spent**

Spent is an exploration of deconstruction, abstraction, and assemblage of sounds to create a series of shifting spaces and contexts. Through the manipulation of a single sound source, I aimed to create a wealth of sound material with which I could piece together to create a new and evolving soundworld, with allusions to both real and abstract spaces and materials, free of all original context.

# **CONCERT B**

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## Monday, July 8th (13:00 - 14:45, Concert Hall)

Rikhardur H. Fridriksson	Erting
Eunsong Shin	<Real Reality> for 2 Violins & Electronics Violin_Jinyoung Park, Chukyung Park
Ganghyuk Lee	Picaresque
Jacob D. Sudol	on the eve of winter (初冬) Haeguem, laptop_Jeonghyeon Joo
Vijay Thillaimuthu	Impulse Projector_Vijay Thillaimuthu
Bokyoung Shin	Cosmos II for Radio and 8ch Live Electronics

### Rikhardur H. Fridriksson | Erting

**Rikhardur H. Fridriksson** (b. 1960) began his career as a rock musician, and later studied composition in Reykjavik, New York, Siena and The Hague. His teachers included Atli Heimir Sveinsson, Thorkell Sigurbjörnsson, Elias Tanenbaum, Franco Donatoni and Clarence Barlow. Furthermore, he has degrees in History and Classical Guitar performance.

His works have been performed and broadcast in many countries. He has received several working grants from the Icelandic government, the DV cultural prize, and a prize at the Bourges sound art competition.

He lives in Reykjavik, composing and teaching electronic music, composition and Music History at Iceland University of the Arts, Kópavogur Music School, and High School of Music.

His music falls into two general categories; he either makes pure electro-acoustic music, working mostly with natural sounds and their movement in space, or he does live improvisations, playing electric guitar, processed through live electronics. In that field he either appears alone or with the Icelandic Sound Company.

In his spare time he can be caught playing punk rock at various Reykjavik clubs.

#### Erting

Erting (2020) is based on recordings from natural and urban soundscapes from Reykjavik, Southern California and Paris. The original recordings are made from various pretty different phenomena, but the common theme is sound based on impulses, either regular as in close to pulse waves or irregular, closer to rattling. Then it goes off on an abstract journey of its own.

Most of the sounds are at least mildly irritating, hence the title; the Icelandic word for irritation.

### Eunsong Shin | <Real Reality> for 2 Violins & Electronics

#### Eunsong Shin

Deokwon Arts High School  
Bachelor's Degree in Chugye University for the Arts  
present Master's Degree in Korea National University of Arts  
Majoring in Electro-acoustic Music Composition in Department of Musical Technology

2022, 2023 Daegu International Computer Music Festival  
2022, 2023 FEST-M  
2023 NYCEMF

#### <Real Reality> for 2 Violins & Electronics

What we imagine isn't always how things turn out. Reality can be tough, sometimes harsh, dimming our hopes or causing deep disappointment. Yet, facing the true reality lets us reflect and grow through experience.

## Ganghyuk Lee | Picaresque

**Ganghyuk Lee**, composer of mixed and electroacoustic music, studied film at Cheongju University before he started studying composition, and studied mixed and electroacoustic composition in master degree(MM) with composer and professor Richard Dudas and professor Jongwoo Yim at Hanyang University.

He studied electroacoustic composition with composer and professor Tom mays, Daniel D'adamo and Annette Schlünz in the HEAR/ASM (Haute école des arts du Rhin / Académie supérieure de musique) in Strasbourg in France from 2018.

He presented acousmatic works Balloon (2013) and Lucid dream (2016) at ICMC (International Computer Music Conference) in 2013 and 2016, and he has also composed music for short films and independent feature films. The films he participated in as a composer were screened at BiFan(Bucheon Fantastic Film Festival) in 2012 and JIFF(Jeonju International Film Festival) in 2015.

He composes music and researches to express music from images and colors, influenced by his experience studying film and his all aspects interest in the visual arts.

### Picaresque

“Picaresque” refers to a genre of literature or film that centers around a villain. I was not inspired by a specific film or literature made in this genre, but by the genre itself. I wanted to bring this as a musical element and create a piece of music that focuses on sounds that people generally find “noise,” or sounds composed of such “noisy” sounds.

## Jacob D. Sudol | on the eve of winter (初冬)

**Jacob David Sudol** uses new technologies to create intimate compositions that explore enigmatic phenomena, the inner nature of how we perceive sound, as well as novel connections between Eastern and Western cultures. His music has been performed over 200 times by many prestigious ensembles and performers across North America, East and Southeast Asia, and Europe. In addition, a chapter that Dr. Sudol wrote on his music is published in the Oxford University Press Handbook of Spectral Music.

In 2012, he founded a cello/electro-acoustic duo with his colleague the distinguished cellist Jason Calloway and, since 2010 he has been in the Misty Shore Duo, a piano/electro-acoustic duo with his wife Chen-Hui Jen. He has also worked as a recording engineer and producer for albums released on Mode, Albany, Bridge, MSR, Metier, Centaur, and Neuma Records.

Dr. Sudol is currently an Associate Professor of Music Technology and Composition at Florida International University and Coordinator of the Music Technology Area, where he was also awarded a Faculty Award for Research and Creative Activities in 2016. He also was awarded a 2015-16 Fulbright Fellowship to research and teach in Taiwan.

<https://soundcloud.com/jacob-david-sudol>  
<https://mistyshore.bandcamp.com/>  
<http://www.jacobsudol.com/>

### on the eve of winter (初冬)

on the eve of winter (初冬) draws from a number of inspirations from multiple extra-musical sources. For example, while composing the work I kept open a copy of Harushi Sugimoto's Seascapes book of photographs frequently reflecting, for example, on how the sky and ocean reflect within each other as well as the mysterious origins and endings of each day's light. In addition, as I do in a number of my recent works, many of the musical and linear lines reflect and interest in the seasonal alternation between presence (有) and absence (無).

On the eve of winter (初冬) was composed for Jeonghyeon Joo and was premiered at February 15, 2024 at Gravitational Field in Seoul, South Korea.

## Vijay Thillaimuthu | Impulse

**Vijay Thillaimuthu** is an Australian electronic composer/performer and audio-visual artist of Tamil Sri Lankan heritage informed by the rich history of analogue sound synthesis and electromagnetic phenomena. Often performing under the moniker Xenosine, he creates unique immersive environments that can be experienced across different sensual distinctions based on synergistic approaches with technology. This is largely enabled through the open ended architecture of modular synthesisers and node-based programming environments.

Vijay has collaborated with Robin Fox and performed alongside Suzanne Ciani, Keith Fullerton Whitman, Richard Devine, Atom™ and Dasha Rush. Amongst a range of diverse outcomes, Vijay Thillaimuthu has presented work for Unsound, the Melbourne International Film Festival, Liquid Architecture, Red Bull Music Festival, The Banff Centre - Canada, Subliminal Impulse - Manchester and the Tokyo Festival of Modular.

In 2022 Vijay was invited to be a guest composer at EMS Stockholm. Vijay currently works at the Melbourne Electronic Sound Studio and is a PhD candidate and educator in Interactive Composition at the University of Melbourne.

### Impulse

The live audio-visual performance work I propose for ICMC is the culmination of three distinct elements. Firstly, the work is produced through the interruption of auto-generative procedures. This is akin to Roland Kayn's notion of the composer being merely the facilitator and disruptor. The process is initiated through a modular synthesiser, with both analogue and digital computational components. The interruption is kinetic, physically changing the ability of the system through making connections and attenuating signals, as well as through interacting with the processes with my body's electromagnetic field and resistance (using sensors and theremins). Through interaction between human and apparatus, the synergistic potential is realised, generation beyond the possibilities of either agency alone. Secondly, through an onboard interface the system interacts with a computer in the digital domain. Here vision is simultaneously developed based on the Vector Synthesis method. This is where the stereo image of the sound is created specifically to be arranged across a graphical x and y axis, in this case, with the software Touchdesigner. With the visual generation being developed in this node based programming environment, it is malleable, and can apply to a particle engine instead of being limited to two dimensional applications (such as with an oscilloscope). This visual score is generated in real-time in interaction with the performer. Finally, this particular work will incorporate a 22 note/sruti scale per octave, based on the musical tradition of my Tamil Sri Lankan heritage. This is because this scale is intimately connected with the harmonic series and thus physical understandings of resonant materials and periodicity. The work will similarly be influenced by the polymetric rhythmic considerations of Carnatic Music.

## Bokyung Shin | Cosmos II for Radio and 8ch Live Electronics

**Bokyung Shin** majored in Composition at Chugye University for the Arts and Electroacoustic Music Composition at Korea National University of Arts. His works have been performed at Fest M, NYCEMF, DICMF, among others, and he has participated as a sound designer in exhibitions such as the Ars Electronica Festival, ACT Festival, and ESG Art@CUFA. Additionally, his work is permanently preserved at the National Library of Korea.

### Cosmos II for Radio and 8ch Live Electronics

'Cosmos II' is a composition that reinterprets the moments of the universe's birth, specifically the events occurring in the first second after the Big Bang, from the perspective of the composer. The composition is divided into sections representing time intervals from the 'Planck time,' the shortest unit of time with physical significance, to  $10^{-35}$  seconds,  $10^{-12}$  seconds,  $10^{-6}$  seconds, and up to 1 second.

In the first part of this composition, the composer delved into the exploration of the yet-to-be-fully-understood physical laws and the four fundamental forces that mold the fabric of the universe (gravity, electromagnetism, strong nuclear force, weak nuclear force). Subsequently, he depicted the relationships among matter particles, antimatter particles, and photons, as well as the process through which they become the material world we inhabit. Therefore, to render these processes in a form comprehensible to us, the events that occurred during the one-second timespan were expanded temporally and condensed mathematically, and expressed them musically.

Additionally, the material utilized in this composition is exclusively derived from noise generated solely by radio. Radio noise includes remnants of cosmic microwave background radiation, providing evidence for the Big Bang cosmology. Through this incorporation, the composer allows listeners to sense events from approximately 13.8 billion years ago within the timeframe of our current existence.

## Tuesday, July 9th (13:00 - 14:50, Concert Hall)

Hector Bravo Benard	Nowhere
Keita Matsumiya	Shitatari Piano_In Kyung Hong
Constantin Basica	Soft Touch
Andre Bartetzki	Heavy Metal
Jaeyoung Elsa Park	The Unbearable Lightness of Words Performer_Minchang Han
Tao Li	枯山水 Beyond Landscape Performers_Tao Li

### Hector Bravo Benard | Nowhere

**Hector Bravo Benard**, originally from Mexico City, studied at the University of Victoria (Canada), the Xenakis Centre (France), the Institute of Sonology (Netherlands), the University of Washington's DXARTS center (USA), the Autonomous National University of Mexico, and the University of Birmingham (UK). He writes sound-based music for acoustic instruments, live electronics, and fixed media, and his works have been presented internationally at events such as the ICMC, BEAST FEaST, Gaudeamus Festival, New York City Electroacoustic Music Festival, Espacios Sonoros, and the Kyma International Sound Symposium. Currently lives in the Netherlands, working as an independent artist and software developer.

#### Nowhere

This is an electroacoustic work built up from sounds produced with different household objects and processed using delays, filters, and spectral techniques. The sounds are arranged in 3D space and rendered in higher order Ambisonics. The title makes reference to the feeling of being at once digitally connected to the whole world, but also completely physically isolated and with no real contact with people, close to the whole world, but at the same time situated nowhere at all.

### Keita Matsumiya | Shitatari

**Keita Matsumiya**, Japanese composer, was a resident artist at Casa de Velazquez in Madrid, sponsored by the French government. Currently, he is pursuing a PhD in sound design at Kyushu University while also serving as an associate professor at Nagoya City University. Previously, he participated in the Cursus de composition program at IRCAM. He earned his Master's degree in composition at the Conservatoire National Supérieur de Musique et de Danse de Paris. He has been presenting mixed music works, predominantly featuring electronic acoustics and instruments.

#### Shitatari

This composition is a mixed music piece created by orchestrating the sound of water droplets recorded in the field. It involves using transducers to resonate the piano soundboard and live modulation of the piano and electronic acoustics through a pickup microphone, resulting in a live electronics/chamber music composition, aiming to integrate the strengths of both descriptive, recording, and improvisational elements.

## Constantin Basica | Soft Touch

**Constantin Basica** is a Romanian composer living in the San Francisco Bay Area, whose current work focuses on symbiotic interrelations between music, video, and performers. His works have been performed in Europe, North America, and Asia. He earned a DMA in Composition at Stanford University, and he also holds an MA in Multimedia Composition from Hamburg University of Music and Theatre (DE), as well as two BA degrees in Composition and Conducting from the National University of Music Bucharest (RO). Constantin has been collaborating with other artists and researchers on projects involving Artificial Intelligence and music improvisation. Currently, he is a postdoctoral scholar, lecturer, and the concert coordinator at Stanford's Center for Computer Research in Music and Acoustics (CCRMA).

Alexandru Berceanu is a director in mixed media active in the use of new technologies and media in performing arts. Alexandru Berceanu is the creator or co-creator of several installations, the most important of which are Alb Imprint at the Mobius Gallery, 1958-1958 at Atelier 35, Lost Interferences, Who am I?, an H3 production with the Odeon Theater or exhibited works in VR national and international, as well as the graphic novel Mickey on the Danube. Alexandru is looking for new healing narratives, relating through play and interactivity through artistic and interdisciplinary neuroscience-performance arts research.

### Soft Touch

Concept and text: Alexandru Berceanu  
Animation: Aliona Ciobanu, Agata Tabacu  
Video: Dilmana Yordanova  
Performer: Ana Costea  
Music: Constantin Basica

Soft Touch is an immersive and interactive installation that premiered in Bucharest, Romania in Fall 2023. A selection of excerpts has been transformed into a fixed media piece for this concert. The original three-screen immersive projection has been reduced to one screen, but the sound—originally in stereo—has been spatialized for the eight-speaker array of the venue.

Soft Touch is an exploration of human fragility through the perspective of memory, object gesture, image, and sound. The installation, conceived and directed by Alexandru Berceanu, brings together more than ten physical objects that become part of a fabric of memory through haptic interactions developed by Grigore Burloiu. The immersive image projected on several screens is developed through a process of autoethnography starting from dreams, memories, and nightmares, which was animated and developed into video content by Agata Tabacu, Aliona Ciobanu, and Dilmana Yordanova. The interactive projection system was developed by Răzvan Pascu. In the installation, Andrei Mitișor created two kinetic objects. The sonic space in Soft Touch was developed by Constantin Basica using concrete sounds and electroacoustic music, which creates a counterpoint to the narrative and visual layers.

Soft Touch recreates a space of sensitive memory that subtly brings into discussion the opposition between rigid and hard technology, and the soft, organic, and implicitly fragile biology. Traveling from the earliest memories to the most intense nightmares, through personal archival images, memorabilia, and an interactive video system, the installation invites discovery of the subtle and illusory fabric through which experience is filtered and webs of meaning are produced.

## Andre Bartetzki | Heavy Metal

**Andre Bartetzki**, born in Berlin in 1962, began his training and professional work as sound technician at the broadcast stations and recording studios of the former GDR. From 1987 until 1993 he studied sound engineering at the Musikhochschule "Hanns Eisler" in Berlin, where he founded and headed the studio for electroacoustic music until 2002. From 1999 to 2004 Andre also taught at the Musikhochschule and at the media faculty of the Bauhaus University in Weimar. From 2009 to 2012 he directed the Electronic Studio of the Technische Universität Berlin together with Volker Straebel. Andre has given workshops and lectures on electroacoustic composition and programming around the world. He works as a programmer, developer and sound engineer for contemporary music, sound and media art. For more than 25 years he has been developing and performing his own musical projects as composer, improviser, sound and video artist. Performances at numerous festivals worldwide, such as ICMC (Göteborg, Barcelona, Kopenhagen, Huddersfield, Daegu), ACOMC Brisbane, SICMF Seoul, WOCMAT Hsinchu, ping! Mallorca, ElectroVisiones Mexico-City, Música Viva Lissabon, deepwireless Toronto, emufest Rom, Inventionen Berlin, Hörkunsthochschule Erlangen, Dresdner Tage für zeitgenössische Musik, CAMP Stuttgart, KONTAKTE Berlin. Sound art exhibitions in many places in Germany as well as in Lisbon, Poznan, London, The Hague, Melbourne. He has ongoing collaborations with musicians, ensembles, dancers and visual artists. Andre has received grants and fellowships at the ZKM Karlsruhe, the Künstlerhaus Ahrenshoop, the Denkmalschmiede Hoefgen, the Composer's Centre in Visby and from the Berlin Senate Department for Culture and Europe.

### Heavy Metal

This piece is about the shifting attention in listening to sound. Unlike in other pieces of mine where the listener itself is in charge to focus on this or that aspect of the sound, in Heavy Metal it's the live electronic processing who draws the attention to various spectral regions and small sound mutations during the performance.

The piece gets initiated by a strike on a wind gong. All further sound "events" which stand out from the seemingly homogenous gong noise aren't added new sounds - they are rather sculpted by the electronics from the slowly evolving spectrum of the sounding metal.

## Jaeyoung Elsa Park | The Unbearable Lightness of Words

**Jaeyoung Elsa Park** (1991) is a composer based in South Korea. She studied electroacoustic music at the University of Birmingham and Jazz Piano at Seoul Institute of the Arts. Her main interests focus on exploring uncomfortable emotions that may be passed, ignored or hidden primarily in the composition of electroacoustic music and data sonification.

Although she crafts music for film, exhibition and research for installation as well.

Park's music has been heard in various locations including the USA, Australia, UK, Germany and South Korea. Her music has also been featured in many international events such as International Computer Music Conference (ICMC), Seoul International Computer Music Festival (SICMF), Telematic Festival, Australasian Computer Music Conference (ACMC) and more.

Park won the best piece of ICMA 2018 regional award Asia-Oceanic at International Computer Music Conference (ICMC), the best piece of sonification at Coastal Futures Ecoacoustic Music Competition in 2021 and the best installation at Audiomostly 2023.

### The Unbearable Lightness of Words

'The Unbearable Lightness of Words' is an interactive, web-based sound cinema installation, exploring 'one's sound of mind' based on sonification of South-Korean family story with violent language and psychological data of Korean adult's language experiences in 2019-2022. It is a sound-documentary to record the collective memory of people in Korea today as well as to explore emotionally communicative channel that listeners can share their own 'weight of words' in auditory set.

In the sound cinema, listeners can interact with the installation by responding to each character's use of words. With the "sound objects" representing the characters, it lets listeners actively commune with characters by changing the sonic texture by their moods like filtering and reverberation as a conductor.

The distinctive sound produced by the character's chunks of sound features not only spoken words, but also sonification that demonstrate what is happening inside the 'characters' minds' and how internal family relationships affect their outlook. The sound captures of the characters are made up of field recordings, sequences from whole tone scales to juxtapose discordant family relationship and a Korean traditional rhythm known as utmori ("uneven") based on the psychological data and the emotional line of the story.

During the process, composer was in the position of experiencer and interpreter as to the collage of sound of mind and raw sound of what each family member's languages deliver. The varying gradations of swaying gestures in the piece manifest composer's changing experiences towards each character from a feeling of compassion to the awareness of problems of use of words and try to be connected to listeners at some point.

Therefore, 'ULW' invites listeners on an ever-changing audio journey into the psyches of characters born out of the collective memory of people who had experienced positive or negative language, exploring and sharing their own sound of weight of words.

## Tao Li | 枯山水 Beyond Landscape

**Tao Li** is an award winning composer, born and raised in Beijing, China and currently based in Eugene, Oregon working on her second Doctoral degree in Data-Driven Music Performance & Composition at the University of Oregon. The philosophy, literature, and spirituality of the ancient East play a formative role in the aesthetic of Tao's work. Her music consists of vivid soundscapes, colorful timbres, and interdisciplinary elements that often lead her audiences on a multi-dimensional journey full of imagination. As an Asian female musician, Tao is devoted to promoting gender equity and cultural diversity through her music as well as through collaboration with other artists.

Tao's music has been performed at concerts and music festivals throughout the world including China, Japan, Korea, Australia, Ireland, Belgium, Ukraine, Brazil, and the U.S.A. Her primary interests include acoustic and electroacoustic composition, performance practices, and analysis of compositional techniques, aesthetics, and intercultural dialogues. For more information, please go to [taolimusic.com](http://taolimusic.com).

### 枯山水 Beyond Landscape

枯山水, translated "dry garden", is a distinctive style of Japanese garden, also known as a Zen garden, which is commonly practiced by Zen Buddhists. As the name implies, the garden creates a landscape where there is neither water (水) nor mountain (山), but these two elements are resembled by rocks that symbolize mountains and gravel – in my piece rice – to create ripples surrounding the "mountain" or streams flowing through it.

Originally a concept from Chinese gardens, creation of the dry garden symbolizes the creator's striving towards Penglai (蓬莱) – a wonderland where the celestial beings live. The course of creating the dry garden largely adapts the Chinese aesthetic of the image beyond an image, the scene beyond a scene. Creating the dry garden often takes a long time to carefully even out the gravel, choose placement of rocks, and draw precision patterns around rocks. A progression of chaos to order, creating the garden is also a practice of the creators' bodies, minds, and spirits.

## Wednesday, July 10th (13:00 - 14:45, Concert Hall)

David Durant	The Ball Jar for tárogató and fixed audio Tárogató_Esther Lamneck
John Franek	Wavelengths Recorders_Juho Myllylä, Pan Flutes_Mariana Preda
Allison R. Ogden	Pale Blue Dot
Yongwoo Lee	Exponential Prelude for piano trio and live electronics Viola_Jaehyun Cho Cello_Jiyeon Hwang Piano_In Kyung Hong
Epameinondas P. Fassianos	Memoires of Japan Performer_Epameinondas P. Fassianos
Benjamin Broening	Memory Shifts Viola_Jaehyun Cho
Fang Wan	Song Yun Projector_Fang Wan

### David Durant | The Ball Jar for tárogató and fixed audio

**David Z. Durant** (b. 1957, Birmingham, Alabama, USA) is Professor of Music at the University of South Alabama where he is the Director of the Music Theory and Technology Program. Durant received his BM and MM from the University of Florida and his DMA from the University of Alabama. His composition teachers have included Andrew Imbrie, Edward Troupin, John D. White, Fred Goossen, Harry Phillips, Marvin Johnson, and James Paul Sain. Durant has composed over 150 pieces which have been performed throughout North America, Europe, and Asia. Durant is also active as a pianist and has premiered and performed a number of his own works for the piano. Durant has been collaborating with Esther Lamneck since 2005. These collaborations with Dr. Lamneck on clarinet, tárogató, or as the director of her new music ensemble have resulted in 60 performances on three continents.

#### The Ball Jar for tárogató and fixed audio

The Ball Jar for tárogató and fixed audio was composed in the fall of 2016. The working title for the piece was “Bottom of a Ball Jar Struck with a Knuckle.” The sound of this struck Ball jar is one of the many samples recorded and used in the fixed audio. I also used samples of street sounds, spoken words, an electronic safe, plungers on metal, wood scraping wood, electronic beeps from appliances, elevators, monks, espresso machines, and New Year’s Eve celebrations. I manipulated these sounds using common synthesis tools including chorus, flange, reverse, pitch change, speed change, filters, amplitude and frequency modulation, reverb, and compression. I mixed and mastered the composition in Pro Tools 12. For the MIDI score I used Finale 2014.5 and FL Studio 12. For the sample recording and editing I used Samplitude 2016 and Audacity 2.1.2. The tárogató part was developed by the performer and is realized differently in each performance.

### John Franek | Wavelengths

**John Franek** (b.1996) is a composer and performer whose compositions “evoke an epic narrative.” (Sonograma Magazine) John Franek has had premieres of his compositions performed throughout North America, South America, Europe and Asia, with notable premieres in locations such as New York City, Philadelphia, Los Angeles, Vienna, London, Prague, Amsterdam, Paris, Bangkok, Milan, Rome, Havana, St. Petersburg and more. Among these performances he has had his works performed by ensembles such as the Sofia Philharmonic Orchestra, Janáček Philharmonic Orchestra, The Moravian Philharmonic, Saint Petersburg Improvisers Orchestra, KLK Contemporary Ensemble, the Brightwork Ensemble, the Lontano Ensemble, Trio Immersio, Syntax Ensemble, Hub New Music, Unassisted Fold, .abeceda and TACETi ensemble.

His music has featured in the Saint Petersburg International Contemporary Music Festival, Grachtenfestival Amsterdam as well as in concert at venues such as the Muziekgebouw aan 't IJ, Kimmel Center Philadelphia, Cankarjev dom Ljubljana and Bangkok Art & Culture Center. John’s music has also received airtime on Polish Radio, Concertzender and WPRB Princeton.

John’s albums are featured on the music labels Navona Records, Wandelweiser Recordings, Da Vinci Classics and Donemus Composer’s Voice. John’s works are published by Dutch music publishing house Donemus.

“interweaving rich harmonics with stark tones, melding his sounds in slowly evolving interaction...” - SquidCo

#### Wavelengths

WAVELENGTHS gathers visual light phenomena as subject material for musical representation and imitation, thereby producing aural wavelengths which are descriptive of their visual counterparts. Additionally, each instrument’s sounds are augmented through live electronics in order to more fully capture the refractory nature of their optical wavelength counterparts.

## Allison R. Ogden | Pale Blue Dot

**Allison R. Ogden** works as an Assistant Professor of Composition and Literature at the University of Louisville. She has a PhD from The University of Chicago, has taught many classes on a wide variety of subjects, enjoys working with her students, has written a number of pieces of music, climbed many mountains and hiked many trails, and brought two human beings into this world.

### Pale Blue Dot

On February 14, 1990, the space probe Voyager 1, from a distance of 6 billion kilometers, took one last photo of Earth before it exited our solar system. Three of the frames sent back to Earth that showed our planet were taken using blue, green and violet filters and recombined to form the now famous photo known as Pale Blue Dot. This composition's sounds were created similarly, utilizing filters and mapping light spectra onto sound spectra. The work's 4-part structure is also derived from the creation of the photograph, with the three filtered photographs combining to form the full "picture" in the final portion of the work.

On a personal level, I have always found this photo inspiring for many different reasons. Whenever I see this photo, I find myself contemplating life's "big questions". Whether the photo, or this work, provides any answers to those "big questions" is something everyone can decide for themselves.

## Yongwoo Lee | Exponential Prelude for piano trio and live electronics

**Yongwoo Lee** is a composer with a strong interest in humanities and aesthetics. During his undergraduate studies, he majored in History and pursued a Fusion Major in Cultural Contents Development, with a minor in Composition for his B.A. He earned an M.M. in composition, studying with Richard Dudas and Jared Redmond. Throughout his career, he has accumulated life experiences through engagement in various roles, including as a researcher at the History and Culture Archive Center and the Center for Research in Electro-Acoustic Music and Audio (CREAMA). He also served as historical expert for a committee member of the Daegu City, and curator activity as a youth mentor in National Museum of Korea.

His artistic goal is to harmonize various elements of humanities into music, such as translating poetry written in Hangul (Korean alphabet) into musical compositions. He is seeking his musical personality through these interdisciplinary composition. Recently, he has shown an interest in electronic music, particularly delving into various multimedia and electronic composition techniques, Scripted based physical modeling software like Modalys, and algorithmic music using Max/MSP. He received academic honor in composition during his graduate studies, and his works have been performed at events including HEATWAVE, DCMC 2019, and ICMC 2023.

### Exponential Prelude for piano trio and live electronics

The piece Exponential Prelude for piano trio and live electronics extensively utilizes exponential functions. The electronic sounds, responsive to each instrument's sound in the trio, are parameterized by time and slope. They take on various shapes based on different graphs and divide octaves in the exponential function, obtaining ratios of various points according to the number of divisions (nums). These ratios contribute rhythm and pitch to the actual live audio, dealing with differentiated subtle sounds, microtones. Essentially, the piece employs the functional characteristics found in the exponential function, creating electronic sounds akin to artificial harmonics corresponding to a natural overtone series of instruments. The values extracted from the exponential function, derived from various slopes and parameters, are stacked upon the sound of the instruments, much like artificial overtones, and the rhythm of each electronics is also finely subdivided according to the above ratios.

The artificial harmonic series derived from functions gradually emerge in the initial stages of the piece, much like overtones gradually manifesting from a fundamental tone over time, in proportion to the slope of the exponential function. Meanwhile, the electronic sounds seamlessly and immediately respond to the live instruments without delay, blending the artificial harmonic series with the actual instrument sounds to form a distinctive and unified timbre. The development of the piece is reminiscent of how, as the x-values increase in an exponential function, the function's y-values become denser, just like in music, where the rhythm gradually densifies and the tempo accelerates. Additionally, the relatively consonant sections in the composition signify the transition of these artificial harmonics into natural harmonic series, evoking both ordered and disordered mathematical states.

## Epameinondas P. Fassianos | Memoires of Japan

**Epameinondas P. Fassianos** is a Greek Composer of Electroacoustic and Ambient Music. He was born in Athens, Greece in 1982. He has attended both the University of York (MA in Music Technology) and the University of Sussex (MA in Composition for Media and Film and MPhil in Musical Composition). He obtained his PhD from the University of Manchester (NOVARS Research Centre), under the supervision of Professor David Berezan. His area of interest was: Creating works of Acousmatic Music based on aspects of Greek Culture (Religion, Traditional Greek Instruments, Mythology).

He has been awarded the First Prize in Category A in MUSICA NOVA 2018 Competition of Electroacoustic Music in Prague, Czech Republic, as well as the Third Prize in MUSICWORKS 2018 Electroacoustic Music Competition in Toronto, Canada.

In addition, he has been accepted in ICMC (International Computer Music Conference) as well as NYCEMF (New York City Electroacoustic Music Festival), in New York City, United States of America. Moreover, he has received an Honorary Mention in ARS ELECTRONICA FORUM WALLIS Swiss Contemporary Music Festival (Leuk, Switzerland). He is currently working as a Composer, Sound Engineer and Video Editor for the Greek National Broadcast Radio and Television Corporation (ERT).

Website: [www.epafassianos.com](http://www.epafassianos.com)

### Memoires of Japan

Memoires of Japan (2024) is an evocative electroacoustic composition (fixed-media) that mirrors a journey through the cultural and natural landscapes of Japan. Across seven minutes, an immersive auditory journey is woven, incorporating the spiritual essence of Japan's narrative, its natural marvels, and the rhythms of vibrant cities. The essence of bygone eras is delicately captured by meticulously crafted micromelodies, inviting the audience to explore cherished memories and the longing for the Japanese home. As the composition unfolds, the convergence of the tranquil countryside with pulsating city life allows the harmonization of birds' songs with echoes that resonate with nostalgic reflections. The portrayal of Japan's natural wonders, including its waterfalls, serves as a metaphor for the ebb and flow of memory, inviting all to embark on a timeless journey of introspection and contemplation within the rich heritage and natural beauty of Japan. The work was composed in 2024.

## Benjamin Broening | Memory Shifts

**Benjamin Broening's** music has been called "adventurous, thoughtful, eloquent, and disarmingly direct." His orchestral, choral, chamber and electroacoustic music has been performed in over twenty-three countries and across the United States by many soloists and ensembles.

Broening is recipient of Guggenheim, Howard and Fulbright Fellowships, and has also received recognition and awards from the American Composers Forum, Virginia Commission for the Arts, ACS/Andrew Mellon Foundation, the Jerome Foundation and the Presser Music Foundation among others.

Trembling Air, a Bridge Records release of his chamber music recorded by Eighth Blackbird, has been praised as "haunting" and "enchanting" (Cleveland Plain Dealer), "magical" (Fanfare), "other-worldly" (Gramophone), and "coruscatingly gorgeous" (CD Hotlist).

Critics have called Recombinant Nocturnes, a disk of music for piano recorded by Duo Runedako "breathtaking" (World Music Report) "deep, troubling" (François Couture) and "lovely, delicate, calming" (Los Angeles' KFJC).

Eighteen other pieces have been released by Ensemble U: in Estonia and on the Centaur, Everglade, Equilibrium, MIT Press, Oberlin Music, Open G, New Focus, Ravello and SEAMUS record labels.

Broening is founder and artistic director of Third Practice, an annual festival of electroacoustic music at the University of Richmond, where he is Professor of Music. He holds degrees from the University of Michigan, Cambridge University, Yale University, and Wesleyan University.

### Memory Shifts

#### 2 NOTES

1. The audio file is a MIDI demo as the premiere will take place in May
2. There is a version for cello if a violist is not available

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It seems our brains can't store every detail we experience, so we recall the gist of events — enough to create a story that makes sense to us. Every time we recall a story or tell it to others, we change small bits of it. The next time we remember something, we might recall not the original event but what we remembered the previous time. Memory Shifts for viola and electronics explores that phenomenon. The "same" music is played three times; a high passage with lots of pitch bends gradually falls in register to be replaced by a relatively simple passage full of double stops. Each time this music is played, the gist of it is pretty much the same, but the details change pretty significantly. The exact playing techniques shift, the actual notes change and timing and proportions of passage changes – like the memories that change upon recall.

## Fang Wan | Song Yun

**Fang Wan** is an intermedia composer and performer. Fang's primary research interests are sound design and interactive composition. Her compositions have been performed internationally including performances in Asia, North America, and Europe, and at major music festivals, such as the Society for Electro-Acoustic Music in the United States National Conference, MUSICACOUSTICA-BEIJING, and the International Computer Music Conference where, in 2017, she was awarded the top prize for a student composition. Fang received her D.M.A. degree in the Performance of Data-driven Instruments at the University of Oregon. Fang is currently teaching at Zhejiang Conservatory of Music.

Zeng Ziqiao is an instructor of the Art and Technology major at Zhejiang Conservatory of Music and a researcher in the Digital Music Intelligent Processing Technology Laboratory. She focuses on the research of intermedia art, audio-visual interaction design, AR visual image design, etc.

### Song Yun

Song Yun is an interactive composition for Leap Motion, Kyma, and TouchDesigner. The main sound materials are derived from various audio recordings of Chinese traditional percussion instruments and Yue opera. The data-driven instrument used in the composition captures and analyzes the performer's movements, postures, and gestures, which are then mapped into various sound parameters. Song Yun merges new technologies with traditional culture, giving the audience a unique opportunity to immerse themselves in Chinese traditional culture in a novel manner.

## Thursday, July 11th (13:00 - 14:50, Concert Hall)

Pierre Alexandre Tremblay	les espaces négatifs
Krzysztof Wolek	Flat Surfaces Piano_Hyeyeon Jung Live electronics_Krzysztof Wolek
Eric Honour	Revenant (Glitchscape) Performer_Eric Honor
Tsz Long Yu	Cave Tam-tam_Bevis Ng
Zhang Yinan	Rain-ball Dance_Lin Jiayi
Jeyong Jung	Connection, Fusion, Sublimation (excerpt) Dance/director_U Ri Jo Dance/choreograph_Emanuel Sanou

### Pierre Alexandre Tremblay | les espaces négatifs

**Pierre Alexandre Tremblay** (Montréal, 1975) is a composer and performer on bass guitar and electronic devices, in solo and group settings, between electroacoustic music, contemporary jazz, mixed music and improvised music. He also worked in popular music, and practises creative coding. His music is available on empreintes DIGITALes.

He studied composition with Michel Tétrault, Marcelle Deschênes, and Jonty Harrison; bass guitar with Jean-Guy Larin, Sylvain Bolduc, and Michel Donato; analysis with Michel Longtin, and Stéphane Roy; studio technique with Francis Dhomont, Robert Normandeau, and Jean Piché.

Pierre Alexandre Tremblay is currently Professor of Composition and Improvisation at the University of Huddersfield (England, UK), where he hosted the Fluid Corpus Manipulation project. He likes spending time with his family, reading prose, and going on long walks. As a founding member of the no-tv collective, he does not own a working television set.

More information at [www.pierrealxandretremblay.com](http://www.pierrealxandretremblay.com)

#### les espaces négatifs

This piece is for a high-count loudspeaker array with height but can be downmixed to suit any immersive sound system. A strong component of the work is its use of space and density, and it is therefore a good fit for the 'sound in motion' theme of the conference.

### Krzysztof Wolek | Flat Surfaces

**Krzysztof Wolek** (b. 1976, Bytom, Poland) is a composer, improviser, and installation artist. He is currently working as a Professor of Music Composition and a Director of Digital Composition Studies at the University of Louisville. He received commissions from the Warsaw Autumn Festival, the Siemens Foundation, Adam Mickiewicz Institute, among others, as well as awards, grants and stipends from the University of Chicago, University of Louisville, Foundation for Contemporary Arts, Kentucky Arts Council and Polish Ministry of Culture and National Heritage. Krzysztof is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions on and is a Programming Committee Member of the Warsaw Autumn Festival. His works span a broad spectrum of works from purely acoustic, improvisational and electronic to various forms of multidisciplinary collaborations. They have been presented at many festivals of contemporary music and art in Europe, North and South Americas and Asia.

#### Flat Surfaces

The title refers to the way the musical material is used in the piece. Instead of a more typical musical transformation the material is presented as a series of static frames featuring individual acoustic events. The sound of the piano is transformed by the computer and distributed to four speakers placed under the instrument and facing outward as well as to the transducer that resonates inside of the piano. This unusual placement of the speakers facilitates the interaction of the instrument with the acoustic space, whose walls have an active role in the movement of the sound and the transducer interferes with the sound of the piano strings. Flat Surfaces was written for Małgorzata Walentynowicz, with special thanks to the KODY Festival in Lublin for making the premiere performance possible in May 2021.

## Eric Honour | Revenant (Glitchscape)

**Eric Honour**, devoted to exploring and furthering the intersections of music and technology, Eric Honour's work as a composer and saxophonist has been featured in numerous international conferences and festivals like ICMC, SEAMUS, MUSLAB, Sonorities, EMM, NYCEMF, and others. A member of the Athens Saxophone Quartet, he performs regularly in Europe and the United States, and has presented lectures and masterclasses at many leading institutions.

Honour's music has been described as "fast, frenetic, and fiendishly difficult" and performed around the world by such notable artists as Quintet Attacca, Shanna Pranaitis, Stephan Vermeersch, Elisabeth Stimpert, the Thelema Trio, and Quartetto Musicattuale. His work as a composer has been recognized in many competitions, published by Roncorp, and recorded on the Capstone, Ravello, and Innova labels. Professor of music, Chair of the School of Visual and Performing Arts, and director of the Center for Music Technology at the University of Central Missouri, his work as an audio engineer and producer appears on more than sixty commercial releases.

### Revenant (Glitchscape)

My older work, "Phantasm," for alto saxophone and computer, was rooted in an even earlier work of mine for solo saxophone. I was struck by the idea of a revenant – a sort of fragmentary remnant of a ghost – and the somewhat tenuous connections between an existing recording and a new, granularly processed version of the same recording. The materials of "Phantasm" are exactly these sorts of ghostly fragments: the live saxophone part is derived throughout from the earlier work, but with the materials twisted and bent into new, haunting shapes, distorted through extended saxophone performance techniques. The new work "Revenant (Glitchscape)" takes the idea a step farther into the world of the undead, disintegrating the lines of "Phantasm" in a live performance of an acid of saxophone air noises, glitchy, granulated percussion, and spectral processing.

## Tsz Long Yu | Cave

**Tsz Long Yu**, a Toronto-based composer originally from Hong Kong, Yu holds a Bachelor of Music in Composition & Electronic Music from The Hong Kong Academy for Performing Arts, Yu finished his Master of Music degree at the University of Toronto with a full scholarship under The Hong Kong Scholarship for Excellence Scheme, specializing in Music Technology & Digital Media. Presently, he is undertaking his Doctor of Musical Arts at the University of Toronto, majoring in Music Composition.

Yu's compositions premiered and broadcasted globally, including in Hong Kong, Washington, Lithuanian National, etc. Collaborating with esteemed artists such as Wind Kamerata, Nova Ensemble, New Morse Code Duo, Reiko Manabe, etc. Yu's works exhibit a rich tapestry of musical exploration.

Notably, 'Please Don't Open' for Trombone and Electronics earned recognition at the 67th International Rostrum of Composers in 2021 and was Recommended in the Composers Under 30 category. Winning the Hong Kong Composers' Guild's Music New Generation 2020 and being commissioned for Music New Generation 2022, Yu's accolades extend to 'Torrent' for Flute and Electronics, which secured the third prize at The Young Composers Competition of Isidora Žebeljan International Festival 2021 and selected to the ICMC 2023.

### Cave

Cave is a collaborative work between composer and performer for solo tam-tam with live processing electronics and immersive audio. This collaboration work aims to create a piece that utilizes the infinite sonic possibilities in tam-tam. While existing repertoire for Tam-tam and electronics such as Mikrophonie I by Karl Stockhausen explores ways to make the instrument sound like "other," the shared artistic vision is to explore the augmentation function in live processing electronics and the wide spectrum of pitch produced by the Tam-tam. Especially, using live microphones to capture and process the Tam-tam close sound to make it become electronic sounds. In addition, the ever-ringing Tam-tam sound echoes the piece's title, which resembles the infinite reverb acoustic quality inside a cave. Moreover, the identity of being Hongkongers motivates create works that can bring a sign of hope in this post-2019 Hong Kong Protest era. The title Cave is a metaphor for the socio-political environment in Hong Kong now, where people are suffering and being trapped in this dark place. Composition-wise, the use of chanting symbolizes the mourning of Hongkongers. While the situation seems to be in despair, the transition from mourning to howling towards the end of the piece reminds us that we are resilient. The unyielding spirit will guide us to the light coming from the exit of the cave.

For the performance, the composer will act as the light operator and the performer will run the live electronics by himself. We will need ICMC 2024 to provide all the audio tech equipment support and DMX lights equipment (if you can, the composer can also bring his own lights to the performance.)

## Zhang Yinan | Rain-ball

**Zhang Yinan** is currently studying with Associate Professor Li Qiuxiao in the Music Engineering Department at Zhejiang Conservatory of Music. She won the first prize in the 2018 China College Student Computer Design Competition in the music composition category, and received the third prize in Group C at the MUSICACOUSTICA-Beijing 2019. She has also participated in various music festivals and events, including the 2021 Earth Day 24-hour Global Marathon Remote Real-time Music Festival, the 2021 EMSAN Event Day Concert, the 2022 ICMA Music Showcase - Asia, the 2022 IEMC Exhibition, and the 2023 Performing Media Festival. Additionally, she has published research papers in the journal Art Education.

### **Rain-ball**

Rain-ball is an interactive electronic music composition combined with visual images and dance. The inspiration for this work came from the composer's chance encounter with a beautiful rainbow after a light rain, highlighting the often overlooked artistry in the natural world. The audio-visual interaction method further underscores the concept that art originates from life, and life and art are intricately intertwined, constantly influencing each other.

## Jeyong Jung | Connection, Fusion, Sublimation (excerpt)

**Jeyong Jung** is an algorithmic/electronic music composer who also searches for audio-visual methods. He has a primary interest in inversely using statistics, through which he strives to create dynamics and vary tendencies in musical expressions. While studying at the Institute of Sonology, Jung met randomness-oriented conceptual approaches and developed his methods. One of these techniques is the so-called jey-noise. In 2019, together with the jey-noise-fan colleagues in The Hague, Jung launched an external package for Cycling '74 Max called ACToolkit, distributed by Max's Package Manager. (jey-noise.com)

### **Connection, Fusion, Sublimation (excerpt)**

Connection, Fusion, Sublimation is a dance theatre where outlines of moving bodies extracted using chromakey turn into probability distributions for sound synthesis, in which the random numbers generated based on the distributions create synthesised sounds, so dancers produce sounds from dancing also dance on fixed-media music and are intimately involved in the real-time music composition process. Although introducing the automatic execution of software could have been considered to achieve such a concept, the dancers and composer wanted the sound synthesis to possess an interaction-between-human characteristic besides the human-computer interaction. Therefore, in the theatre, composer Jeyong Jung plays the role of the improviser, controlling and altering the state of the computer system, as well as a programmer.

Together with Jung, U Ri Jo and Emmanuel Sanou produced the dance theatre and premiered it in February 2024 as director/dancer and choreographer. Notably, the theatre originated from a concept regarding disability arts; hence, most dancers who performed there had certain conditions, such as hearing impairment and mobility challenges. The performance focuses, therefore, on the expansion of expression. In this excerpt of the theatre presented in the ICMC2024, Jo, who rides a wheelchair, and Sanou dance together and collaborate by depending on each other.

## Friday, July 12th (13:00 - 14:50, Concert Hall)

Sarah E. Keirle	Mersh
Talia Amar	A Single Whole Percussion_Thierry Miroglio
Enzhe Zheng	Beyond the Sky - for violin, cello, piano and fixed electronics Violin_Chukyung Park Cello_Seungwon Chung Piano_Hyeyeon Jung
Yue Zhang	Gentle Pine Breeze, Tied-up Boat Sheng_Jisu Han
Ewa Trebacz	Umbrae (Ambisonic soundscape, 2023)
Motoki Ohkubo	Birdy Loving Club Gayaguem 1_Hae-jeong Lee Gayaguem 2_Gahyeon Lee Operator_Motoki Ohkubo

### Sarah E. Keirle | Mersh

**Sarah E. Keirle** is an electroacoustic composer, PhD researcher and field recordist in Manchester, UK. She graduated from the University of Manchester in 2017 with a first class MusB (hons) in Music and the P.J. Leonard First Prize for Electroacoustic Composition, and completed an Advanced Diploma in Sound for Film, Games and TV at SSR in 2018. In 2019, she completed a Masters in Electroacoustic Composition and Interactive Media, with Distinction. Her works have been performed at the ICMC, EASTN-DC, Radio CASo, Reform Radio, BEAST FEaST, MANTIS, ArtHouse Jersey, Diffrazioni Festival, Espacios Sonoros, TAMA Festival, Ecos Urbanos, NMNW, REF Festival, BFE/RMA, MeCCSA-PGN, NWCDTP ResConf, and SHETogether. Her works have also been released by Empirica Records (FIXED.wav 2021) and ABLAZE Records (Electronic Masters vol. 8).

In September 2020, Sarah started an AHRC NWCDTP funded PhD in electroacoustic composition at the University of Manchester. Her research focuses on the use of animal sounds within electroacoustic composition to create new sonic means for conservation awareness, public engagement, and nature connection.

#### Mersh

This is Oare Marshes, up the Saxon Shore Way. Seawater fills the saltmarsh. Wind brushes through thick reeds, bullrushes, birds' wings.

Listen out for: Black-headed Gull, Canada Goose, Cetti's Warbler, Chaffinch, Coot, Crow, Curlew, Dunlin, Dunnock, Great Tit, Green-winged Teal, Greylag Goose, Herring Gull, Little Grebe, Mallard, Marsh Frog, Moorhen, Oyster Catcher, Pheasant, Redshank, Reed Warbler, Robin, Sedge Warbler, Skylark, Water Rail, Wood Pigeon, Wren Mersh is the final work in Sarah's PhD composition portfolio exploring the use of animal sounds in electroacoustic music to connect listeners to nature.

## Talia Amar | A Single Whole

**Talia Amar**, is the recipient of many international awards including the Prime Minister prestigious award 2018, The Acum prize for “best piece of the year” 2022, The Acum award 2019, the Rosenblum Prize for Promising Young Artist 2016 by the Tel Aviv Municipality, the Klon Award for young composers granted by the Israeli Composers League.

Recently, she was selected by the famous violinist Renaud Capucon to participate in the Festival New Horizons d’Aix en Provence 2022 where her piece, commissioned especially for the festival, will be performed. In 2022 her piece “Labyrinth” was commissioned and performed at Festival Présences by Radio France in Paris. Her string quartet “Obsession” was featured in Castleton Festival USA after being hand selected by Maestro Lorin Maazel. She was selected to be the Composer Fellow of Collage New Music for 2015-2016 in Boston. She has participated in the IRCAM ManiFeste workshop and the Royaumont composition course in France.

She was selected to represent Israel in different festivals such as ISCM World New Music in Vancouver, ECCO Festival in Brussels, and Asian Composers League Festival in Taiwan.

Her compositions have been performed in France, Canada, Belgium, Norway, Australia, Philippines, Taiwan, Germany, USA, England, Greece, Italy and Israel.

She earned her PhD at Brandeis University, where she was awarded the Sandy Fisher Prize for Exceptional Achievement in the Creative Arts at Brandeis University.

Since 2017, Talia joined the composition faculty at the Jerusalem Academy of Music and Dance in Israel where she is also the Head of Technology and Innovation. She is also a council member of the Israeli Composers League and the performer of electronics music of Meitar Ensemble.

### A Single Whole

A Single Whole, is a piece for percussion and electronics written for percussionist Thierry Miroglio.

The piece has different sections with different characters, just as the human being, who is “A Single Whole”, has different layers of character.

The electronics merge with the acoustic percussion, creating a unified sound. The result is hearing an orchestra instead of just one performer, combining into a cohesive single sound.

## Enzhe Zheng | Beyond the Sky - for violin, cello, piano and fixed electronics

**Enzhe ZHENG** is a doctoral student in composition at The Chinese University of Hong Kong, under the mentorship of Prof. Wan Ki Lee Wendy. He holds dual master’s degrees in composition from the University of Central Oklahoma and South China Normal University, and a bachelor's degree in musicology from South China Normal University.

Zheng’s compositions draw from his Chinese heritage, merging traditional themes and folk materials with contemporary and innovative expressions. His piece Rosefinch won the Grand Prize at the Golden Bells International Composition Contest and was performed at Carnegie Hall in New York. His other composition, The Blurred Reality of Lingnan, premiered with the Hong Kong Chinese Orchestra. Additionally, Three Talks for pipa and cello was featured in the music CD named ASA in the US, and Twenty-Eight Mansions was selected for the 2021 Electroacoustic Music Studies Asia Network Concert. His piece Beyond the Sky won 3rd Prize at the Musicacoustica - Hangzhou 2023.

He also composed the opera, Plum Blossoms, for Opera on Tap Oklahoma, and Decadence for Wind Symphony, which premiered with the UCO Wind Symphony. Zheng's interdisciplinary projects span dance, film, and multimedia, including a notable series during the COVID-19 pandemic that gained media attention in Oklahoma.

### Beyond the Sky - for violin, cello, piano and fixed electronics

Beyond the Sky draws its inspiration from ancient Chinese cosmology, which has evolved through three major doctrines. The “Gai Tian Doctrine” envisages the sky as a round pot or umbrella covering the earth. The “Hun Tian Doctrine” originally posited that the earth floats on water, later adapting to the idea of the earth suspended in air. Lastly, the “Xuan Ye Doctrine” proposes that all celestial bodies, including distant stars and galaxies, are composed of air. This composition melds these concepts of earth, water, air, and the universe with a blend of electronic, ambient, and acoustic instrumental sounds to explore the intersections of the universe, humanity, and nature. The piece aims to evoke the boundless imagination inspired by the universe.

## Yue Zhang | Gentle Pine Breeze, Tied-up Boat

**Yue Zhang**, born in 2002, studied at Wuhan Conservatory of Music. In 2023, participated in the International Computer Music Conference (ICMC) and won the “Best Student Music Award”; In the same year, she won the “International Electronic Music Competition” (IEMC) Electroacoustic Excellence Award, the International WOCMAT Phil Windsor Youth Electroacoustic Music Composition Award, the first prize of the New Sound Composition Competition, and the third prize of the China University Student Computer.

### Gentle Pine Breeze, Tied-up Boat

This piece draws inspiration from the poem “Visiting Ancient Zijia Island” by the Southern Song Dynasty poet Fan Chengda during his role as the Prefect of Jingjiang in Guilin and the Pacification Commissioner of Guangnan West Road.

The composition “Gentle Pine Breeze, Tied-up Boat” is crafted for the ancient Chinese wind instrument “sheng” and electronic music. It seeks to depict three scenes—rippling lake waves, rowing oars, and the emergence of wind and waves—utilizing the sheng's unique playing techniques along with keys, blowing, and other pre-recorded audio. The piece captures the evolving sound movements of lake water, boat oars, and pine breeze over time.

## Ewa Trebacz | Umbrae (Ambisonic soundscape, 2023)

**Ewa Trebacz** (pronounced “Eva Trembatch”) is a Polish-American composer residing in Seattle. Collaboration, understood as an exchange of creativity, is essential to her work. Exploring the unique interaction between the human subjects and their environment, she often uses space as a catalyst for improvisation, working through ambisonic recordings in acoustically impelling spaces, striving to create an illusory continuum between real and synthetic spaces.

A native of Kraków, Poland, she studied composition under Bogusław Schaeffer at the Academy of Music in Kraków. After moving to the United States, she graduated with a Ph.D. from the University of Washington Department of Digital Arts and Experimental Media (DXARTS), where she currently works as a research scientist. Her works have been performed and broadcast worldwide, and have been featured in music magazines such as Organised Sound, Neue Zeitschrift für Musik, and others. In 2009, her work “things lost things invisible” for ambisonic space and orchestra was recognized as work recommended by the 56th UNESCO International Rostrum of Composers in Paris. Her compositions have been included in major international festivals such as “Warsaw Autumn” Festival in Poland, Ars Electronica Festival in Austria, ICMC, SEAMUS, NYCEMF, CIME/ICEM events, and many others.

### Umbrae (Ambisonic soundscape, 2023)

Umbrae (Shadows) is a personal reflection on the fragmented nature of human memory, triggered by distorted memories of encountered sounds, words and spaces. I’ve played a perilous game of moving a magnifying glass through my personal latent soundspace. I found it filled with glitches of corroded memories, inaccessible to another human being. A half-forgotten poem escaping translation from the language of my childhood; a disembodied scrap of a musical phrase erroneously preserved by my violinist muscle memory.

The composition process and the structure of this piece reflects the nature of this experience. The fragmented scraps of various recording sessions were brought together in unexpected and paradoxical ways. Each of these recordings brought memories of a specific moment in time and space, a timestamp of an experience, unique and non-replicable.

The fragmentation was achieved mainly through a decomposition and asynchronous processing of various parts of the Ambisonic soundfield. By applying small variations to different parts of the soundfield, it was possible to achieve a “shattered glass” effect - dense yet fragmented textures, chaotically distributed in the space.

Structurally, the composition is based on processes breaking, semi-musical phrases being interrupted halfway through their development, as if human memory suddenly fails, and the listener’s attention is distracted in response to a new, unexpected stimulus. At once surprising, the new disruptive material quickly becomes familiar and accepted as perfectly belonging to the new transformed state, until it also becomes interrupted and fragmented.

The piece was realized in 3rd order Ambisonics with the use of the Ambisonic Toolkit (ATK) software package (<https://www.ambisonictoolkit.net/>) and mixed at the University of Washington Department of Digital Arts and Experimental Media (DXARTS) in Seattle, USA.

## Motoki Ohkubo | Birdy Loving Club

**Motoki Ohkubo** is a Japanese composer, and a part-time teacher at Nagoya University of the Arts, Aichi Shukutoku University, and Soai University. He uses technologies, such as audio engineering, programming, and video in musical composition. His works extend a musical form with a wide range of expression, electroacoustic, algorithmic composition, chamber music, dance music, installation, and video. His works won ACSM116 award at Contemporary Computer Music Concert 2010, Sony special award at Wired Creative Hack Award 2019, “Musica contemporanea” 3rd Prize at ARTE PUBBLICA E METAVERSO 2023 and the boston music initiative - the 2024 Living Music Summit: Sound Image Gesture. His works are selected for several competitions and concerts, symposiums such as “Sound walk”(2010) and “Close, Closer”(2013) of Musica Viva Festival(Portugal), “Sound departure:LIFE LIKE LIVE” at 3331 Chiyoda Art Festival 2014(Japan), Muestra Internacional de Musica Electroacustica 2014(Mexico), Future CityYokohama Smart Illumination Award 2014(Japan), “RAW” Acousmatic for the People III(Sweden), 21st International Symposium on Electric Arts(2015, Canada), 22nd Campus Genius Award(2016, Japan), Sound Performance Platform 2019(Japan), Voyage 2021 “Beyond Ripples”(Japan), Yamanashi Media Arts Award 2022, Atemporanea Festival 2023(Argentina), MUSLAB 2023(Ecuador) and 2023 SONIC MATTER(Swiss).

### **Birdy Loving Club**

This piece will be arranged for 2 18-string Gayageums Ensemble.

In recent years, the development of artificial intelligence technology has been advancing and influencing not only society but also artistic creation. Two main patterns can be seen in the treatment of artificial intelligence technology in art: one is the use of errors in artificial intelligence, and the other is the personification of artificial intelligence and the discovery of new relationships. The former is a fresh element found only in this period, and its errors will disappear as development progresses. Rather, I believe that the latter relationship will become important when “artificial general intelligence” that can flexibly handle various tasks emerges from “artificial narrow intelligence” that specializes in solving a single problem, which is common today. If an independent entity such as a general-purpose artificial intelligence emerges, efforts will be made to co-compose with humans. In anticipation of the appearance of such an entity in the future, I first aimed to create music with an autonomous entity using artificial life.

In computer-assisted composition, music data is generated by computer algorithms, etc., and when it is performed by instrumental music, it is usually necessary to write the data once on paper and hand it over to the performer. The dynamic music notation system I am developing allows music generated in real time to be notated on the spot, and the entire process from composition to performance can be done simultaneously on stage. By combining this dynamic music notation system and artificial life simulation, I composed a work in which music generated by an autonomous entity is performed by instrumental music in real time.

## Saturday, July 13th (13:00 - 14:50, Concert Hall)

Olivier Pasquet	Mollspeak - Unreal spatial synthesis for a narration
Yu Hsien Cheng	keyboard
Ka Hei Cheng	Phantom of Utopia
Zlata Zhidkova	Stable Vertigo <a href="#">Supercollider_Zlata Zhidkova</a>
Felipe Tovar Henao	«salsa al vapor» <a href="#">Piano_Hyeyeon Jung</a>

### Olivier Pasquet | Mollspeak - Unreal spatial synthesis for a narration

**Olivier Pasquet** is a sound, visual artist, and music producer. His generative pieces are contextualized within a rationalist theory-fiction. He has been working with a variety of artists at Ircam and other places. Besides music and installations, he is also involved in performance pieces such as dance, theatre, and opera. All have consequently a strong relation with architecture, architectural design, and site-specific works. Beyond a close interest in the duality between art and science, he endeavors to link through scientific and artistic research.

#### Mollspeak - Unreal spatial synthesis for a narration

Mollspeak is a permanent sound installation currently being exhibited at the new Museum of the Home in London until 2025. It was commissioned by the museum for the renovation of the building and premiered on May 18th, 2021. A 25-minute binaural version was aired on BBC4 in July 2021. Both the installation and its radio version consist of synthetic sounds, music generation, and acoustic architecture specifically designed for the new museum's building. Maria Fusco, who invited me, was also commissioned to write a text specifically for the piece. She directed the voice acting of actress Maxine Peake.

This project is part of a long-term artistic research exploring the interconnections between spatial representations of time and narration. It stems from my background in theater, architecture, and music composition. It represents the next step after a long hörspiel for a 7th-order ambisonic system called Bacchantes created a few months earlier and serves as the precursor to The Nudge, a generative piece for in-house voice synthesis.

Spatialization plays a crucial role both musically and in terms of the dramaturgy and structure of the piece. Except for Maxine Peake's voice, all sounds and the composition's timeline itself are generated and positioned in space and time by a dedicated synthesis engine called Dürer, using 3D scans of museum objects. This tool was initially developed by XXXXXXXX at ICST, Zurich University of the Arts, and later further developed at Goldsmiths, University of London.

### Yu Hsien Cheng | keyboard

#### Yu Hsien Cheng

##### keyboard

This is a piece inspired by sound of the computer keyboards.

Among the objects we use every day, have we ignored those sound of the daily objects which could be interesting and compositional potential?

By recording and digital grinding method, those sound were then reshaping and deforming to bring about totally different perceptions to the listener.

The work contains three sections, each expressing the reality, illusion and fusion of the keyboard respectively.

Thanks the modern technology, allows composer himself to create the beauty of the contrasting between the original concrete and processed abstract keyboard sound.

## **Ka Hei Cheng | Phantom of Utopia**

**Ka Hei Cheng** is pursuing her Ph.D. in Music (Experimental Music and Digital Media) at Louisiana State University. Born and raised in Hong Kong, Cheng approaches a diversified culture and philosophy that extend her musical dimensions and nourish a similarly diverse approach to her artworks by using "brush strokes" with a sonic palette. In 2020, she composed a chamber orchestral piece, "Nibiru," for the Cleveland Chamber Symphony, and she was commissioned to create a commercial promotional music video for the CNA Group. Her works, "The Entangling Turner" and "COVID-19 Genomic Navigator," were performed at NIME 2021 and 2022 (The International Conference on New Interfaces for Musical Expression) and presented at ICAD (International Community for Auditory Display). She served as the presenter and project developer of her research papers related to data sonification in NIME, ICAD, and NYCEMF. In 2022, she hosted a presentation on Weather Reporting and Sonification at NYCEMF. Apart from data sonification, she has been involved in the development of projects related to digital fabrication, extended reality, motion tracking, and EEG sensors. Recently, she collaborated with three other artists on the project "Shifting Datum," which was displayed at the Contemporary Arts Center of New Orleans. She also worked on a project called "Contingent Dream," which employs a collaborative robot to create algorithmic compositions derived from audio recordings, rendering the sounds of the city in sumi-e ink. This innovative project is set to be presented at TEI2023 (17th International Conference on Tangible Embedded and Embodied Interaction). Her paper on Resonance, a touch-based instrument for ensembles, was published in TEI2024. Her recent works in extended reality was accepted by NIME 2023/24, ICMC, Seamus, and she was honored to receive third prizes at the Graduate Research Conference 2023 and 2024 respectively at Louisiana State University.

### **Phantom of Utopia**

The piece decodes the complex strokes or elements of pictorial, ideological and semantic Chinese characters by embodied interactions, and encodes the collective bodily movements and gestures into a new representation of Calligraphic Dance.

Calligraphic Dance is proposed as a new artform that adopts somaesthetics approaches in the audio-visual dance system to enhance the consciousness of our bodily perception, promote engagement of our surrounding environment with self-expression, cultivate the spiritual connections of people to self-fashioning and appreciation and inspire users creatively explore their body contributing to generative arts. The new artform also manifest people's sensory perception to Chinese calligraphy culture by embodied experience.

The demonstration of the system uses a Chinese poem, The Peach Blossom Spring, written by Tao Yuan-ming in 421 CE as an exploration of mythically celestial and unrealistically ideal utopia under the cruelty of social unrest and political instability in the Jin Dynasty. The dancer uses different contours of varying speed and spacing to channel traditional two-dimensional Chinese calligraphy into her original oeuvres of writing, painting and dancing in three-dimensional space.

## **Zlata Zhidkova | Stable Vertigo**

**Zlata Zhidkova** is a sound artist, musician, and performer based in Graz. She is currently finishing her studies at "Computermusic and Soundart" at Institute of Electronic Music and Acoustics (IEM Graz).

### **Stable Vertigo**

Stable Vertigo is a multichannel spatial performance based around a concept of a spiral, both space- and sound-wise. One of the most crucial points of this performance is a feeling of vertigo, when everything around goes in spiral but the only thing that remains still is our perception of the moment. Vertigo or "spiraling" as a state of mind but also an illusion of our consciousness.

## Felipe Tovar Henao | «salsa al vapor»

**Felipe Tovar-Henao** is a Colombian composer, full-stack software developer, and researcher, who specializes in computer-assisted creativity, procedural art, and music information retrieval. His creative work is deeply rooted in aesthetic experiences with technology, philosophy, and cinema, and often focuses on exploring sound perception, memory, and recognition.

Recent highlights include being a resident composer at the 2022 Mizzou International Composers Festival, being a finalist of the 2019 SEAMUS/ASCAP Award, as well as receiving the 2018 SCI/ASCAP Student Commission Award and the 2018 ASCAP Foundation Morton Gould Young Composer Award.

His music has been performed by international artists and ensembles such as Alarm Will Sound, Grossman Ensemble, Quatuor Diotima, Sound Icon, IU New Music Ensemble, AURA Contemporary Ensemble, Hear no Evil, Sociedad de Música de Cámara de Bogotá, Ensemble Periscopio, Andrés Orozco-Estrada, Orquesta Sinfónica EAFIT, among many others.

He has been a featured composer at a variety of international festivals such as WOCMAT (Taiwan, 2019), Electroacoustic Barn Dance (US, 2019), SCI National Conference (US, 2019), SEAMUS National Conference (US, 2019, '18), Seoul International Computer Music Festival (South Korea, 2017), IRCAM's CIEE Summer Contemporary Music Creation + Critique Program and ManiFeste Academy (France, 2016), Electronic Music Midwest (US, 2016), and the Midwest Composer Symposium (US, 2019, '16).

He has held research and teaching positions at different institutions, including the 2021/22 CCCC Postdoctoral Researcher at the University of Chicago, Associate Instructor and Coordinator of the IU JSOM Composition Department, as well as Adjunct Professor in Music Theory and Composition at Universidad EAFIT. He currently serves as the 2023/25 Charles H. Turner Postdoctoral Fellow in Music Composition at the University of Cincinnati's College-Conservatory of Music.

### «salsa al vapor»

«salsa al vapor» is an homage to and celebration of the late Mexican composer Javier Álvarez (1956-2023), whose eclectic and idiosyncratic music had a transformative impact on my own. Largely inspired by his 1990's electroacoustic miniature «Mambo à la Braque», where Álvarez uses samples from Pérez Prado's mambo, «Caballo negro» to create a cubist-like sound collage, «salsa al vapor» takes the recording of Colombian salsa hit song, «El Preso» by Fruko y sus Tesos, to generate highly rhythmic passages for both the electronic and instrumental parts. These are interwoven with more textural and sparser material that takes inspiration from the album *Mirror Guide* (2021) by vaporwave artist Giant Claw. The coexistence between these two highly contrasting soundworlds is meant to allude to the vast and diverse range of influences that Álvarez had throughout his life.

# CONCERT C

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## Monday, July 8th (16:30 - 18:00, Recital Hall)

Chen-Hui Jen	...leaving..., in leaves Haegeum_Jeonghyeon Joo
Dong Yun Lee	生まれる(BORN)
Anthony P. de Ritis	Five Movements, for Korean Piri and 4-Speaker Audio Piri_Gamin Kang
JingYi Zhu	Bermuda
Shanqing Lei	Sonder Flute_Byung Chul Oh Bass clarinet_Uk Kim

### Chen-Hui Jen | ...leaving..., in leaves

**Chen-Hui Jen** is a composer, poet, and pianist, whose music presents an imaginative, spiritual, and poetic space with subtlety and sophistication. She writes concert music for diverse instrumentation, including orchestra, chorus, solo and chamber music for western and Asian instruments, as well as electronics. Chen-Hui Jen's musical works reflect an angle of contemporary art music and often evoke a captivating atmosphere that integrates time, sound, color, and poetry. Holding a Ph.D. degree in music at the University of California, San Diego, she was also one of the awardees of League of American Orchestras Women Composers' Reading and Commission Project and the Copland House Residency. She currently serves as the pianist in the NODUS New Music Ensemble at Florida International University.

#### ...leaving..., in leaves

The initial inspiration of the work's poetic idea began during my artist residency at the Copland House, where I was isolated and surrounded by many trees. I have been longing for a reclusive life like an ancient hermit, therefore during my residency I collected dried leaves, pinecones, and fallen branches and recorded many samples that allow me to recreate an imagined nature with those materials picked from the nature.

The work, ...leaving..., in leaves was written for Dr. Jeonghyeon Joo, a virtuosic haegeum performer and a fantastic experimental musician whom I met at a symposium. I was very inspired by the various noisy sound and extremely expressive tension of the silk strings on a haegeum. In the work, I intended to combine the subtle silk-string timbre with the re-imagined natural environment in the electronics, and explore the lyrical expression that push to the limit of the instrument's practice. The word "leaving" in the title intentionally leaves ambiguity of potential interpretation of one's being leaving something, something has been left off, or something is putting on new grows.

### Dong Yun Lee | 生まれる(BORN)

**Dong Yun Lee** is from South Korea. Passed the exam in Senzoku music college in Japan.

生まれる(BORN)

## Anthony P. De Ritis | Music for multilayered temporal structures

### Anthony P. De Ritis

Described as “An eclectic whose works draw on popular and electronic music” (Wall Street Journal), and a “genuinely American composer” (Gramophone). His CD Pop Concerto (2017) with the Grammy winning Boston Modern Orchestra Project (BMOP) was lauded by Classical CD Review as “a major issue of American music”; and his Electroacoustic Music – In Memoriam: David Wessel (Albany Records, 2018) was cited as a “Best of 2018” in the Electronic Music category by Sequenza 21. De Ritis recently released his third CD with BMOP, a collection of his works for Chinese traditional instruments and Western orchestra titled Chang’E and the Elixir of Immortality (June 2023) described as “filled to the brim with breathtaking virtuosity and imaginative tone-painting” (American Record Guide, Nov/Dec 2023).

### Music for multilayered temporal structures

Five Movements for Piri are five (approximately) one-minute compositions for piri soloist and audio accompaniment based on pre-recorded and processed piri samples, performed and recorded by Gamin Kang at the Shillman Hall recording studio at Northeastern University, Boston, MA, on March 6, 2011. Five Movements for Piri received its first performances on October 25-26, 2011, in the event “Eight Sounds: Silk & Bamboo” at the Munlae Art Factory, in Seoul, Korea.

After editing the piri recordings into discreet samples, they were processed in BIAS Peak and Max/MSP. The resulting sound objects were imported into MOTU’s Digital Performer where Five Movements for Piri was initially realized as an electroacoustic work. Piri samples were layered on top of one another, transposed, reversed, and otherwise cut and spliced. The notated piri solo for live performance was drawn from the events found within the original electroacoustic composition. I first worked with Gamin in November 2007, when she represented South Korea in the premiere performance of my composition Melody for Peace at UNESCO headquarters in Paris, written for Western orchestra and orchestra of non-Western traditional instruments from around the world.

Five Movements for Piri was officially released by Albany Records (TROY1710) on Anthony Paul De Ritis: Electroacoustic Music – In Memoriam: David Wessel; April 1, 2018. Prior to the Albany Records release, Five Movements for Piri was released by Gamin in Seoul, Korea, on her album “Wind and Stone” (November, 2014).

## JingYi Zhu | Bermuda

**JingYi Zhu**, from Zhejiang Conservatory of Music in China, is now a sophomore majoring in art and science and technology. She is interested in acousmatic music, traditional composition and other fields. She has won professional scholarships and outstanding student scholarships. She has participated in Zhejiang International Film and Music Festival, 2023 Hangzhou Electronic Music Festival, NCDA and other competitions.

### Bermuda

Bermuda is an Electroacoustic Music made to synthesize noise, sample underwater sounds and sample metal materials sounds. Inspired by the mysterious legend of the Bermuda Triangle, GRMTools is used to deform the sampled underwater sounds and the friction and collision sounds of all kinds of metal chains, while superimposing the sound of the synthesizer, and is good at using techniques such as inversion and collage in the works to create a thrilling journey for ships and aircraft to pass through the Bermuda area.

## Shanqing Lei | Sonder

**Shanqing Lei** is from China and currently studying for a master's degree in electronic music composition at Hanyang University in South Korea. She was not a student majoring in composition before. Her undergraduate major was music performance. However, her love for composition made her use her spare time to learn composition-related techniques, and decided to pursue a master's degree in composition. With the development of the times and the popularization of electronic products, electronic music is also known to more people. she is no exception. She likes the sound of metal, the sound of technology, and the sounds that cannot be played by some conventional instruments. She thinks using the music created by these sounds was very interesting, so She was curious about how to use a computer to produce these sounds, so She started studying electronic music. Her music style is heavy yet comical, and she tries to use music to express her understanding of the world.

### **Sonder**

This piece is a musical work composed of flute, bass clarinet, and electronic sound. Electronic music uses MAX/MSP to control the output sound of four channels in real-time to better coordinate with the performance of the flute and bass clarinet to achieve the sound effect intended to be expressed by the music work.

The inspiration for this musical piece is the meaning of the word sonder, which brings endless imagination to my mind. It made me aware of the 'passing feelings' in life that have always been ignored.

We will meet countless passers-by in our lives, but each one is an independent individual, with his own vivid and complex life, and different life trajectories. These all unfold in a way that I cannot see, just like a huge tree with many branches that grow infinitely. These branches are connected but grow in different directions. Just like everyone brings their own story to meet and part with different people. Like grains of sand and dust, they drift away as time goes by.

## Tuesday, July 9th (16:30 - 18:00, Recital Hall)

Boxiong Zhao & Chu Zhang & Kaiqing Huang & Wangyu Ping & Yuyang Luan & Guijie Din & Xinyue Li & Yifan Wei & Jiayun Hua & Tongzhou Yu & Yongru	CrossReality Improvisation_Kaiqing Huan, Wangyu Ping
Meixuan Zeng	Ordu
Jeffrey Stolet	Testimonio objetivo Performer_Jeffrey Stolet
Yu Chung Tseng	Cymorphosis-inner soundscape
Paul J. Botelho	the rain washed away the fear Voice_Aleu Botelho, Paul J. Botelho
Chris Chandler	still life Bass flute_Hyun Joo Lee Bass clarinet_Uk Kim Violin_Jinyoung Park Cello_Jiyeon Hwang

### Boxiong Zhao & Chu Zhang & Kaiqing Huang & Wangyu Ping | CrossReality & Yuyang Luan & Guijie Din & Xinyue Li & Yifan Wei & Jiayun Hua & Tongzhou Yu & Yongru

**Boxiong Zhao, Chu Zhang, Kaiqing Huang, Wangyu Ping, Yuyang Luan, Guijie Din, Xinyue Li, Yifan Wei, Jiayun Hua, Tongzhou Yu, Yongru,** Resonator, our team is led by Professors Tongzhou Yu, Yongru Lu, and Botao Hu from the School of Innovative Design at the China Academy of Art, is formed with a focus on the comprehensive exploration of spatial computing. Leveraging artificial intelligence, mixed reality, virtual reality, laser radar sensors, and game development, we have investigated cross-device spatiotemporal synchronization over the past year. Our research resulted in the seamless integration of traditional 3D displays, augmented reality, and real-time music programming in a multidimensional space. This innovative solution has successfully been applied in art exhibitions and commercial collaborations across multiple locations.

#### CrossReality

Derealization, a phenomenon of primary mental disorders, is often described as a loss of reality sensation, a sense of distance from self-awareness and the real world. Its severity can manifest as a disorder in nearly two percent of the population, but most often it occurs sporadically, mainly in times of significant mental stress or shock. At this level, about half of individuals will experience this disconnection from reality at some point in their lives. Perhaps for this reason, most scholars believe it to be a primitive, highly pathological defense mechanism inherent in everyone's genes. When the body's usual repression mechanisms fail, it can be used as an emergency measure to control unacceptable impulses. This also means that there has always been an innate key within our bodies that can open the door between reality and the virtual, pulling reality into the virtual and invading reality with the virtual. Nowadays, with virtual reality and augmented reality technologies, humanity, with its wisdom, lightly taps on the door of the virtual world. At the moment the door opens, reality and the virtual finally merge. We hope to use the means of new media, the techniques of sound and light, to present a digital age art exhibition, narrating the relationship between reality and the virtual, inviting you to walk between reality and the virtual.

### Meixuan Zeng | Ordu

#### Meixuan Zeng

#### Ordu

Ordu refers to the tents and palace tents of the clan leaders of the nomads, which constituted the unique cultural landscape of Mobei in the Turkic era. "Husbandry is a matter, following the water and grass, not always in a place, and a felt tent." Nomads live with nature, moving with the seasons and pastures. This song combines the intangible cultural heritage of Mongolian original ecological music with electronic music, environmental sampling and synthetic electronic timbre as the main sound materials, and uses GRM Tools effects for sound deformation processing, describing the nomads' four processes of migration, wandering, expedition and returning home.

## Jeffrey Stolet | Testimonio objetivo

**Jeffrey Stolet** is an American composer and virtuoso performer of electroacoustic and computer music. Stolet is a professor of music and director of Music Technology at the University of Oregon. Stolet's work has been presented around the world and is available on the Newport Classic, IMG Media, Cambria, SEAMUS and ICMA labels.

Presentations of Stolet's work include major electroacoustic and new media festivals, such as the International Computer Music Conference, the Society for Electro-Acoustic Music in the United States Conference, the MusicAcoustica Festival in Beijing, the New York City Electroacoustic Music Festival, the Kyma International Sound Symposium, the Third Practice Festival, the Annual Electroacoustic Music Festival in Santiago de Chile, the Florida Electroacoustic Music Festival, SIGGRAPH, the transmediale International Media Art Festival, Cycle de concerts de Musique par ordinateur, the International Conference for New Interfaces for Musical Expression, and the International Electroacoustic Music Festival "Primavera en La Habana," in Cuba. In addition, Stolet's work has been presented in such diverse venues as the Museum of Modern Art in New York, the Pompidou Center in Paris, the International Academy of Media Arts and Sciences in Gifu, Japan, and the Center for Computer Research in Music and Acoustics at Stanford University.

### Testimonio objetivo

Testimonio Objetivo – (opening excerpt) is a musical realization of my personal creation story from my birth in Puerto Rico, through my childhood, and into my adult present and future. The composition centers on an original Spanish text that is drawn from experienced and remembered life-events, and my feelings and perceptions about them. The composition represents a musical, symbolic, and textual narrative that articulates experiences that provides insight into how I, as a person, was formed. The composition is performed using a data-driven musical instrument that employs a Wacom tablet and Kyma system.

The text does not follow any common literary form and might best be understood as existing at a point between being a literary stanza, lyrics of a song, and libretto of an opera. But it is really none of these. The text reads more like a legal court testimony, a testimony that is presented factually and without emotional expression.

## Yu Chung Tseng | Cymorphosis-inner soundscape

**Yu Chung Tseng**, receiving his DMA from UNT in Texas, is a professor of electronic music composition and serves as the director of multi-channel Sound Lab at Institute of Music at National Yang Ming Chiao Tung University(NYCU) in Taiwan.

His music, written for both acoustic and electronic media, has been recognized with selection/awards from Pierre Schaeffer International Computer Music Competition (1st Prize/2003), Città di Udine International Contemporary Music Competition, Musica Nova (First Prize/2010), Metamorphoses, International Computer Music Conference(ICMC, Best Music Award/2011/2015/2022),Taukay Edizioni Musicali call for Acousmatic Music(Winner/2019), and RMN Classical Electroacoustic call for work(Winner/2023),Polish International Electroacoustic Music Competition (Finalist/2023),and KLANG International Acousmatic Composition Competition(Second Prize/2023).

Tseng's works have also received many performances at festivals and conferences, including SICMF, ICMC, Taiwan-CLAB,NYCEMF, Musicacoustica,Visiones Sonoras Festiva,La Hora Acusmatica, EMW, FIME, MUSLAB,Schumann Festival, ACL, Musica Nova, Taiwan-France Exchange and Chengdu International Electronic Music Festival. etc.

His music can be heard on labels including CDCM (U.S.A.), Discontact iii (Canada), Pescara (It.), Contemporanea (It.), Metamorphoses (Belgium), SEAMUS (USA), KECD2 (Denmark), Musica Nova (Czech), ICMC 2011 DVD and ICMC 2015 CD , IL SUONO DELLE LINGUE(It.), Electroacoustic & Beyond 7 (UK).

### Cymorphosis-inner soundscape

Cymorphosis - inner soundscape, in duration of 7 minutes 30 seconds, is an acousmatic and spatial music for multi-channel live sound diffusion. The source of the work was drawn mainly from the recorded fragments of antique cymbal and Chinese opera cymbal. The source was modified for the construction of the imaginary soundscape of the composition.

The primal ideas of the composition are:

- (1) to work out all possibilities of sonic transformations/morphosis of the limited cymbal source.
- (2) to dig out further the "inner voices" of cymbals, which are probably timbral and gestural interesting or compositionally potential.
- (3) to "white wash" the identity of the timbres of cymbals to certain extent which are sometimes barely recognizable.
- (4) to "re-organize"(in E. Varese's word) or to "digital micro-montage"(in H. Vaggione's word) the processed "inner sounds" to build up a soundscape of the work.

However, the soundscape of Cymorphosis is not absolutely abstract, but oscillates between the real and virtual world while the work evolving. As a result, a sense of beauty of Ying and Yang of Chinese philosophy was created. The work was finished on February in 2024 at the Sound Lab at National Yang Ming Chiao Tung University in Taiwan(NYCU).

## Paul J. Botelho | the rain washed away the fear

**Paul J. Botelho** is an Azorean-American composer and performer. His work includes acoustic and electro-acoustic music, multimedia installation pieces, visual artworks, vocal improvisation, and several one-act operas. He performs as a vocalist (countertenor) worldwide, primarily through extended vocal techniques. His recent work explores vocal responses to composed and prerecorded sonic environments and includes *In Moscow We Marched* (Russia 2019-20), *Visby Project* (Sweden 2017-18), and *Walmart 3 AM* (USA 2016). His work has been performed, presented, and exhibited in concerts, festivals, galleries, and museums across the Americas, Europe, Oceania, and Asia. Botelho received a Ph.D. and M.F.A. in Music Composition from Princeton University, an A.M. in Electro-Acoustic Music from Dartmouth College, and a B.F.A. in Contemporary Music Performance and Composition from the College of Santa Fe. Botelho has taught at Tulane University and Loyola University New Orleans. He currently teaches music composition at Bucknell University. [pauljbotelho.com](http://pauljbotelho.com)

**Aleu Botelho** is twelve years old. His interests include singing, acting, and playing the viola. He enjoys participating in chorus and theater at his middle school. Aleu hopes to continue working in the arts in the future.

### the rain washed away the fear

The rain washed the fear away is a collaboration between Aleu Botelho and Paul J. Botelho for voice and fixed media. The compositional process began with recording vocal improvisations, which were then processed and layered, along with other electro-acoustic sounds, to create the first-order ambisonic fixed media component. The performance will include live improvised voice in reaction to the fixed media component.

## Chris Chandler | still life

**Chris Chandler**, is a composer, technologist, educator, and a co-founder of the [Switch~ Ensemble]. He is an Assistant Professor of Music at Union College in Schenectady, NY where he teaches courses in music theory, composition, and technology. His acoustic and electroacoustic works draw on field recordings, found sound objects, and custom generative software. His music has been performed by leading ensembles including Eighth Blackbird, the American Wild Ensemble, the Oberlin Contemporary Music Ensemble, the Cleveland Chamber Symphony, and Le Nouvel Ensemble Moderne. His music has received recognition and awards including a Fromm Foundation Composer Fellowship, a BMI Student Composer Award, an ASCAP/SEAMUS Commission, and the Nadia Boulanger Composition Prize from the American Conservatory in Fontainebleau. Christopher received a Ph.D. from the Eastman School of Music, an M.M. from Bowling Green State University, and a B.A. from the University of Richmond.

### still life

Over the last few years, I have been actively developing an application for computer assisted composition. For a few projects, including still life, I asked collaborators to record fragments of musical material (gestures, sounds, and techniques), which I would then use within my application to generatively create passages of music. These passages were often made up of the same musical objects, ideas, and sounds but combined in ways that were never quite the same. Still life is the first project of mine that combines an improvisatory system of notation along with real-time generative electronics that vary for every performance. The musicians react and respond to each other and the electronics, as well as synchronize with the generative electronics using a visual timer.

## Wednesday, July 10th (16:30 - 18:00, Recital Hall)

Oliver Kwapis	Lucky <a href="#">Pad_Oliver Kwapis</a>
Marc Ainger	Jar
Jonathan J. Wilson	Epoxylips <a href="#">Tárogató_Esther Lamneck</a>
Ayako Sato	T-P-T <a href="#">Performer_Ayako Sato</a>
Charles S. Nichols	Sonder <a href="#">Flute_Elizabeth Lantz</a> <a href="#">Alto Saxophone_Kyle Hutchins</a>

### Oliver Kwapis | Lucky

**Oliver Kwapis** (b. 1997), composer-performer, has written orchestral, chamber, vocal, and electronic pieces, which have been performed and recorded by a diverse range of ensembles and artists, including the Los Angeles Philharmonic (through the LA Phil's Composer Fellowship Program), National Children's Chorus, Wet Ink Ensemble, Calder Quartet, Atlantic Brass Quintet, Jacobs School of Music Concert Orchestra, Oberlin Contemporary Music Ensemble, and pianist Eric Huebner. His work has been featured at NYCEMF, NSEME, Fresh Inc Festival, June in Buffalo, the Mostly Modern Festival Institute, and the soundSCAPE Composition and Performer Exchange. He holds degrees from the Oberlin Conservatory of Music and Indiana University's Jacobs School of Music. Currently, he is pursuing a PhD in Data-Driven Music Performance and Composition at the University of Oregon's School of Music and Dance under the tutelage of Jeffrey Stolet, where he is also a Graduate Employee in the Department of Intermedia Music Technology.

#### Lucky

My grandmother, Nana, passed away in New York in the winter of 2020. With the coronavirus still raging, none of my extended family was able to fly east to pack up her apartment. The task, instead, fell to my girlfriend, Amanda, who was living in the city at the time. Near the end of the process, I received a voice memo from Amanda. Sitting at my grandmother's piano, she recorded one of the last scores that hadn't been boxed away: Edward MacDowell's "To a Wild Rose." For such a gentle and unassuming piece, the music carried startling gravitas. It seemed to me that the music served as the parting statement of an apartment where my grandparents had spent so much of their lives, the last expression of a place that was central to my notion of family. Amanda's recording allowed me to play and replay its "voice" as often as I needed. "Lucky" explores the ways in which "To a Wild Rose" has helped me process Nana's death—how it has served as an expression of my grief and a gateway to my memories, as well as a shaper of both. "Lucky" is dedicated to Nana.

### Marc Ainger | Jar

**Marc Ainger** (USA) is a composer and sound artist/performer who creates concert music, computer and electronic sound; and music for film, vr/xr, dance, and theater. He has developed an idiosyncratic body of work that embraces a wide range of music/sound and music/sound-making. He is interested in the relationships between the real and the imagined - the ways in which the visceral world of sound and sound production inform our imagined worlds of sound, and the ways our imagined worlds, in turn, inform our concrete experiences.

Josef Woodward (Los Angeles Times) wrote "Closing the program with an invigorating coda, Ainger's Spoonbenders was at once a compelling curiosity and a medium-oriented send-up (it's helpful to note that Ainger is, amongst other things, an audio engineer). Flutist Stimson once again provided the live sound source. Sultry, smart-alecky flute and voice parts were refried by Ainger's machinery - but with a refreshingly rough-hewn quality. Disjointed shifts in the sound spectrum were reminiscent of Godard's jerky jump-cut approach to film editing - viewing events from different angles and different temporal attitudes. Pregnant pauses spilled into sudden densities, and the jumbled whole was graced with a sort of ironic suspense factor..."

Performances of Ainger's works have included the New York Philharmonic Biennial; the INA/GRM; mdw, Vienna; the Royal Danish Ballet; CBGB; Late Night with David Letterman; the Goethe Institute; the American Film Institute; SIGGRAPH; the Palais de Tokyo (Paris); FolkwangWoche NeueMusik(Essen); Gaggego!(Gothenburg); the Joyce Theater (New York); Guangdong Modern Dance; and New Circus artists. Awards include the Boulez/LA Philharmonic Composition Fellowship, the Irino International Chamber Music Competition, Musica Nova Prague, Meet the Composer, and the Esperia Foundation.

#### Jar

A jar on a particularly resonant table with an invisible performer(Marc Ainger).

## Jonathan J. Wilson | Epoxylips

**Jonathan J. Wilson's** works have been performed at the Ann Arbor Film Festival, European Media Art Festival, the Experimental Superstars Film Festival, the Big Muddy Film Festival, SICMF, ICMC, SEAMUS, NYCEMF, NSEME, the Iowa Music Teachers Association State Conference, and the Midwest Composers Symposium. He is the winner of the 2014 Iowa Music Teachers Association Composition Competition. Jonathan has studied composition with Lawrence Fritts, Josh Levine, David Gompper, James Romig, James Caldwell, Paul Paccione, and John Cooper. In addition, studies in conducting have been taken under Richard Hughey and Mike Fansler. Jonathan is a member of Society of Composers, Inc., SEAMUS, ICMA, and the Iowa Composers Forum.

### Epoxylips

“Epoxylips” (pronounced “E-pox-ah-lips”) is a play on “apocalypse,” which can also refer to the connection of air that escapes the lips to other elements of this composition, such as the electronics. “Epoxy” is also known in chemistry as an organic compound that consists of chains of carbon linked to other elements such as oxygen, nitrogen, and hydrogen. It is often used as a two-part adhesive in which resin is combined with hardener to form a gel-like paste (i.e., a very strong kind of glue). The live electronics are activated by a machine-learning algorithm called “Sonic Print,” created in Max by Jean-Francois Charles from the University of Iowa, which can record up to 4 one-second excerpts that are processed into a set of vectors of Bark values and labelled with a desired output vector. They are outputted to different live audio processes that give each individual sound a unique processed identity. Using this live timbre classification tool, the composer responds to the performer by recording gestures, shaping them, and then retraining the system with new gestures throughout the piece. The technician’s decisions are as improvised as the performer’s decisions. Each informs the other. Progression is shaped by continuous listening and interacting.

## Ayako Sato | T-P-T

**Ayako Sato** is a composer, musician, artist, and researcher working mainly in the field of electroacoustic music. Using recordings materials of noises, sounds of everyday, and sound objects she encounters in her travels and daily life, she creates works that retrace and overwrite memories of environments and places. Her works have been presented at international conferences, festivals, and concerts including ICMC (Australia, Greece, USA, South Korea, and Ireland), SMC (Sweden, Greece, Germany, Cyprus, Italy, and France), NYCEMF (USA), Festival Futura (France), Ina-GRM (France), ISSTC (Ireland) etc. She was awarded the third prize of International Electroacoustic Music Young Composers Awards at WOCMAT (2012, Taiwan), the honorary mention of Destellos Competition (2013, Argentina), the third prize of Prix Presque Rien (2013, France), Special Prize for Music&Sound at Korea Independent Animation Film Festival (2019 and 2022, South Korea), the third place by public jury in Destellos Competition (2022, Argentina), and the second prize of the International UPISketch Competition (2022). In 2019 she received her Ph.D. from Tokyo University of the Arts for her study of Luc Ferrari's works. She is currently a part-time lecturer at Tamagawa University, and Osaka University of Arts. <https://asiajaco.com>

### T-P-T

“T-P-T” means “Tokyo-Paris-Tokyo.” Needless to say, this title is based on respect for Luc Ferrari's “Paris-Tokyo-Paris” for sextet and recorded sounds.

A composer, who lives in Tokyo, is in touch with and immersed in the sounds of Tokyo. She goes to Paris, 9000 km away. In an ambience different from that of Tokyo, she listens to the everyday life of Paris and makes music in Paris. Language, sense of values, ideology, religion, temperature, humidity, clothing, food, and cultural differences stimulate our skin.

“It is difficult to understand each other with differences.”

A few days ago, she had such a conversation with a friend. What is “difference”? Even if we share the same nationality and place of residence, you and I are different, and she and he are different. Friction exists everywhere, not only between Tokyo and Paris, but also within Tokyo and Paris. Friction is what stimulates her. The discord in the circulating daily life stimulates art.

**Charles S. Nichols** is a composer, violinist, and computer music researcher who explores the expressive potential of instrumental ensembles and computer music systems, for the concert stage and collaborations with dance, video, and installation art. Spatial audio, data sonification, motion capture, telematic performance, and interface design play a role in his creative process. He performs on electric violin, bass guitar, and laptop as a member of the band Modality and, with saxophonist Kyle Hutchins, performs laptop in their duo kill all kings. After earning degrees from the Eastman School of Music, Yale University, and Stanford University, he was a technical director at the Center for Computer Research in Music and Acoustics and an associate professor at the University of Montana. Nichols is currently an associate professor of Composition and Creative Technologies at Virginia Tech, where he serves as a faculty fellow at the Institute for Creativity, Arts, and Technology and the Center for Communicating Science. His album *Crossing the Divide*, recorded by the Beo String Quartet, was recently released by Centaur Records.

### **Sonder**

Sonder, as defined in *The Dictionary of Obscure Sorrows* by John Koenig, is the realization that everyone around you is living a complex and interesting story that you may never know. In the piece *Sonder*, for flute, alto saxophone, and computer, singing while playing, multiphonics, timbral trills, and flutter tongue serve as background textures to a lilting melodies and rolling arpeggios, while the performance is recorded in the computer and played as looped accompaniment. Short samples of the performance, stored in video matrices, are processed with video filters, smearing and scattering the recording, while playing back the parts forward and backward. Longer samples are stored in buffers that are played back in different directions while rhythmically jumping to random sections of the recording. The piece was written for flutist Elizabeth Lantz and saxophonist Kyle Hutchins, who premiered the spatial audio version in the 134.2 channel spatial audio system of the Cube at Virginia Tech.

## Thursday, July 11th (16:30 - 18:00, Recital Hall)

David C. Dow	Phantasma Performer_David C. Dow
Yi-Hsien Chen	Barrow Point in July Percussion_Mingu Yoon
Tan Hong Ming	Forging The Sword
HyunJoo Ji	KICK BACK! Daegeum_Hyojae Maeng Janggu_Taeseob Kim 12-String Gayageum_Woojung Kwon Bass Clarinet_Taewon Ko Percussion_Seungyeol Na Cello_Junyong Lim Conductor_Hyeonmuk Na

### David C. Dow | Phantasma

**David C. Dow** is a composer, keyboardist, sound designer and educator. He holds a Bachelor of Arts degree in music composition from the University of California, Santa Barbara, and a Master of Arts degree in music composition from San Jose State University in San Jose, California. In addition, he holds a certificate in computer music from the Massachusetts Institute of Technology. As a composer, he has created well over one hundred fifty music compositions in many different styles. His electronic music has been performed several times on the Society for Electro-Acoustic Music in the United States National Conference, the International Computer Music Conference, the Daegu South Korea International Computer Music Festival, The Electronic Music Festival in Stuttgart Germany, the New York City Electronic Music Festival, the Consumer Electronics Show in Las Vegas, Nevada and the Computer Exposition in San Francisco, California Through his recording studio, Aurora Music Productions ([www.auroramusicproductions.com](http://www.auroramusicproductions.com)), he produces music for composers, theater, dance, computer games and video soundtracks as well as radio and television commercials. Besides performing music professionally as a keyboard player and singer for over forty years, he is a Professor of Music and directs the Music Technology Program at Modesto Junior College in Modesto California.

#### Phantasma

Phantasma is a product of fantasy such as a vague feeling, an apparition, specter, spirit, ghost or UFO. A figment of the imagination. This music composition attempts to explore the dimension implied by Phantasma. The background track consists of image synthesis, harmonic spectra and samples to provide backdrop for the live performance. The live performance features real-time granular synthesis, vector string synthesis, and harmonic resynthesis controlled by a Roli Seaboard Rise 49, iPad Pro, and QuNeo MIDI controller. Extensive use of MPE (MIDI Polyphonic Expression) is used. A video backdrop accompanies the composition. This composition can be presented as a live performance or an acousmatic piece.

## Yi-Hsien Chen | Barrow Point in July

**Yi-Hsien Chen** is a Taiwanese composer. He has received degrees from Taipei National University of the Arts and National Taiwan Normal University. In 2016, he began to pursue Ph.D. with major in music theory and composition at UC San Diego where he studied with Katharina Rosenberger and Lei Liang who is his advisor and chair committee and has received the Ph.D. degree in 2021. He has collaborated with artists including Mivos Quartet, Palimpsest ensemble, Mark Dresser's Bass Ensemble, National Taiwan Symphony Orchestra, C-Camerata, etc.

Chen's works has been deeply inspired by the art of calligraphy, Taiwanese traditional music, and soundscape. He experiments with these ideas in different musical contexts, such as works for acoustic instruments, electroacoustic music, interactive music.

From 2018 to 2021, Chen participated the interdisciplinary project led by composer Lei Liang to study the soundscape of ocean with the Scripps Institution of Oceanography. With this experience, Chen received two-year grant from Taiwan Ministry of Education to conduct the research project, called "Composing with Soundscapes."

Chen also participated with the workshop held by Taiwan C-Lab and IRCAM to develop an immersive work, "Intangible Waves," for electronics in the space with 49 speakers.

### Barrow Point in July

This piece is for solo percussionist and electronics. It was inspired by the oceanic soundscapes, including calls of different whales, noises of ocean current, ice, recorded by Scripps Institution of Oceanography using hydrophones placed around 400 meters at the seafloor of the location 120 miles north of Barrow Point. During 2018-2021, I had the opportunity to participate with the project with the Scripps Institution of Oceanography to create electroacoustic pieces based on the their recordings.

This piece, Barrow Point in July, focuses on the sounds of whales, such as beluga whale, bowhead whale, blue whale, etc., recorded in July of 2015. Today, as human activities greatly expand in the oceanic area, the noises we made have polluted our environmental sounds, affecting those sea mammals that rely on "echolocation" for survival and mating. We want to create this piece to respond to our sonic seascape in an artistic way.

In this piece, the whale sounds serves as the electronic part to create dialogues with percussion part. We try to explore some electronic techniques, such as concatenative synthesis, and self-made delay, to create an imaginary aural landscape where the sounds of whales and instruments are blended to become a diverse sonic texture.

## Tan Hong Ming | Forging The Sword

**Tan Hong Ming** is a master student of Electronic Music Composition, Class 2022, Sichuan Conservatory of Music, under the supervision of Professor Ni Zhaohui.

### Forging The Sword

Sword is one of the most important weapons in ancient times. According to Liu Xi's book "Shi Ming Shi Bing", "Sword is a powerful weapon for defense." Sword is the ancestor of short weapons, the noble weapon, and a weapon for close combat. Due to its portability, grace, and swift use, it was revered as a sacred item by both ancient monarch and civilian. The casting of a good sword was a delicate and complex process, with high cost and difficulty. The Records of the Grand Historian, Yue Jue Shu, Lie Zi, and Wu Yue Chun Qiu all had records and legends of the top ten famous swords in ancient times. For example, a man called "Ou Yezi's" polished a sword using 10 years and Mo Ye sacrificed himself to the furnace to get a perfect sword. These casting stories that was very moving have long been told as educational stories.

This work focusing on the techniques of cumulative writing system creation attempts to use the sound of suona and electronic music to reproduce the hardships and difficulties in forging swords such as hot forging, quenching, and polishing. The purpose is to inspire modern people to forge a sword with "thousands of stroke". No success is achieved with one swing, and behind it is hard work and unremitting efforts.

## HyunJoo Ji | KICK BACK!

**HYUNJOO JI** is a composer based in Seoul. She is deeply involved in creating experimental pieces for contemporary music performers and traditional Asian instrumentalists. She strives to artistically address the aesthetic significance derived from the external influences of Western music embraced by Eastern composers and the contemplation arising from their unique roots.

### **KICK BACK!**

“KICK BACK” refers to the phenomenon during the operation of a chainsaw where the front part of the saw unexpectedly kick back.

This work focuses on my exploration as a composer of what sounds I enjoy. Since music ultimately exists as vibrations in the air, what elements of sound and vibration do I want to experience as a listener? In this piece, some parts flow progressively, while others flow monotonously and, conversely, continuously surge to forcefully create the tremor in the air. I associated the components of music that continually kick back, like significant vibrations, with the title. Additionally, I addressed the struggles arising from the juxtaposition of external influences from Western music embraced by Eastern composers and their unique roots. I expressed these concerns in my own way through the fusion of instruments with different histories in the East and West, as well as the integration with electronic music.

## Friday, July 12th (16:30 - 18:00, Recital Hall)

Neil Rolnick	Messages Controller_Neil Rolnick
Dai Yongbing	Virtual and Real Flute_You-Kyoung Kim
Chen Wang	TextMe
Wai Chun Luk	String-tronic Groove Violin_Chukyung Park Cello_Seungwon Chung
Kasey LV. Pocius	eTu{d,b}e de Labo #1
Sing-nga Rita Yung	Jau4 Sheng_Jisu Han

### Neil Rolnick | Messages

**Neil Rolnick** pioneered in the use of computers in musical performance, beginning in the 1970s. Based in New York City since 2002, his music has been performed world wide, including recent performances in Cuba, China, Mexico and across the US and Europe. His string quartet Oceans Eat Cities was performed at COP21, the UN Global Climate Summit in Paris in 2015.

Rolnick's music includes combinations of digital sampling, interactive multimedia, and acoustic vocal, chamber and orchestral works. In the 1990s he developed the first integrated electronic arts graduate and undergraduate programs in the US, at Rensselaer Polytechnic Institute in Troy, NY.

Though much of his work connects music and technology, his music has always been highly melodic and accessible. It has been characterized by critics as "sophisticated," "hummable and engaging," and as having "good senses of showmanship and humor."

In 2023 *One For The Ages*, a 30 minute streaming event for instruments and dancers, was premiered the Ensemble Échappé; Rolnick's 22nd CD, *Lockdown Fantasies*, was released on the Other Minds label, and the title piece was featured in the Other Minds Festival in San Francisco; and *En La Frontera*, a large scale work with video for the Ónix Ensemble, was premiered at the Foro Internacional de Música Nueva Manuel Enríquez at the Palacio de Bellas Artes in Mexico City.

#### Messages

My wife Wendy passed away in August 2018. Two days later, in a panic that I couldn't remember the sound of her voice, I found that I could un-delete voice messages on my phone. I found about a dozen messages from her there, dating from the beginning of her long illness until her final days. *Messages* is made of samples of those messages, and some of the music she mentions in them. It gives testament to her strength, graciousness, cheerful outlook, and ultimate acceptance of her fate.

There is no score for this piece. It makes use of the same samples, and has the same general shape from performance to performance, but each performance is unique.

## Dai Yongbing | Virtual and Real

**Dai Yongbing**, PhD student in electronic music composition at Shanghai Conservatory of Music, studied under Professor Chen Qiangbin. and at the same time, study Master course of composer of Royal Danish Academy of music in Copenhagen. The Youth of Dream- seeking, won the Top Ten Original Song Award of the Youth of the 2014 Nanjing Youth Summer Olympics; Zuihuayin, an electrical musical work, was selected for the 2022 ICMC performance. 2022.8 Electronic music work : 2Deeply Vibrate from Inside for Cello and Electronic Music , The 7th “Huichuang” Youth, the first prize of Shanghai University Student Art Exhibition, Shanghai, China 2022.9 Electronic music work : Two worlds of Monks ,the first prize of the First International UPISketch Competition 2022 Professional Group, Xenakis Centenary, Rouen, France. 2022.9 Orchestral : Fei dao for two-pipe orchestra, Selected for the Top Talent Program of the Graduate Department of the Shanghai Conservatory of Music, and will be performed by the Suzhou Symphony Orchestra or the Shenzhen Symphony Orchestra in China at the end of this year, 2022.10 3D Electronic music work : Road to madness, was selected for NewYork-IRCAM Forum ,USA. 3D electronic music works Nirvana rebirth? Won the Silver Medal at the European 3D Electronic Music Competition.

### Virtual and Real

A composition exploring various aspects of music and sound, encompassing music emotion, music therapy, and music Artificial Intelligence. The first segment delves into Instrumental and Electronic music, followed by the second segment focusing on Acousmatic elements, and concluding with the third segment dedicated to Soundscape. Perhaps reflecting my occasional manic tendencies, some of the music already embodies this expression. However, as the composition progresses, everything gradually settles, akin to the soothing vocal expressions of certain soundscape elements in the final part. It pacifies the restlessness within me, if only temporarily. Yet, it undeniably exerts an impact, even if it might usher in the next cycle of introspection. I look forward to the prospect of a sunny winter day tomorrow morning.

## Chen Wang | TextMe

**Chen Wang**, a Chinese vocalist, songwriter, composer, producer, and sound artist based in London. Also a member of the research center CRiSAP (Creative Research into Sound Arts Practice) and a Ph.D. candidate in electronic music composition. My artistic practice revolves around exploring the possibilities of the voice, and pushing the boundaries of vocal abilities using computer technologies like Open Sound Control (OSC), live sampling, and synthesis. My works have been recognized and selected for various live performances, exhibitions, and composition competitions. These include events like Special Mention at Swiss Musikzeitung - Ars Electronica Forum Wallis 2024; The Engine Room Sound Arts Competition and Exhibition 2023, Lklectik Lab, BBC 3 Late Junction, and the Soho Radio - The Max Reinhardt Show. Also received awards in competitions from the Denny Awards International Competition for Electronic Music in Interactive Media, The Best Fusion Electronic Music, and Original Arrangements. Performed live at the Polyphonic Sound Arts Exhibition at The Crypt Gallery and Great Sound Seeks Silence 2023. This endeavor isn't just about contributing to academia; it's equally important for me to share my newfound knowledge with the wider public through innovative music creations. Beyond my academic pursuits, I'm embarking on an independent artist project under the stage name “Noisy Chen,” focusing on establishing my music brand in the realm of popular music as a young artist.

### TextMe

“Text Me” is an innovative exploration of interactive performance that invites audiences to become integral participants in the creation of a dynamic sonic experience. Through a fusion of technology, improvisation, and audience engagement, this piece challenges traditional notions of composition and performance, offering new perspectives on the creation of music in the digital age.

The performance unfolds in two distinct phases: an initial composed piece followed by an interactive segment. The composed piece by the composer serves as a foundation, blending electronic music composition, live vocals, and sound processing and effects to establish a captivating sonic landscape. As the audience becomes enveloped in the sonic atmosphere, the stage is set for the interactive component.

During this interactive phase, audience are encouraged to engage with the performance by sending text messages that influence various aspects of the sound in real-time. These messages serve as catalysts for sonic transformations, allowing participants to shape elements including sounds, textures, effects, sonic positions and vocal manipulations. Through this symbiotic interaction between performer and audience, “Text Me” blurs the boundaries between creator and collaborator, empowering each individual to contribute to the collective artistic expression.

At its core, “Text Me” explores themes of shared authorship, inclusivity, and the evolving relationship between technology and human creativity. By embracing the potential for audience participation and real-time collaboration, this piece embodies a spirit of openness and exploration, inviting participants to co-create a musical experience that transcends traditional boundaries and celebrates the diversity of voices in contemporary computer music.

## Wai Chun Luk | String-tronic Groove

**Wai Chun Luk** is a Hong Kong composer, a doctoral graduate in Music (Composition) from The Chinese University of Hong Kong, recipient of the Hong Kong Jockey Club Music and Dance Fund Local Music Scholarship, and a former visiting scholar at the University of South Florida in the United States. He loves exploring different kinds of musical style. He conducted fieldwork for Latin American music in Cuba, Peru, Bolivia and Brazil. Wai-Chun collaborated with different music groups, artists from various places, for example, Hong Kong Chinese Orchestra, Hong Kong Arts Festival, Musicus Society, Windpipe Chinese Music Ensemble, Nanjing Chinese Orchestra, Ding Yi Music Company (Singapore), Ensemble Mise-en (USA), Red Chamber (Canada) and Tacet(i) Ensemble (Thailand), etc. His Chinese instrumental work Tan-Tiao Rock won the Gold Prize in Combination of Musical Instruments of the Same Category at 2021 'Dunhuang Award' for Chinese Chamber Music, another pipa solo work Jazz Pipa earned the Silver Award in Dunhuang Award for New Works for Pipa Solo in 2017. Other compositions of Wai-Chun were featured at 2023 Shanghai International Music Festival, the 67th International Rostrum of Composers (Serbia), São Paulo Contemporary Composers Festival (Brazil), Hong Kong Contemporary Music Festival 2019 and ISCM World New Music Days 2017 (Canada), etc.

### String-tronic Groove

I play acoustic violin in a jazz band with brass instruments and amplified electric instruments such as electric bass and guitar. I usually receive feedback about the blending problem of the sound of the bow-string instrument with those instruments. Even though I amplify my violin, I still receive similar feedback. Therefore, it inspires me to write a work for only bow-string instruments with electronics to show the metallic sound of the amplified strings!

"String-tronic Groove" is the composition that specifically tailored for violin, cello, electronic music and video, aiming to highlight the metallic resonance of the amplified strings. Drawing influences from EDM, electronic music, and jazz, this composition takes the violin and cello on a journey, where they imitate various synth effects and sounds, immersing the audience in a world of sonic exploration of strings.

The rhythm of the video of String-tronic Groove is the presentation of the groove and beat of the music. I hope to engage not only your auditory senses but also allow you to enjoy the excitement and energy that permeates the music.

## Kasey LV. Pocius | eTu{d,b}e de Labo #1

**Kasey LV. Pocius**, originally from St. John's, Newfoundland, is a gender-fluid intermedia artist located in Montreal who grew up experimenting with multimedia software while also pursuing classical training in both viola and piano. Outside of fixed electronic works, they have also pursued mixed-media performances with live electronics, both as a soloist and in improvisatory collaborative environments. They are particularly interested in multichannel spatialization, and how this can be used in group improvisatory experiences. Ranging from institutions such as Harvard and CIRMMT to dirty basements, Pocius' live and fixed media works with electronics have been programmed at dozens of local and international festivals and conferences Europe, the Americas, Oceania and Asia, including ICMC, BEAST, ACMA, Festival de la Imagen, Lux Magna and many others. They are a student researcher at the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT) and Input Devices and Music Interaction Laboratory (IDMIL).

### eTu{d,b}e de Labo #1

eTu{d,b}e de Labo #1 is the first in a series of fixed media works, exploring the possibilities of the eTube outside of the real-time context. The source material consists of improvisations of Tommy Davis on eTube with the SpireMuse software. The entirety of these improvisations is presented as a kaleidoscopic montage at the beginning of the piece, which is then used to feed the processing which slowly builds before eventually overtaking the acoustic sound of the tube, leaving nothing but a digital trace of the initial improvisation.

Thank you to Tommy Davis, Pierre Alexandre Tremblay, Philippe Macnab-Séguin, Yulin Yan & Nicola Giannini.

## Sing-nga Rita Yung | Jau4

**Sing-nga Rita YUNG**, a composer from Hong Kong, is currently based in Toronto and will begin her doctoral degree in music composition at the University of Toronto in the coming fall. She received her Master's degree in composition at the University of Texas at Austin, Master's degree in Music Technology and Digital Media at the University of Toronto and her Bachelor's degree at Hong Kong Baptist University. She studied with Galison Lau, Christopher Coleman, Christopher J Keyes, Nina C. Young, Annie Gosfield, and Yevgeniy Sharlat. In addition, Yung also participated at different festivals and had lessons with John Aylward, Martin Brody, Francesco Filidei, Toshio Hosokawa, Isabel Mundry, and Kaija Saariaho.

Her works have been featured worldwide in many concerts and conferences, such as The 69th International Rostrum of Composers (IRC), Australasian Computer Music Conference 2023, International Computer Music Conference (2017 Shanghai, 2020 Chile), Electric La Tex (2020 Denton), Etching Festive (2019 France), International Alliance for Women in Music conference (2019 Boston), Feminist Theory and Music conference (Boston 2019), Seoul International Computer Music Festival (2017 Korea), and New Generation (2017, 2018 Hong Kong).

### **Jau4**

Jau (4), the title of this work, is a phonetic alphabet of three words that have the same pronunciation in Cantonese. (They mean swim, travel and freedom.) The performer is acting as a fish swimming from a fish tank and traveling around from the old days to nowadays Hong Kong. I collected some unique, important, and treasure sounds in Hong Kong. The role of sheng is to respond to those sounds. It involved some of my emotional reactions to the sounds in Hong Kong. This piece is using sounds to recreate a paint of the soundscape in Hong Kong.

## Saturday, July 13th (16:30 - 18:00, Recital Hall)

Jung Hyun Lee	Openings
Yoonjae Choi	The Horizon is Too Dark (2023) Piano_Jeongwoong Oh Laptop_Yoonjae Choi
Rodrigo F. Cadiz	Not Applicable (Fixed Media)
Fernando Egido	Collective embodiment Saxophone_Kyle Hutchins
Mengjie QI	Pú Sà Mán
Kerem Ergener	In Praise of Shadows Performer_You-Kyoung Kim Performer_Jong-Hyun An Performer_Hyun-wook Park
Jinshuo Feng	Listening to the Deep: An Interactive Music Exploration of Oceanic Soundscapes and Climate Change Projector_Jinshuo Feng

### Jung Hyun Lee | Openings

**Jung Hyun Lee**, born in Seoul, South Korea, is a composer residing in the US. In her work, she seeks to direct the audience's perception of "space" altered by crafted sonic illusions. Inspired by her own synesthesia, her compositions stimulate not only hearing, but all the senses collectively to each awaken uniquely in response to the temporal art of music.

Lee was recently named as first prize winner of the 2024 Sweetwater/SEAMUS Commission Competition and winner of the twenty-third annual 21st Century Piano Commission Competition at the University of Illinois. Her works have featured internationally at events and conferences including SEAMUS, EMM, NYCEMF, Napoleon Electronic Media Festival, CHIMEFest at University of Chicago, Chosun Daily National Debut Concert in Seoul, South Korea, Sound Spaces in Malmö, Sweden, and the highSCORE Festival in Pavia, Italy.

She had masterclasses led by Kaija Saariaho and John Harbison. Currently, Lee is a doctoral candidate in composition-theory at the University of Illinois at Urbana-Champaign, where she also earned her Master of Music. She earned a Bachelor of Music in composition with honors from Yonsei University in Seoul, South Korea.

#### Openings

Like in drawings, a sound material not only exists in the moment but sometimes hints at the path it can be heading next. The direction is derived from very subtle traits of the sound—not only the texture, gestural aspect, degree of tension but also implied visuality and expectation generated from it. While working on my fixed media piece, *Openings*, I followed the invisible but tangible threads that the sound materials were organically engendering and chased the sonic sceneries that emerged afterward.

### Yoonjae Choi | The Horizon is Too Dark (2023)

**Yoonjae Choi** is currently in the computer music composition course at the Indiana Jacob School of Music. He studied composition and electronic music with Richard Dudas and John Gibson. By using spectral techniques in ambient music, he has been working on his instrumental music works with live electronic works as well as soundscape music. He is also collaborating with various media arts and experimental music. His music and research are published and performed in ACMC, CECM, and the New Music Festival in Seoul.

#### The Horizon is Too Dark (2023)

I imagined an invisible horizon of tones extending far beyond the chords produced by the piano. Just as the clouds clear and reveal something beyond the horizon, the piano's reverberations disappear and spectral tones are revealed. Through spectral analysis of the resonance of chords through the piano, the overtones of a chord can be recreated through a sine waveform or reprocessed through an input signal.

## Rodrigo F. Cadiz | Not Applicable (Fixed Media)

**Rodrigo F. Cadiz** studied engineering (BSc) and composition (BA) at Pontificia Universidad Católica de Chile (UC) and obtained his Ph.D. in Music Technology from Northwestern University. He has composed around 70 works for different formats and authored about 70 scientific publications in indexed journals and international conferences. His music has been presented at several venues and festivals around the world. He has received several artistic creation and research grants. In 2018, he was a Tinker Visiting Professor at Stanford University. In 2019, he obtained the Excellence in Artistic Creation Prize from UC. He is currently full professor with a joint appointment at both the Music Institute and the Department of Electrical Engineering at UC in Santiago, Chile.

### Not Applicable (Fixed Media)

Vox Populi is a musical work inspired by the sounds of the social uprising in Chile, specifically those that I was able to capture while simply leaving my office and walking out to different places in Santiago during the times of the social revolt in late 2019. The sounds of marches, demonstrations, pot-bangings, shouts, dances, street vendors, vehicles, drums, and honking horns become the protagonists of this work that seeks to reflect the anger, discontent, confusion, and struggle of the Chilean people, whose silence had been accumulating since the times of the military dictatorship in the 1970s. The work is structured in a series of soundscapes that seek to recreate the atmosphere of the streets of Santiago during the social uprising. It was impressive for me to listen to a Chile that I had never heard with such force in my entire life. Through an elaborate montage of binaurally recorded sounds, I seek to generate an immersive acousmatic experience that allows the listener to dive into this chaotic and visceral environment and experience sonorously what it was like to go out into the streets in those times, without any elaborated effects or processing. The work aims to generate a reflection on the importance of sound in our perception of reality, as well as on the role of music and art in moments of social crisis.

## Fernando Egido | Collective embodiment

**Fernando Egido**, he studied composition with José Luis de Delás at the School of Music of the University of Alcalá de Henares and attended workshops at LIEM or the GCAC with Lachenmann, Spahlinger, Murail, Sciarrino, Ferneyhough, Kagel, Haas, Dodge, Hubert, etc... He studied Electronic Music around LIEM courses, especially with Emiliano del Cerro.

His works have been performed at festivals and conferences such as; International Computer Music Conference 2023 in Shenzhen, abeceda Institute, Ars Electronica Linz, La hora acusmática, Convergence 2022 conference in Leicester, Atemporánea Festival in Buenos Aires, Artificial Intelligence Music Creativity 2022 in Tokyo, Audio Mostly 2022 Conference in Sankt Pölten, the Sound Kitchen 2022 inside World Stage Design, Sur Aural, EVO 2021, as OUA Electroacoustic Music Festival 2020 in Osaka, International Society for Music Information Retrieval 2020 in Montreal. The Seoul International Electroacoustic Music Festival 2019, the Australasian Computer Music Conference 2019 conference in Melbourne, SID ( Sound, Image, Data) 2015 conference in New York, Venice Vending Machine III, New York City Electroacoustic Music Festival (2016 – 2017- 2020), JIEN in the Auditorio 400 National Museum Art Center Reina Sofía, SMASH Festival, Encontres Festival in Palma Of Majorca, ACA, the Fundació Pilar i Joan Miró and, Nomad Roots.

### Collective embodiment

For one moving musician (sax), one cognitive agent, sensors, real-time score generation, live notation, and live electronics.

The work is completely real-time created by the collaboration between the movement of the interpreters and the virtual movement of a cognitive agent.

The musician moves around the stage, his/her movement is monitored by sensors and sent to Max/Msp. Inside the patch, a cognitive agent will do the same thing virtually.

The musician and the virtual musician are told that they are participating in a musical collaborative game in which they collaborate to create the music. So they must use their intelligence to move in such a way that they create the best possible music. The interpreter and the cognitive agent react to the sound result changing the way they move.

The virtual position of the agent and the real position of the musician will feed a generative algorithm that will create the music in real-time. One generated score part will be sent to the sax player via his / her mobile device. The other part will feed a synthesis engine that will produce the electronic sounds.

## Mengjie QI | Pú Sà Mán

### Mengjie QI

QI Mengjie (Maggie) is assistant professor at China Conservatory of Music and postdoctoral researcher at the Central Conservatory of Music, vice president of ICMA and advisor of CIME. As a composer and sound artist, her music and installations have been presented at many international festivals, including ICMC, Audio Arts Festival, WOCMAT, CIME General Assembly concerts, International Electronic Music Festival of New York, SEAMUS, ISCM, NYCEMF, SPLICE Festival, Cube Fest, SICPP, Beijing Modern Music Festival and MUSICACOUSTICA-Beijing. She received her master and doctoral degree in electronic music at the Central Conservatory of Music in Beijing. She studied at the City University of New York for two years. Her teachers include Ping Jin, Zhang Xiaofu, Douglas Geers and Morton Subotnick.

As a curator, she is devoted to the promotion of the exchange in culture, music, and the inter-media of art and technology. She has served as International Coordinator for MUSICACOSTICA-Beijing since 2012. She has curated for a number of concerts, contemporary art exhibitions and festivals. She served as reviewer on ICMCs and IEEE conferences. In 2020, she founded the Ensemble Phoenix Beijing which dedicates to the exploration and presentation of the works of multiple music styles, cultural elements and media languages.

### Pú Sà Mán

There are a lot of dancing and music painting in the Dunhuang Mogao Caves. Many of dances are from foreign countries, the only domestic dance is called the traditional dance, in which the dance image of Dunhuang girls is the most important theme.

This work was inspired by the painting in Dunhuang Mogao Caves. The violin and electroacoustic music represent poetry, dance and music in the painting. Two parts blended with each other and keep their personalities distinctively, this combination vividly depicts the elegance and changing in the movements, and conveys the Buddhism emotions from the dance.

## Kerem Ergener | In Praise of Shadows

**Kerem Ergener** is an electronic music composer and multimedia artist. After his study at Izmir Saint Joseph French High School, he continued his undergraduate study at Bahçeşehir University's Mechatronics Engineering Department, where he helped establish the BAU Stanford Robotics Research Project Laboratory. His work focused on advanced robotic applications and mobile robotics. Then, he continued his graduate education at Istanbul Technical University MIAM. He received his Master of Arts in Music/Sonic Arts in 2019. After receiving his master's degree, he moved to Bangkok and lectured at King Mongkut's Institute of Technology Ladkrabang's Institute of Science, Music and Engineering in Bangkok, Thailand, between 2019-2022. He studied electronic music and composition under Reuben de Lautour, Jeremy Woodruff, Brian Raphael Nabors, Jesse Allison and Stephen David Beck. His approach to music composition is inspired by industrial groups like Throbbing Gristle and Einstürzende Neubauten, electronic music artists like Carsten Nicolai (Alva Noto) and Mika Vainio (Pan Sonic), and composers like Morton Feldman and Julius Eastman. His artistic output mainly focuses on coding-based music making and multimedia installation with light, fog, and space. He founded the label Le Horla Records, aiming to bring out unheard avant-garde and experimental sound to listeners in 2016. He has been part of many complications and released his solo work under his name and Le Horla. His works have been performed internationally in concerts and conferences including SEAMUS (The Society for Electro-Acoustic Music in the United States). He is a Ph.D. candidate in Experimental Music and Digital Media under Dr. Jesse Allison and minoring in architecture under Dr. Paul Holmquist at Louisiana State University.

### In Praise of Shadows

In Praise of Shadows is an evocative electroacoustic composition, sharing its name with the revered book by Japanese novelist Jun'ichirō Tanizaki. This piece is a reflection of my lifelong enchantment with shadows — a fascination that defines my very *raison d'être*. The stark white overhead lighting, for me, has always felt overbearing, its intensity reminiscent of bleaker times. I fondly recall moments from my youth, lounging on my mother's pristine white linen couch, eagerly awaiting the spotlights illuminating her art collection to cast their shape-shifting shadows. Years ago, I discovered Tanizaki's masterwork, which resonated deeply. The work elucidates the Western tendency to flood spaces with light, contrasting it with the nuanced play of dim light and shadows central to Japanese aesthetics. Such environments, characterized by soft indirect light, cultivate a sense of subtlety and ambiguity. They are rich tapestries of texture and patina, continually evolving over time. This piece encapsulates the essence of watching the shadows' emergence and disappearance. As listeners, you are invited to immerse yourselves in the ebb and flow of shadows painted by the instrument's luminescence, accentuated by the harmonious interplay of electronic resonances and gentle acoustic murmurs.

## **Jinshuo Feng | Listening to the Deep: An Interactive Music Exploration of Oceanic Soundscapes and Climate Change**

**Jinshuo Feng** is a composer, Ph.D., and Lecturer at the Communication University of China, specializing in interactive music, sound design, and dance music composition. A graduate of the Central Conservatory of Music in China, he furthered his studies as a visiting scholar at the University of Oregon (2014-2015). Funded by the China National Arts Fund in 2022, Jinshuo has gained recognition both nationally and internationally. His notable works include Chinese dance dramas like “Bai Nian Zhengyangmen” and “Cao Xueqin,” as well as the interactive art installation “All Things Coexist.” His compositions have been showcased at global platforms such as CIME/ICEM, ICMC, Musicacoustica-Beijing, and the Beijing Modern Music Festival.

Shanshan Dai is a composer and currently a PhD candidate at the Communication University of China. (CUC). Her current research and composition interests include Electro-acoustic Music, Multimedia Music, MIDI-Electronic Music. Shanshan’s composition have won various prizes, including the first prize in the MUSICACOUSTICA-HANGZHOU, the second prize in the Chinese Collegiate Computing Competition, the second prize in the MUSICACOUSTICA-BEIJING, the silver prize in the “Denny Awards” International Electronic Music Competition, and the second prize in the Shanghai International Electronic Music Competition(IEMC).

### **Listening to the Deep: An Interactive Music Exploration of Oceanic Soundscapes and Climate Change**

“Listening to the Deep” offers an innovative auditory journey into the vastness of the ocean, blending the latest in oceanographic research with musical expression to highlight the delicate changes in marine soundscapes amid climate change. This piece allowing listeners to experience the ocean from the perspective of its inhabitants and hear the sounds threatened by environmental shifts.

Employing audio processing and artificial intelligence, the composition captures the unique calls of marine fauna, such as whales, and the ambient sounds of their ecosystems, including the cracking of glaciers, integrating these with climate change data. These sonic alterations tell the story of climate change, fostering a new appreciation for the ocean's soundscapes and their residents.

The work reminds us of the importance of paying attention to marine life affected by climate alterations. Marine species rely on sound for communication, navigation, foraging, and predator evasion, with any change in sound velocity having profound implications on their existence.

Technologically, the project utilizes temperature sensing technology to simulate the effects of climate change on ocean temperatures. Glass tanks filled with seawater on stage, heated under lights to represent different temperatures, symbolize the reality of global warming. Real-time temperature monitoring, paired with AI analysis and machine learning, translates minor temperature variations into dynamic changes in music and whale sounds, illustrating the tangible impacts of climate change on marine life.

More than a musical work, “Listening to the Deep” is an interactive experience that to awaken environmental consciousness. Each note and melody is a reflection on the ocean and ecology, inviting listeners to explore the profound connections between music, technology, and the environment within a concise exposition, emphasizing music, artificial intelligence techniques, and musical technology.

# **CONCERT D**

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## Monday, July 8th (19:00 - 21:00, Concert Hall)

Nicola Cappelletti	Prallaxe.Parataxe
Youngjoo Jennifer Ryu	Monster Voice: Split Tongue Performer_Youngjoo Jennifer Ryu
Sever Tipei	Étude
Chin Ting Chan	52 Blue Amplified Instrument (Daegeum)_Jiyun Song
Bowen Wu	Mixobloodify Pipa_Tang yili
Nathaniel J. Haering	to facilitate friction Violin_Jinyoung Park
Seongah Shin	Jeju 2023
<b>Atau Tanaka</b>	<b>Déplacement</b> for chamber trio and EMG Atau Tanaka & Erämaa Trio

### Nicola Cappelletti | Prallaxe.Parataxe

**Nicola Cappelletti** (ITA/FRA) is an electroacoustic sound artist, performer and composer. After studying violin he graduated in electronic music, with honors and honorable mention, at the F. Morlacchi Conservatory in Perugia. Winner of the XV National Prize of the Arts (Electroacoustic Composition), his artistic research focuses on the relationship between acoustic sound and electronic treatment in relation to audiovisual works, theater and contemporary poetry.

As a performer his activity ranges from popular music, with forays into rock and club music, to concerts of radical improvisation for prepared violin, prepared electric bass and live electronics. His work has been presented at the International Computer Music Conference, Sound and Music Computing Conference, New York electroacoustic Music Festival, Colloqui di Informatica Musicale, Galleria Nazionale dell'Umbria, Auditorium Parco della Musica, Osaka University of Arts Electroacoustic Music Festival, Lund Contemporary, Festival Orizzonti, Bologna in Lettere, Encode, Dancity. He is a member of the Opificio Sonoro ensemble.

#### **Parallaxe.Parataxe**

Parallaxe.Parataxe is an acousmatic composition that investigates syntactic construction through the juxtaposition of sonic moments in which the different synthesis processes used create pathways that shift in the timbral, spatial and spectral range. Thus the musical processes constantly change the point of view of the sound objects, creating an aural equivalent of the parallax phenomenon through their relationship to the artificial sound background that arises from the projection of the properties of the foreground figures and their timbral permutation.

## Youngjoo Jennifer Ryu | Monster Voice Split Tongue

**Youngjoo Jennifer Ryu** is an electronic music composer based in Seoul, South Korea. Her interests include the experience of discomfort, failed communication, and exposure to what is considered taboo. Using technological means, she studies the possibilities of music as a nonverbal medium.

After graduating from Seoul National University, she studied Computer Music Composition in the Department of Music Technology at the Korean National University of Arts. Her pieces have been performed in various countries, including Korea, the U.S.A., France, and Germany. She is preparing her solo exhibition in Seoul and a NIME 2024 performance this year.

Using sound synthesis programs such as Max/MSP and SuperCollider, she aims to combine different media with music and create a multi-layered listening experience. In the way she presents her art, her interests are in any intermedia approaches that can influence the way the listener appreciates music.

[youngjooryu.com/](http://youngjooryu.com/)

### Monster Voice Split Tongue

〈Monster Voice: Split Tongue〉 is a live recitation performance of a spoken language dedicated to female pain, one that may become a new method of communication for women who hurt. A new sound language based on phonetic symbols, designed using SuperCollider, is read aloud on the custom-built body-worn Arduino instruments.

The pain of a hurting woman is difficult to convey to others. Instead of language, the content of pain has been vocalized through whimpers, cries, screams, or silence. Following in the footsteps of generations of women who have attempted to verbalize their pain, the language dismantles the existing [consonant+vowel] language system. Instead, it incorporates the structure of [sound+vowel] to interpret the writings of women who came before us. At the same time, the language is an attempt to vocally communicate the chronic pain of the composer/performer herself, who suffers from fibromyalgia. The process of physically translating the new language, ‘Monster Voice’, through the custom-built body-worn instruments revive and give voice to the pain of the composer/performer and the women of previous generations.

## Sever Tipei | Étude

**Sever Tipei**, a composer and a pianist, was born in Bucharest, Romania, and immigrated in the United States in 1972. He holds degrees in composition from the University of Michigan (DMA) and piano performance from Bucharest Conservatory (Diploma). Tipei taught at Chicago Musical College of Roosevelt University and, between 1978 and 2021, at the University of Illinois at Urbana-Champaign School of Music. After retirement Tipei continues to teach in the School of Information Sciences where he also directs the “James W. Beauchamp Computer Music Project”. He is also a National Center for Supercomputing Applications Faculty Affiliate. Between 1993 and 2003 Tipei was a Visiting Scientist at Argonne National Laboratory where he worked on the sonification of complex scientific data.

Most of his compositions were produced with software he designed: MP1 - a computer-assisted composition program first used in 1973, DIASS - for sound synthesis and M4CAVE - software for the visualization of music in an immersive virtual environment. More recently, Tipei and his collaborators have developed DISSCO, software that unifies computer-assisted (algorithmic) composition and (additive) sound synthesis into a seamless process. His compositions have been performed in the US, Australia, Brazil, France, Germany, Italy, Portugal, Romania, Spain and United Kingdom.

Sever Tipei has published articles in the *Computer Music Journal* and *Leonardo* and presented numerous papers at the International Computer Music Conference (ICMC), Society for Electro-acoustic Music in the US (SEAMUS), Sound and Music Computing (SMC), International Society for Music Information Retrieval (ISMIR) and Acoustical Society of America (ASA) among others.

Tipei regards the computer as a collaborator whose skills and abilities complement those of the human artist. He sees the composition of music both as an experimental and a speculative endeavor that delivers a particular world view.

### Étude

Étude is a study for a larger work. It was realized using original software developed by the composer and collaborators. The software integrates in a seamless process Computer-assisted Algorithmic Composition and Sound Design using additive synthesis.

Divided 3-1-2 into three main sections, Étude utilizes stochastic distributions, Markov chains, sieves and Just Intonation as well as detailed control of spectra, FM transients, spatialization and reverberation while a unique feature controls the perceived loudness making “post processing” unnecessary.

## Chin Ting Chan | 52 Blue

**Chin Ting Chan** (Patrick Chin Ting CHAN, b. 1986) grew up in Hong Kong and came to the United States in 2003. He has been featured in festivals including Ars Electronica, IRCAM's ManiFeste, ISCM World Music Days, and UNESCO International Rostrum of Composers, among others. He has worked with ensembles such as City Chamber Orchestra of Hong Kong, Ensemble intercontemporain (France), Ensemble Metamorphosis (Serbia), eighth blackbird (U.S.), Hong Kong New Music Ensemble, Mivos Quartet (U.S.), and New York New Music Ensemble, with performances in more than thirty countries. His scores are published through BabelScores and Universal Edition. He is also an active performer and improviser of accordion, guqin, as well as live electronics using a Eurorack modular system and other custom interfaces on the computer. He is currently an Associate Professor of Music Composition at Ball State University.

### 52 Blue

52 Blue is said to be the loneliest whale in the world. First detected by sensors across the Pacific Ocean in 1989, they sing at an unusual frequency of 52 hertz, far above that of a typical blue whale's singing at 10-40 hertz. These recorded tones usually last for 5-7 seconds, in groups of 2-6. The migratory patterns suggest that 52 Blue may in fact be a blue whale, but more likely to be a hybrid between two different species. Their unique song travels thousands of miles in the ocean. While other whales can detect this frequency, none has ever connected. Whales are deeply social animals, but 52 Blue continues to sing a cappella, alone and unanswered.

The music is about loneliness. The story of 52 Blue is used as a metaphor or symbol of being alone but in a positive way. Throughout the piece, the performer freely explores and interacts with oceanic soundscapes accompanied by rich synthesized materials; eventually, they experience a process of self-discovery.

## Bowen Wu | Mixobloodify

**Bowen Wu** is a composer and sound artist based in Glasgow, Scotland. With a background in film music composition and now passionate about electronic music live performance, soundscape composition, experimental music and audiovisual composition.

In his creation, he seeks to integrate Eastern and Western artistic ideologies while incorporating autoethnographic research, resulting in works of modern electronic music that showcase distinctive Eastern aesthetic characteristics. Often driven by data, his pieces explore various states of existence such as the real world, dreams, and illusions, aiming to depict the complexity of multidimensional realities and provoke reflection on spatial intuition and emotion.

His solo works have been exhibited in China, UK, Spain, Greece, South Korea, and elsewhere. Previously, he has served as a keyboardist, music producer, and music director for bands, performing at various music festivals and tours in China and internationally. Additionally, he holds a Master's degree in Composition for screen from the University of Edinburgh. Currently, he is pursuing a Ph.D. at the University of Glasgow under the supervision of Prof. Nick Fells and Prof. Louise Harris.

### Mixobloodify

The genesis of the original idea for this work came from an extension of my research on how pipa and electronic music can be hybridized into a new digital language. Because of my research I was exposed to a lot of concepts about hybridity. As an artist who wants to integrate different cultural backgrounds into his creations, and who is challenged by identity exploration, cultural conflicts, self-acceptance, social recognition, etc. Mixobloodify's intention is to amplify this process of creating Hybrid works, and to use abstract digital language to express the emotions brought about by real-life social issues. In this audiovisual creation, I recorded my own pipa performance as sound source material. I processed it using the Max/MSP platform and interacted with the visuals I crafted in TouchDesigner.

## Nathaniel J. Haering | to facilitate friction

**Nathaniel J. Haering** is deeply interested in the use of live electronics to expand the artistic capabilities of traditional instruments and augment their timbral horizons while enriching their expressive and improvisational possibilities. This perspective is also highly influential and represented in the gestural power and extended sound worlds of his purely acoustic work. He has collaborated with and had works performed by Grammy® Award-winning Vietnamese performer and composer Vân Anh Võ, Trio Accanto, Ensemble Mise-En, Mivos Quartet, Wild Up, and members of WasteLAnd, Ensemble Ipse, Ensemble Dal Niente, the International Contemporary Ensemble, and the LA Phil. Winner of the 2019 ASCAP/SEAMUS Student Award, the 2019 PRIX CIME Residency Prize, and the Mixed Media Award of Distinction from MA/IN festival in Matera, Italy, Nathaniel's work can be found on flux, vol. 33 as well as multiple volumes of Music from SEAMUS. His pieces have recently been featured at the International Computer Music Conference in Shanghai, Seoul, and NYC; the Toronto International Electroacoustic Symposium in Toronto; Noisefloor Festival at Staffordshire University, UK; VIPA in Valencia, Spain; WOCMAT in HsinChu City, Taiwan; SONIC MATTER in Zürich, Switzerland; and at numerous other international venues. Nathaniel is currently pursuing a Ph.D. in Music Composition at the University of California San Diego.

### to facilitate friction

While working on a recent piece for chamber ensemble and electronics, I was immersed in its erratic, panicked atmosphere. I became obsessed with the idea of frantic, futile solos lashing out violently from silence with such constant intensity and fervor that they resulted in a kind of horrified stasis, a unit of grotesque and vicious sustain, striving endlessly but going nowhere, grasping desperately at nothing in the pursuit of a distant unseen hope. to facilitate friction elicits this sense of urgent driving desperation even more potently as it is condensed, focused, and amplified by being embodied by a single performer. Acting as the sole conduit for the rapid, jarring yet intricately intertwined shifts in materials, sonic worlds, and dire emotional stakes of the piece the soloist wields, reinforces, and rallies against the electronics as an extension of themselves.

## Seongah Shin | Jeju 2023

**Seongah Shin** studied composition at Chugye University in South Korea, and later earned a master's degree in Computer Music Composition from the Peabody Conservatory at Johns Hopkins University. She also holds an MFA degree in Sound Design and Theatre Technology from the Performing Art College, and a doctoral degree in Composition from the Conservatory at the University of Missouri, Kansas City. As a composer, computer musician, sound artist, and educator, many of her works have been performed over the years at prestigious venues including ICMC, SICMF, ACMP, SEAMUS, June in Buffalo, EMS, Seoul International Experimental Film Festival, Seoul International Performing Art Festival, MUSICACOUSTICA, Missouri Repertory Theatre, and many others. She worked as a regional director of Asia/Oceania of ICMA for ten years, the co-founder of ACMP(Asia Computer Music Project 2010, and founder of Thin Black Line Project in Seoul since 2007. In addition, she is a professor in the Composition Department at the Music & Performing Art College at Keimyung University in South Korea.

### Jeju 2023

I had a chance to witness a traditional Korean exorcism gut performance called the Keon-Guk: Sam-Si-Wang-Maji, which involves a possessed shaman in Jeju serving their ancestor spirits. There is an important tradition of Gut in Jeju that has its own unique identity; however, some parts of the spirits have become emaciated due to the increasing reliance on science and technology during the recent neoliberalism period. All of the sonic materials used for the piece are from Jeju, and it has a purpose with an open ending.

**Atau Tanaka** studied electronic music with Ivan Tcherepnin (brother of modular synthesizer designer Serge) at Harvard University. There he met John Cage during his Norton Lectures. Tanaka went on to carry out his doctoral work with John Chowning and Max Mathews at CCRMA Stanford and there began his work with the BioMuse (ICMC1993).

Atau has carried out research at IRCAM, Apple France, and Sony Computer Science Laboratory (CSL) Paris in areas of music human-computer interaction (HCI), network performance, and human-centred machine learning.

In the '90s he formed Sensorband with Zbigniew Karkowski and Edwin van der Heide and performed in the Japanese noise scene. He has performed at festivals such as Ars Electronica, WOMAD, Sonar, CTM, and exhibited at Eyebeam, the Musikinstrumenten-Museum Berlin and SFMOMA.

His research has been supported by the European Research Council (ERC), UK and French research councils. He was artistic co-director of STEIM Amsterdam and Edgard-Varèse Guest Professor at TU Berlin.

He is professor at Goldsmiths, and works with Bristol Interaction Group and MSH Paris Nord.

#### **Déplacement** for chamber trio and EMG

**Déplacement** is a new work for trio (violin, clarinet, piano), muscle sensors and granular synthesis by **Atau Tanaka** composed for and in partnership with **Erämaa Trio**. It updates the tradition of electroacoustic music and musique mixte to create three instrumental subsystems connecting instrumental gesture and performers' bodies to live electronic processing. It uses wearable technologies and concepts of embodied interaction to propose a new work of acoustic/electronic chamber music. The electromyogram signal from each performer's muscles and microphone signals from their instruments will enter a system consisting of resonators, ring modulars, and granular synthesizers to produce an electronic sonification of the musician's body and musical shadow of their instrument.

The work takes the concept of 'déplacement' – movement, mobility, déambulation and dérive in shifting reconfigurations of the traditional staging of a classical trio. The work broaches questions of displacement of persons and peoples through history around the world due to forces of culture, religion, economics and politics. Musically, it displaces the acoustic with the electronic and vice versa, the body and the instrument, the 'correct' performance position with a foreign place on stage.

## Tuesday, July 9th (19:00 - 21:00, Concert Hall)

Ji Won Yoon & Woon Seung Yeo	Memento Vivere (ver. 2)
Se-Lien Chuang & Andreas Weixler	The beauty of transience Daegeum_Jiyun Song Gayageum_Yoona Kim Geomungo_Jeonghyeon Joo Ajeng_Hyeyoung Hwang Traditional Percussion_Woonjung Sim
Yu Fu	Convergence & Divergence
Juan J.G. Escudero	Coincidence Threshold Clarinet, Bass clarinet_Uk Kim Cello_Seungwon Chung Piano_Hyeyeon Jung
Sandra E. Gonzalez	Proyecciones espaciales (2023) Alto flute, Bass flute_Byung Chul Oh
Rikako Kabashima	Study I Alto Saxophone_Miho Ebihara
Cort Lippe	Duo for Tenor Saxophone and Computer Tenor Saxophone_Kyle Hutchins
Laetitia Sonami	Since we are Here (2024)

### Ji Won Yoon & Woon Seung Yeo | Memento Vivere (ver. 2)

**Ji Won Yoon** is active as a composer of both acoustic and electric music. She is interested in artistic applications and realizations of various computer music technologies, emphasizing multi-modality with sound at the center. She earned her B.A. and M.A. degrees in Music (Composition) from Yonsei University, completed doctoral courses in Computer Music Composition at Dongguk University, and studied at the Center for Computer Research in Music and Acoustics (CCRMA), Stanford University as a visiting researcher. Currently she is Assistant Professor at the Department of Music Production, Artech College, Keimyung University.

**Woon Seung Yeo** (visual artist) is a bassist, media artist, and computer music researcher. He is Associate Professor at Ewha Womans University, Seoul, Korea, and leads the Audio and Interactive Media (AIM) Lab. Dr. Yeo has received B.S. and M.S. degrees in Electrical Engineering from Seoul National University, M.S. in Media Arts and Technology from University of California at Santa Barbara, and M.A. and Ph.D. in Music from Stanford University. His research interests include audiovisual art, cross-modal display, musical interfaces, mobile media, and audio DSP. Results of his research are commonly shared by exhibitions and performances in the public interest.

#### Memento Vivere (ver. 2)

“Memento Vivere (ver. 2)” started from the personal audio archive of the composer, who has a habit of recording the traces of life with sound as if taking a photograph. As a result, just like searching for photos taken on a specific day, she searched for the records of the period she wanted to recall from her memories to find the voices of herself and her son in his childhood.

In this piece, the composer utilizes these voices and additional accompanying electronic sounds to portray her sentiments on various aspects of life. In particular, she focuses on excluding linguistic elements from familiar voices, such as monologue, conversation, reading, and singing, highlighting the charm of non-verbal sounds, including laughter, shouting, and exclamation.

In terms of visuals, the artists pay special attention to depicting the delicate changes of sound in as much detail as possible, only with the movement of concentric circles of different colors. As the music progresses, the size and number of circles, the afterimage of movement, and the color arrangement of the background and object change gradually and constantly, maintaining visual tension corresponding to its sonic counterpart to complete an audiovisual piece.

## Se-Lien Chuang & Andreas Weixler | The beauty of transience

**Se-Lien Chuang**, composer, pianist and media artist, born in Taiwan in 1965, since 1991 residence in Austria. The artistic and compositional emphases range from contemporary instrumental composition/improvisation, computer music to audiovisual interactivity.

International productions, research stays and lectures as well as numerous representations of compositions in Europe, Asia, North- and South America: ICMC, ISEA, NIME, NYCEMF, SMC, TENOR, Audio Mostly, SICMF Seoul, IAMAS Japan, etc..

2016-2019 lecturer at Computer Music Studio, Institute of Composition, Conducting and Computer Music at the Anton Bruckner Private University for computer notation and contemporary playing techniques.

Since 1996 jointly with Andreas Weixler running Atelier Avant Austria, with key aspects in development of audiovisual interactive systems and audio/visual realtime/non-realtime processing, computer music and algorithmic composition.

**Andreas Weixler** born 1963 in Graz, Austria, is a composer for computer music with an emphasis in intermedia realtime processing. He is teaching at the mdw - University of Music and Performing Arts in Vienna, at InterfaceCulture of the University of Arts in Linz and serves associate university professor at the CMS - computer music studio of Anton Bruckner Private University in Linz where he initiated the intermedia concert hall the Sonic Lab.

Studies of contemporary composition at the University of Arts in Graz, Austria with diploma by Beat Furrer, completed by international projects and residencies. His concepts led to invitations to concerts, international conferences, performances, presentations and lectures in Europe, Asia, North and South America. Andreas Weixler is running Atelier Avant Austria together with Se-Lien Chuang.

### The beauty of transience

The illustrated structure and the organization of lines and strokes are the essence of the Chinese calligraphy.

In an artistic analogy to musical expression, the rhythmic dynamics of the hand, the time-shifting method, the articulation of breath, the wet pen/dry nib and the speed of pen movement during the writing-process-momentum combine the characteristics of time and space in a distinctively individual and an immediately compositional way.

Here is the occasion to pick up the brush again for the desire of linking the beauty of the cultural treasure with the globally interconnected understanding of contemporary music. With kind support by the Austrian Embassy Seoul.

## Yu Fu | Convergence & Divergence

**Yu Fu**, born in Sichuan, is a young electronic music composer. In 2016, she was admitted to the Recording Arts program of the Electronic Music Department at Sichuan Conservatory of Music, studying under Associate Professor Yang Wanjun. In 2020, she pursued further studies in the New Media Music program of the Electronic Music Department at the same conservatory, also under the guidance of Associate Professor Yang Wanjun. During her undergraduate studies, she learned electronic music composition and performance under Professors Takayuki Rai and Jeffrey Stolet. Her electronic music works, "The Cove" and "Realm of Chaos," have been exhibited and performed in China and the United States. Her main research area is interactive electronic music.

### Convergence & Divergence

The inspiration for "Gathering and Parting" comes from the painting "Passing By" by the artist Hua Qing. The continuous cycle of creation, demise, transformation, and reorganization of everything inspired the composer to contemplate how to express this theme in music and digital imagery. Using Touch Designer for creation, the work attempts to capture the wondrous beauty of this "passing by" through the form of new media music composition.

Based on five phases, A, B, C, D, and E, the author has conceived a cycle symbolizing the life cycle. Phase A represents creation; Phase B represents development; Phase C is a re-presentation of Phase A, symbolizing demise; Phase D represents transformation; and finally, Phase E, also a re-presentation of Phase A, is a recombination of the musical theme, representing reorganization. The overall structure is a rondo form, reflecting the theme of gathering and parting in the music structure as well, hoping to guide listeners to experience the beauty of gathering and parting inherent in the music.

## Juan J.G. Escudero | Coincidence Threshold

**Juan J.G. Escudero** is a composer and researcher based in Madrid (Spain). He received his musical education at several centres and conservatoires and studied composition with Francisco Guerrero Marín in Madrid. He has carried out research and teaching activities in mathematics, physics and music technology at various universities. The results of his studies in the fields of algebra, geometry and astronomy -published in scholarly journals and books- have been some of the main guides to formalization procedures. Harmonizations of aperiodic ordered temporal sequences, which are on the basis of the formal and rhythmic structures play a major role in several of his instrumental and acousmatic works. More recent formal approaches are related with the analysis of the topological invariants of aperiodic tiling spaces and the construction of singular hypersurfaces in algebraic geometry. Extramusical influences are connected mainly with philosophy, poetry and visual arts. Monographic albums have appeared on Neuma Records (USA) and Sargasso (UK). His musical works are published by Universal Edition in Vienna.

### Coincidence Threshold

In this work, for clarinet, violoncello, piano and electronics, some synthesis and analysis tools like Csound and Audiosculpt play a certain role in the generative process. Shadows or projections of hypersurfaces with many singularities in several dimensions and the geometry and formal grammar descriptions of quasicrystal tilings in the plane with underlying dynamical symmetries -in contrast with classical crystal structures having static symmetries- have been significant in the interaction between the electronics and the instrumental part.

## Sandra E. Gonzalez | Proyecciones espaciales (2023)

**Sandra E. Gonzalez**, Argentine composer, graduated from the Conservatory of Music “Manuel de Falla” with a Specialization in Symphonic and Chamber Music, and Senior Lecturer in Music with a Specialization in Composition. Degree in Electroacoustic Composition by the National University of Quilmes (UNQ) in Argentina, where she obtained a Training Fellowship in Teaching and Research. Participates in the research program “Temporal Systems and Spatial Synthesis at Sound Art”. Ph.D Candidate in Music: Composition (Pontifical Catholic University of Argentina – UCA). The topic of study is: The Spatial Dimension of Music for Mixed Media and Architectural Acoustics.

She has composed works for solo instruments, ensembles, orchestra, chamber choir, electroacoustic and mixed media works. Her works have been selected to participate in international festivals: 41st International Computer Music Conference (ICMC) (USA) in 2015, New York City Electroacoustic Music Festival in 2016, 2017 and 2018 (USA), MUSLAB (Mexico, England, France and Ecuador ) in 2016, 2018 and 2023, Bernaola Festival XIV Edition, AKUSMA (Spain) in 2017, Delian Academy for New Music (Grecia) in 2018, 43rd ICMC (South Korea) in 2018, Mixtur 2019, 2021 and 2022 (Spain), ACMC 2019 (Australia), Ciclo de Música Electroacústica (Austral University– Chile) in 2020, 2023 and impuls (Austria) in 2023 , among others.

### Proyecciones espaciales (2023)

This work for alto flute, bass flute and electronic sounds in quadruphony was made with the support of the Fondo Nacional de las Artes of Argentina. This project proposes work with the Argentine flutist Sebastián Tellado, where musical creation focuses on instrumental timbral exploration and the spatial location of sound sources and their application in an acoustic space. The spatial projection of the timbral-textural discourse is organized, based on the interplay with perceptual grouping to establish a relationship between conceptual sources (flutes) and acoustic enclosure.

Acoustic parameters are used in close relationship with the various sound and timbral possibilities of the flute, as a source of generating compositional structure, to conceptually and perceptually provide criteria to organize musical discourse for mixed media.

## Rikako Kabashima | Study I

**Rikako Kabashima** was born in Kagoshima, Japan, in 1996. She commenced her piano practice at the age of three and began her studies of composition at Senzoku Gakuen College of Music in Tokyo. After graduating from Senzoku Gakuen College of Music in 2021, she is currently enrolled in a master's program at Toho College of Music in Tokyo, where she studies composition with Kazuo Mise and Hitomi Kaneko, and also pursues computer music under the guidance of Takayuki Rai. One of her works was selected at the New York City Electronic Music Festival(NYCEMF) and International Computer Music Conference(ICMC) in 2023.

### Study I

This work was composed for alto saxophone and computer. The novel timbre of the saxophone is extensively created in its saxophone part through the use of extended performing techniques. Simultaneously, the saxophone sound, which encompasses the unique timbre of saxophone, is sent to the live computer system and subjected to diverse real-time signal processing techniques. The computer component is programmed in Max using 'TRLib', a patch library created by Takayuki Rai especially to facilitate the production of interactive computer music.

The premiere of this work took place at Toho College of Music in Tokyo in 2023.

## Cort Lippe | Duo for Tenor Saxophone and Computer

**Cort Lippe** studied composition and computer music with Larry Austin in the USA, and followed composition and analysis seminars with various composers including Boulez, Donatoni, K. Huber, Messiaen, Penderecki, Stockhausen, and Xenakis. From 1980-83 he studied and did research at the Institute for Sonology, The Netherlands, with G.M. Koenig and Paul Berg. From 1983-1994 he lived in France where he worked for three years at Xenakis' studio CEMAMu, while following Xenakis' courses on acoustics and formalized music at the University of Paris. Subsequently, he worked for nine years at IRCAM, where he gave courses on new technology in composition, developed real-time computer music applications, and was part of the original development team for the software Max. His research includes more than 35 peer-reviewed publications on interactive music, granular sampling, score following, spectral processing, FFT-based spatial distribution/delay, acoustic instrument parameter mapping, and instrument design. His compositions have been performed at major festivals worldwide, are recorded on more than 30 CDs, have received numerous international prizes, and have been composed for many internationally acclaimed new music soloists and ensembles. Lippe has given presentations and guest lectures around the world, and has been a regular visiting professor at universities and conservatories in Japan, Denmark, Greece, Mexico, and the USA. In 2009 he was a recipient of a Fulbright Award, teaching and doing research at the National and Kapodistiran University of Athens, Greece. From 1994-2019 he taught composition in the Department of Music of the University at Buffalo and directed the Hiller Computer Music Studios. From 2019-2023 he taught in the Department of Media Study, University at Buffalo. ([www.cortlippe.com](http://www.cortlippe.com))

### Duo for Tenor Saxophone and Computer

This piece is an interactive work in which various parameters of the performer interpretation of the score from larger scale rhythmic and phrase tracking of pitches, durations, and intensities down to micro-scale spectral information, is used to continuously influence and manipulate the computer sound output by directly affecting digital synthesis and compositional algorithms in real-time, giving the performer an active role in shaping all of the computer output. Chaotic algorithms, which are often used to describe various kinds of motion, were used in the creation of the instrumental score and the computer part, which makes use of analysis/resynthesis, various kinds of filtering, frequency domain processing, and other digital signal processing algorithms.

## Laetitia Sonami | Since we are Here (2024)

**Laetitia Sonami** is a pioneering French sound artist and performer known for her innovative use of technology in her work. After studying with Eliane Radigue in Paris, she moved to the United States in the late seventies to pursue her electronic music studies at the now defunct Center for Contemporary Music, Mills College, Oakland.

Sonami has created several unique instruments for live performance, amongst which her lady's glove with which she performed worldwide for more than twenty years. Her current instrument, the Spring Spyre, applies AI to real time audio synthesis.

Sonami's work often explores themes of embodiment and is credited for inspiring the many offshoots from her gestural controllers.

She has exhibited and performed at major international festivals and venues and has mentored many young artists in the field. <https://sonami.net> #laetitia\_sonami

### Since we are Here (2024)

Spring Spyre, Voice, Max-MSP

An attempt at communication turns into a deformed echo, drowned under pounding rhythms.

I was amused by the model of my voice, trained in Rave (Ircam's Realtime Audio Variational autoEncoder) which turns out to grotesquely respond to my queries. On the other hand, my colleague's voice was successfully trained. This is not a reflection on the limitations of the system, but rather my own limitations at understanding the massive training required (three weeks, millions of iteration) or simply the croak in my voice.

Disappointed at first, I learnt to appreciate my voice's idiosyncrasies and newfound abilities when controlling the parameters in the nn~ decoder module with added external inputs. I can thus pretend it is communicating with me, giving me advise on current affairs, sing in various languages or simply repeat mysterious prayers.

The relentless rhythms drowning this miscommunication are a response to current affairs, adding another layer of obscuration.

As for the Spring Spyre: the audio inputs from the three thin springs attached to the metal wheel, are analyzed in Max-MSP. Their features (six features per spring) are used to train the machine learning in Rapidmax. You never actually hear the springs. The models in turn control the synthesis in Max-MSP (paf~) in real time. The wheel is anchored to an old, hacked PC-1600 which I use to fade in and out the various models.

## Thursday, July 11th (19:00 - 21:00, Concert Hall)

Rodrigo Valente Pascale	Homonymously Flute_You-Kyoung Kim Baritone Saxophone_Jun Woo Lee Cello_Seungwon Chung Guitar_Woojae Kim Percussion_Mingu Yoon
Adam Stanović	Baltazar's Adventure through the Great Machine Performer_Adam Stanović
Joao Pedro Oliveira	Burning Silver Flute_You-Kyoung Kim Guitar_Woojae Kim
Tomas Koljatic	Zwei Doppelporträts Piano_Hyo-Eun Park
Paulo C. Chagas	Pune Metamorphosis: Shiva's Resonance Collaborator: Konstantin Fontaine
Chi Wang	Transparent Affordance
David Rafferty	Destructive Hands Live video hands_David Rafferty
Daeun Kim	In the mirror, I am left-handed for 2 Daegeums and Electronics Daegeum_Jiyun Song, Heonjun Lee

### Rodrigo Valente Pascale | Homonymously

**Rodrigo Valente Pascale** (b. 1996) is a Brazilian composer based in the USA. Pascale graduated in composition from UFRJ in 2018. Since 2019, Pascale has lived in the United States, where he is currently pursuing his DMA in composition at Peabody Institute of John Hopkins University. Pascale's compositions have graced the stages of esteemed festivals and venues worldwide, including the New York City Electronic Music Festival (NYCEMF), St. Petersburg International New Music Festival, SEAMUS, Espacios Sonoros Festival (Argentina), National Student Electronic Music Event (NSEME), Electronic Music Midwest (EMM), Performance Media Festival (PMF~), V International Congress of Music and Mathematics (Brazil), and the Tesselat Electronic / Electroacoustic Concert. His talent has been recognized through awards, including victory in the International Composition Competition organized by Sound Silence Thought with his piece "Discontinuous Mediation I" and winning the Festival Expresiones Contemporáneas 2020 Call for Scores with "Unnest" for Bassoon solo.

#### Homonymously

"Homonymously" is a composition written by Rodrigo Pascale in 2023. During the creation of this work, the composer made use of the linguistic concept, homonym. This concept is defined by words that have identical pronunciation and spelling, but differ in their lexical meaning. An example of this phenomenon can be found in the word "river", which can mean both "a watercourse" and the verb "rir" conjugated in the first person of the present tense. Based on this idea, the composer developed strategies to explore this concept musically.

The 392Hz frequency has both the same sound and the same name (in the field of musical notes, we define this frequency as a G4). In order to explore situations in which that same frequency would acquire different meanings, I considered the fundamental and the partials of different harmonic series. For example, 392 Hz can be, 1. the fundamental of the harmonic series, 2. the second partial in the harmonic series whose fundamental is 196 Hz, 3. the third partial in the harmonic series whose fundamental is 130.66 Hz, 4. the fourth partial in the harmonic series whose fundamental is 98 Hz, 5. The partial fifth in the harmonic series whose fundamental is 78.4 Hz, and so on. Organizing the musical structure from these sets made it possible to explore the ambiguity of sound when referring to different contexts and to expand the collection of musical notes beyond more common situations in the context of the harmonic series.

## Adam Stanović | Baltazar's Adventure through the Great Machine

**Adam Stanović** (né Stansbie) started composing electronic music over twenty-five years ago. Initial experiments with tape recorders and a four-track mini-disc player led him to read music and technology at both Leeds College of Music (England, UK) and University of Leeds (England, UK), and he went on to complete a PhD at City University, London (England, UK), where he devoted himself to acousmatic music under the supervision and guidance of Denis Smalley. Nowadays, Adam Stanović's music continues to employ a fixed medium. Rather than purely acousmatic, however, his recent works have also included instruments, electronics, film, and animation. In all such cases, his musical works explore relations between pitch and noise. Still, it is the ongoing fascination with musical form that occupies the primary focus of his compositional attention. To date, this fascination has helped him to win prizes, residencies and mentions at competitions around the world, including: Prix CIME (France); Bourges (France); Métamorphoses (Belgium); Destellos (Argentina); Contemporanea (Italy); SYNC (Russia); Música Viva (Portugal); Musica Nova (Czech Republic); Ars Electronica Forum Wallis (Switzerland); Klingler ElectroAcoustic Residency (KEAR, USA); MusicAcoustica (China); Prix Russolo (France); and Red Jasper Award (USA).

### **Baltazar's Adventure through the Great Machine**

In early May 2019, composers working in the city of Sheffield (England, UK) recorded sounds in and around its Kelham Island Museum, using these to create musical works that resonate with the space and place of Kelham Island. In much the same way as one might imagine the transformation of the spaces of heavy industry, such as Brooklyn Works becoming residential accommodation, the ten sound artists transformed the sounds of Kelham Island, giving them a new home.

This piece imagines the huge machines as if from a child-like fantasy. It follows the journey of fiction character — Baltazar — as he travels into, and through, the greatest machine of all. Join Baltazar as he journeys through The Great Machine in search of its beating, mechanical heart. As the machine judders and splutters into life, will he avoid the pistons and valves, cogs and bursts of steam?

Warning: contains scenes of mild peril.

## Joao Pedro Oliveira | Burning Silver

**João Pedro Oliveira** holds the Corwin Endowed Chair in Composition for the University of California at Santa Barbara. He studied organ performance, composition, and architecture in Lisbon. He completed a Ph.D. in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music, and experimental video. He has received over 70 international prizes and awards for his works, including the prestigious Guggenheim Fellowship in 2023, the Bourges Magisterium Prize, and the Giga-Hertz Special Award, among others. His music is played all over the world. He taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory. [www.jpoliveira.com](http://www.jpoliveira.com)

### **Burning Silver**

Burning Silver (2014) "Silver Machine" is a 1972 song by the UK rock group Hawkwind. "Burn" is a 1974 song by the UK rock group Deep Purple. Burning Silver is a recollection and re-construction of some memories of that music which was part of my teenage years.

## Tomas Koljatic | Zwei Doppelporträts

**Tomás Koljatic S.** is a Chilean composer. After studying music and mathematics in his country, he pursued higher studies in composition at the Paris Conservatoire (CNSMDP), where he studied with professors Frédéric Durieux (composition), Claude Ledoux (analysis), Denis Cohen (orchestration), Luis Naón, Tom Mays, and Karim Haddad (electroacoustic composition). Concurrently, he attended Cursus 1 at IRCAM. Currently, he is an Associate Professor at the Pontificia Universidad Católica de Chile, where he teaches music history and analysis.

### Zwei Doppelporträts

Zwei Doppelporträts, for piano and real-time electronics, are études in the strict sense of the term: works based on limited musical material, both in the instrumental writing and the electronics.

Doppelporträt (von Johann and Steve) is an étude based on the notes of the Prelude in C minor BWV 847a from the Klavierbüchlein für Wilhelm Friedemann Bach. The pianist must perform a continuous accelerando, while the electronics produce two lines of delays, with fixed durations of 0.9" and 2.4" respectively. As a result, an effect similar to the phasing present in Steve Reich's experimental pieces (Piano Phase, Drumming, Come out!, etc.) is achieved.

Doppelporträt (von György and Karlheinz) is inspired, on one hand, by the pattern-based writing characteristic of György Ligeti's brilliant Études pour piano, as well as his musical discourse based on evolutionary processes. The instrumental part was composed algorithmically with the aid of the "bach" library in Max. The electronic treatment of the piano recalls some characteristic procedures of Karlheinz Stockhausen's music, such as ring modulation. The performer must find an appropriate attack and articulation to blend in with the sound of the electronics.

The two movements are to be played without a break.

## Paulo C. Chagas | Pune Metamorphosis: Shiva's Resonance

**Paulo C. Chagas** is an international composer and professor of composition at the University of California, Riverside, where he founded the Experimental Acoustics Research Studio (EARS). This pioneering space is dedicated to the exploration of music and technology intersections. Chagas has produced over 190 works across a broad spectrum, including orchestra, chamber music, electroacoustic, audiovisual, multimedia, and telematic music. His innovative approach, integrating advanced technology with music production and composition, has earned global acclaim.

Chagas' compositions, notably telematic music projects and audiovisual pieces, demonstrate his profound engagement with technological advancements, blending traditional musical elements with electronic and digital innovations to push the boundaries of musical expression. His notable commissions, such as "Re-soundings" for the Symphony Orchestra of the University of São Paulo and "A Hora das Coisas" for the Symphony Orchestra of the State of São Paulo, exemplify this fusion.

As an esteemed researcher, Chagas has made significant contributions to music semiotics and philosophy, recognized internationally with awards like the prestigious Fulbright Research Scholar Award for a project in Berlin. His work not only enriches his compositional practice but also advances the discourse on music and technology.

### Pune Metamorphosis: Shiva's Resonance

Collaborator: Konstantin Fontaine

"Pune Metamorphosis: Shiva's Resonance" explores the interplay between the sacred and secular in Pune, India, focusing on the spiritual essence of two Shiva temples. This piece, part of the broader "Pune Metamorphosis" project, combines original ambisonic sound and 3D image recordings for immersive auditory and visual experiences.

The use of ambisonics allows for a spatial audio experience that envelops the listener, offering immersion into Pune's diverse sound environments. These soundscapes encapsulate human connections, the natural world, and the urban environment, all resonating with the architectural and temporal aspects influenced by Shiva's spiritual legacy.

A secondary layer of sound explores the transformative potential of granular synthesis, integrating sound synthesis and spatialization. By manipulating the original ambisonic recordings, this technique initiates a dialogue between human and non-human cognizers. This innovative approach reveals the subconscious processes of sound assembly, enriched by the cultural and spiritual significance of the Shiva temples, offering insights into the complex interplay of sound, spirituality, and cognitive perception.

The 3D visual narrative extends the auditory exploration, venturing into Pune's spaces, especially around the temples. It highlights cognitive and technical agency, emphasizing the interplay between human interactions and the transformative power of spiritual and dynamic relationships, framed by Shiva's resonance. This visual journey adds depth to the auditory experience, creating a comprehensive sensory immersion.

Produced at the Technical University Berlin's TU Studio in Ambisonics 4th Order, "Pune Metamorphosis: Shiva's Resonance" has been adapted to a binaural format for immersive listening through headphones or stereo speakers. It is essentially designed for various multichannel ambisonics formats, ensuring adaptability for different environments.

## Chi Wang | Transparent Affordance

**Chi Wang** is a composer and performer of electroacoustic music. Her research and compositional interests include sound design, data-driven instruments creation, musical composition, and performance. Chi's compositions have been performed internationally including presentations at the International Computer Music Conference, the Society for Electro-Acoustic Music in the United States, Musicacoustica–Beijing, the New York City Electroacoustic Music Festival, New Interface for Musical Expression International Conference, MA/IN Festival, Kyma International Sound Symposium, International Confederation of Electro-Acoustic Music, Electronic Music Midwest Festival, Third Practice Festival, and Electroacoustic Barn Dance. Chi's composition was selected for inclusion on the music from SEAMUS CD Volume 28. She is the recipient for the Best Composition from the Americas at the 2018 International Computer Music Conference. Chi received her D.M.A. at the University of Oregon. Chi is currently an assistant professor of music (composition: electronic and computer music) at the Indiana University Jacobs School of Music.

### Transparent Affordance

Transparent Affordance is a real-time multichannel interactive electronic music composition of approximately six minutes in duration for iPad controllers, custom-made box, and Kyma. Affordance describes the relationship between the environment and the individual from the action provider's perspective. Affordance can be false, can be hidden, or can be perceptible. Within our complex environment, real or virtual, material, or intellectual, the affordances can be functional or delusional, can be ephemeral or permanent, can be present or delayed – a choice for you to observe, adapt, participate, and evolve.

## David Rafferty | Destructive Hands

**David Rafferty** is an associate professor of practice in Music Technology at The American University in Cairo. He graduated from Mount Allison University with a BA in philosophy. He pursued a masters of Music in Advanced Composition at the Royal College of Music (RCM) (2009-2010). While at the RCM he received the special 'Cobbett and Hurlestone' prize for composition. He completed a Dmus of Music at the Schulich School of Music McGill University (2013 - 2018) where he received a graduate excellence fellowship. He has studied composition with Jonathan Cole (RCM), Brian Cherney (McGill) and audio/video production strategies with George Massenburg (McGill).

### Destructive Hands

Destructive Hands for performer, phone and computer, is a piece that explores hands to communicate meaningful information. The piece employs hand gestures expressing forceful movements, combined with sonic elements, to convey the inclination that hands are metaphorically powerful tools for destruction. These destructive appendages, captured through the phone, a handheld device, is a reflection on destruction and the range of emotions, from joy to pain, when engaging in these activities.

The piece incorporates Google's posture recognition library 'MediaPipe' to capture the points of the hand and uses the data points as a means of extracting the position of the hand in the camera space. This data is then used as a source of input for the Max environment to process the sonic elements by triggering or mapping events.

## **Daeun Kim | In the mirror, I am left-handed for 2 Daegeums and Electronics**

**Daeun Kim** studied at Chugye University of the Arts Department of Music Composition and completed a master's degree in Electronic Music Composition at Hanyang University. She incorporates a variety of works, including Acoustic music, Live-Electronic music with instruments, Audiovisual, Laptop Orchestra, and Sound Installations. She received an award at the Hyangsinhoe Composition Competition in 2021. Furthermore, Her works have been selected and performed in Fest-M 2018, 2021 and SICMF 2023. Currently, Daeun Kim is researching not only electronic music but also multidisciplinary music composition that incorporates AI elements, expanding her creative pursuits.

### **In the mirror, I am left-handed for 2 Daegeums and Electronics**

This piece is composed by referencing the 'Mirror' poem of the Korean poet Yi Sang. A 'mirror' is an object that reflects one's self. However, the reflected self is not the true self; instead, it portrays the opposite, leading to a realization of inner conflict. Through the daegeum, the word 'mirror' is sonically manifested, depicting symmetries such as semantic symmetry (ascending and descending), structural symmetry, and the fragmentation of self. The coexistence and contradiction between 'the self beyond the mirror' and 'the self within the mirror,' unable to meet despite facing each other, symbolize the fragmented inner consciousness of modern individuals, where human connections are hindered. The original text of the poem carries a distinctly Korean tone. To express this, the traditional Korean instrument, daegeum, was utilized, introducing various textured vibratos and decorative sounds reminiscent of its essence. In electronic music, actual Korean percussion instruments and daegeum sounds were carefully designed and incorporated.

## Friday, July 12th (19:00 - 21:00, Concert Hall)

Dariush Derakhshani	Pulsar Rays
Minsuk Yang	Vanishing Point for vibraphone, percussion and live-electronics Vibraphone, Percussion_Eunhye Kim
Mara M. Helmuth	Burren Wind Tárogató_Esther Lamneck Video_Alfonso Belfiore
Weijia Yang	Nine-colored Deer--Rondo Sonata For Electronic, Piano and Soprano Piano_Hyo Joung Youn
Jihoo Lee	Yin-Yang for Flute and Live Electronics(2021) Flute_You-Kyoung Kim
Mengyi Liu	String Song
<b>Tae Hong Park</b>	<b>Gameyon III</b>

### Dariush Derakhshani | Pulsar Rays

**Dariush Derakhshani** is an experimental electroacoustic composer and audio programmer based in Santa Barbara. His research focuses on what he calls ecopoietic synthesis, where the resulting digital sound waves are modelled after natural phenomena; though the sonic reality of this process is capable of producing results that cannot be replicated in the natural sound world. This method of synthesis opens the door to a peculiar corner of the infinitely vast sound universe where the local sound objects mostly behave and feel the way we expect them to... but not impeccably. Exploring a fraction of these possibilities using stochastic methods has been the stimulating force behind Derakhshani's latest acousmatic works.

Derakhshani is currently a Ph.D. candidate in Music Composition at California University of Music, Santa Barbara under the supervision of João Pedro Olivera and Curtis Roads.

#### Pulsar Rays

Pulsar Rays is an acousmatic composition that explores the synthesis of purely artificial sound spaces inspired by natural phenomena. Amongst some of the synthesis techniques used to realize this composition were pulsar synthesis, convolution, and stochastic spatialization—which is the random movement of a sound object within a confined space—to achieve a natural-behaving immersive sonic experience. Additionally, the assistance of a variational autoencoder model, trained on a diverse range of natural sounds, was utilized to evoke a heightened sense of realism when perceiving these purely synthetic soundscapes.

The title, “Pulsar Rays,” alludes to the technique of Sonar (sound navigation and ranging), which employs sound propagation for object detection and a better understanding of underwater environments; a technique used by dolphins and bats for millions of years. Inspired by this technique, Pulsar Rays guides the listener through carefully manufactured spaces by the emission of pulsar trains, allowing the listener to perceive and recreate fictitious and at times deceptively familiar spaces.

Pulsar Rays aims to blur the boundary between the perception of natural and artificial sound through the convergence of technology and artistry, hoping to offer a unique auditory experience.

## Minsuk Yang | Vanishing Point for vibraphone, percussion and live-electronics

**Minsuk Yang** was rewarded at the Chosun-Ilbo Debut Contest, Pan Music Festival, Computer Music Contest (sponsored by the KEAMS), and his works were played across the world in various places, such as Cincinnati, Florida, Princeton, Stanford, Kobe, and Osaka. Recently, his pieces were played at ICMC 2018. He studied at Gachon University and Korea National University of Arts. He earned his doctorate in composition and computer music at the University of Cincinnati (College-Conservatory of Music). He has taught at the Korea University of Arts and Gachon University. He also is an active member of the ISCM Korea and KEAMS.

### Vanishing Point for vibraphone, percussion and live-electronics

The last summer has been a long hot, and the occasional shower led me to a state of mindlessness by random noises made from the sound of rain rather than the coolness it brings. Sometimes the raindrops seem to create some sort of rhythm or pitch but it's hard to give a specific meaning to them, as it depends on the listener. Countless raindrops with no idea where they came from! But at the point where it disappears itself, it announces the end of its existence with just one gallant shout. When I listen to the sound of rain without thinking, I feel that its birth and death are somehow similar to people's life. so I sketched the creation, collision, distortion, and disappearance of raindrops through this work.

## Mara M. Helmuth | Burren Wind

**Mara M. Helmuth** has been enthusiastically involved with electronic and computer music composition and research for decades. Recent works include *From Orion to Cassiopeia*, a sonification of pulsar data, *Burren Wind*, *Sound Dunes*, *Opening Spaces* (video), *Onsen: Hot Springs*, for vibraphone and fixed media, and *Water Birds*, for clarinet and live electronics. Her music has been performed internationally at conferences, festivals and arts spaces, exhibited as installations, and is on recordings from PARMA, INNOVA, *Fundamental Sounds*, *Centaur (CDCM)*, *Open Space*, *Electronic Music Foundation* and *Everglade*. She has collaborated with performers including Esther Lamneck, Joseph Van Hassel and Andrea Vos Rochefort. Her research has involved granular synthesis, wireless sensor networks and music, Internet2 improvisation and performance, analysis of electroacoustic music and the RTcmix music programming language. She is currently Professor of Composition at College-Conservatory of Music, University of Cincinnati and director of its Center for Computer Music. She received the George J. Rieveschl Award for Scholarly and/or Creative Works at UC in 2023. She was on the International Computer Music Association board of directors for a decade and served as its President. She holds a D.M.A. from Columbia University and earlier degrees from the University of Illinois at Urbana-Champaign.

### Burren Wind

The Burren is on the Wild Atlantic Way on the coast of Ireland, where one experiences the “ancientness” of limestone landscapes, the winds off the ocean, and intricate rock shapes with colorful bursts of lichens and flowers. These all inspired the lines, sounds and textures of *Burren Wind*, with audio and video created from tárogató multiphonics, granular synthesis algorithms and images of the Burren. Esther Lamneck and Mara Helmuth created the piece after visiting the Burren, following the International Computer Music Conference at the University of Limerick. Alfonso Belfiore created an interactive video component based on his images of the Burren.

## Weijia Yang | Nine-colored Deer—Rondo Sonata For Piano

**Weijia Yang**, Chinese Young Composer, hailing from Dongying, Shandong, is an Associate Professor at Shandong Xiehe University and a Ph.D. candidate at Kyonggi University in South Korea. He is a member of the Art and Artificial Intelligence Committee of the Chinese Association for Artificial Intelligence (CAAI), the Chinese Society for Electroacoustic Music, the Institute of Electrical and Electronics Engineers (IEEE), and the International Computer Music Association (ICMA).

His primary research interests lie in electronic music, music technology, and AI music. In terms of music performance, he has received awards in provincial and national professional competitions such as the “Taoli Cup” and the “Youth Song Contest.” In music production, his representative electronic music works include “Phoenix’s warm voice” and “Grow,” which have won numerous international electronic music awards at events like IEMC and WOCMAT and have been showcased multiple times in both China and South Korea. He has been invited several times to participate in high-level academic forums and conferences in the Chinese music industry, including the Beijing International Electronic Music Festival, where he has presented multiple journal papers.

### Nine-colored Deer—Rondo Sonata For Piano

*Sequence Music* draws inspiration from the story of the Nine-Colored Deer in the Chinese Korean mythology, integrating nine pitch sequences with nine types of sound materials into nine musical color elements. The interplay between “electronic-piano-soprano” echoes each other, expressing the “essence, struggle and growth” of the deer through the structure of a rondo sonata. This embodies a new attempt to combine modern compositional techniques with ethnic culture.

## Jihoo Lee | Yin-Yang for Flute and Live Electronics(2021)

**Jihoo Lee** majored in composition and electronic music at Chugye University For the Arts. She explores the interaction between the sounds of nature and electronic sounds, and attempts to solve the composer's musical questions with electronic music.

### Yin-Yang for Flute and Live Electronics(2021)

It is inspired by yin and yang and focused on the internal relationship of the instrument itself, the relationship between the flute and the electronic music.

## Mengyi Liu | String Song

**Mengyi Liu** is a 2021 undergraduate student majoring in Recording Arts in the Music Engineering Department of Sichuan Conservatory of Music. His electronic music work “医书遗风” was selected as the third prize of the 2023 Sichuan Computer Design Competition.

### String Song

“String Song” is a musical work that explores the dynamics of sound on both microscopic and macroscopic levels. The piece utilizes the bow of a double bass to play the strings of a guzheng, creating a macroscopic sound effect that showcases the depth and spatiality of the guzheng's timbre. This unique method of playing not only enriches the traditional sound quality of the guzheng but also enhances the music's fluidity and three-dimensionality on a macroscopic level. Meanwhile, the work incorporates the friction and bouncing sounds of ping-pong balls. Although these sounds are perceptible on the macroscopic level, they hide a microscopic structure of sound and the motion of the medium behind them. By capturing these subtle sounds, the author demonstrates the fine structure of sound and its dynamics on a microscopic level. With the help of electronic music technologies, such as delay and reverse playback, these sounds are given new dimensions, revealing the subtle mechanisms of sound formation. “String Song” presents a unique and richly layered work through these rich and multi-layered sounds.

## Tae Hong Park | Gameyon III

**Tae Hong Park**, born in Vienna, Austria, is a composer, bassist, and music technologist. Park received his Bachelor of Engineering degree in Electronics from Korea University in 1994 and worked in the area of digital communication systems and digital musical keyboards at the LG Central Research Laboratory in Seoul, Korea, from 1994 to 1998.

He also holds degrees from Dartmouth College (M.A.) and Princeton University (M.F.A. and Ph.D.). His current interests primarily lie in the composition of electro-acoustic and acoustic music, signal processing, computer-aided music analysis, cyber-physical systems, soundscapes, and new media studies.

His music has been heard in various locations, including Austria, Brazil, China, Canada, France, Germany, Holland, Hungary, Ireland, Italy, Mexico, South Korea, Slovenia, Sweden, the UK, and the USA, at venues, conferences, and festivals such as Aether Fest, Bourges, Carnegie Hall, CEAIT, CYNETart, DIEM, EarZoom, EMM, ICMC, klangprojektionen, LACMA, MATA, NWEAMO, NYCEMF, Reflexionen Festival, SICMF, SEAMUS, Sonorities Festival, Spark Festival, Third Practice, and Transparent Tape Music Festival.

His works have been performed by groups and performers such as the Ahn Trio, Argento Ensemble, Brentano String Quartet, California E.A.R. Unit, Ensemble Surplus, Wayne Dumaine, Edward Carroll, Entropy, Kaleidoscope, Zoe Martlew, Nash Ensemble of London, New Jersey Symphony Orchestra, and the Tarab Cello Ensemble. Park served as a board member of SEAMUS, Chief Editor of the Journal SEAMUS, and currently serves as an Editorial Consultant for Computer Music Journal.

He has also served three terms as President of ICMA, chaired the 2006, 2018, and 2019 ICMC, and has served as Chair of ICAD 2013, SID 2015, and Noisegate 2016 conferences. He is the author of "Introduction to DSP: Computer Musically Speaking," published in 2010. After teaching at NYU for more than a decade, he is now an Associate Professor and Chair of the newly formed Department of Music at Purdue University.

### Gameyon III

Gameyon III focuses on the layers within soundscapes and explores the interaction of background, middleground, and foreground sonic layers, which inform the perception of spaces, transforming them into places while leaving sonic traces. The piece was completed during the global COVID-19 pandemic while composer Tae Hong Park and his family were living in the heart of the West Village in Manhattan, New York City, known as the 'City that Never Sleeps,' underwent a profound transformation, as the omnipresent sonic cacophony was silenced, revealing masked sonic layers amidst empty streets, where even the drop of a needle could be vividly heard. This piece endeavors to capture the essence of this transformation—before, after, and during the pandemic—through the lens of musical art, soundscapes, and sound sensor networks, exploring the concept of 'Jamming with Planet Earth.'

## Saturday, July 13th (19:00 - 21:00, Concert Hall)

Clemens von Reusner	REEHD
Eric Chasalow	Extinction - for clarinet and fixed media <a href="#">Clarinet_Jong-Hyun An</a>
Pak Hei Leung	Musical Chairs
Ted Moore	saccades <a href="#">Saxophone_Kyle Hutchins</a>
Hyunkyung Shin	Unbounded Movements
Timothy Moyers	Golden Cuttlefish
Jose I. Lopez	El Filo Errante 2.1
<b>Donung Lee</b>	<b>Impromptu Future Fantasia</b>

### Clemens von Reusner | REEHD

**Clemens von Reusner**, composer (\*1957). His works of electroacoustic music and radiophonic audio pieces focus equally on purely electronically generated sounds as well as sounds found in special places and processed in the studio. The work on sound itself and its arrangement and movement on individual paths in the virtual acoustic spaces of multi-channel loudspeaker setups is the focus of his compositional work. In the late 1980s, development of the music software KANDINSKY MUSIC PAINTER, which uses graphic tools to create musical structures via MIDI. Clemens von Reusner composed commissioned works for radio and for festivals, and in his tonal language he also repeatedly referred to contemporary as well as historical works from music, literature and the visual arts. He is member of the Academy of German Music Authors and has received national and international awards for his compositions. They are performed at renowned international festivals of contemporary music in Asia, Europe, North and South America. ([www.cvr-net.de](http://www.cvr-net.de))

#### REEHD

REEHD is not based on sounds of real instruments, but on sounds generated by physical modeling. Physical modeling allows to go beyond the limits imposed by real instruments as well as the limits imposed by human players. This can result in certain sounds no longer having any relation to known instrumental sounds. In REEHD sound objects interact as sound gestures as well as textures in a concept of composed spatial counterpoints in virtual spaces (ambisonics).

“But no one should be afraid that looking at signs leads us away from things; on the contrary, it leads us into the innermost of things.” (Gottfried Wilhelm Leibniz, 1646-1716)

### Eric Chasalow | Extinction - for clarinet and fixed media

**Eric Chasalow** is a composer, sound artist, multi-instrumentalist, record producer, teacher, and advisor to non-profits. Current projects incorporate oral histories and environmental sound to comment on a number of global themes, including the cultural effects of climate change and species extinction.

He is Irving G. Fine Professor of Music at Brandeis University, and Director of BEAMS, the Brandeis Electro-Acoustic Music Studio. Eric holds the D.M.A. from Columbia University where his principal teacher was Mario Davidovsky. He studied flute with Harvey Sollberger. He has been honored by the Guggenheim and Koussevitzky Foundations, the American Academy and many others.

#### Extinction - for clarinet and fixed media

Extinction is a monodrama for clarinet and fixed media. The recorded materials include exaggerated and processed vocal sounds that help unfold the narrative of the piece. In addition to playing the instrument, the clarinetist is asked to narrate layers of text that progress over the course of the piece, expressing growing frustration at the intractability of the climate crisis. An alternative version without the text is available, using the same fixed media file.

## Pak Hei Leung | Musical Chairs

**Pak Hei Leung**, born and raised in Hong Kong, the compositions of Pak Hei (Alvin), has been performed and presented in the U.S., U.K., Spain, Switzerland, Italy, Serbia, Brazil, Ecuador, Thailand and Hong Kong by music groups including Mivos Quartet, Transient Canvas, Hippocrene Saxophone Quartet, Rosetta Contemporary Ensemble, Trio Mythos, Resonance, Duo Antwerp, Hong Kong Wind Kamerata, Hong Kong Chinese Orchestra, Hong Kong Saxophone Ensemble and Romer String Quartet. His works have recently been featured at the International Symposium of New Music, International Review of Composers, ICMC, MUSLAB, CMS National Conference, SCI National Conference, NSEME, Electric LaTeX Festival, VIPA Festival, June in Buffalo, CMS Great Lakes Conference, EMM, Hong Kong Contemporary Music Festival, SCI Super-Regional Student Mixtape and SPLICE Institute.

Alvin is currently a PhD student in Music Composition at the University of North Texas, where he also serves as a Teaching Fellow, as well as the President of the UNT Composers Forum. He received a Master of Music degree at Bowling Green State University, and a Bachelor of Arts in Music from the Chinese University of Hong Kong (CUHK). His principal teachers include Joseph Klein, Panayiotis Kokoras, Marilyn Shrude and Wendy Wan-ki Lee. <https://www.alvinleung.com/>

### Musical Chairs

Musical Chairs is an 8-channel fixed media work that utilizes recordings from different chairs available in the composer's apartment, further processed with digital signal processing tools.

## Ted Moore | saccades

**Ted Moore** (he / him) is a composer, improviser, and intermedia artist whose work fuses sonic, visual, physical, and acoustic elements, often incorporating technology to create immersive, multidimensional experiences.

Ted's music has been presented by leading cultural institutions such as MassMoCA, South by Southwest, The Walker Art Center, and National Sawdust and presented by ensembles such as Talea Ensemble, International Contemporary Ensemble, the [Switch~ Ensemble], and the JACK Quartet. Ted has held artist residencies with the Phonos Foundation in Barcelona, the Arts, Sciences, & Culture Initiative at the University of Chicago, and the Studio for Electro-Instrumental Music (STEIM) in Amsterdam. His sound art installations combine DIY electronics, embedded technologies, and spatial sound have been featured around the world including at the American Academy in Rome and New York University.

Ranging from concert stages to dirty basements, Ted is a frequent improviser on electronics and has appeared with dozens of instrumental collaborators across Europe and North America. Described as "frankly unsafe" by [icareifyoulisten.com](http://icareifyoulisten.com), performances on his custom, large-scale software instrument for live sound processing and synthesis, enables an improvisational voice rooted in free jazz, noise music, and musique concrète.

### saccades

A "saccade" is a rapid movement of the eyeball between two fixed focal points. During this brief moment, the brain hides this blurry motion from our perception. Once a saccade motion has begun, the destination cannot change, meaning that if the target of focus disappears the viewer won't know until the saccade completes. If the field of vision is changing too quickly, the saccades may never be able to arrive at and focus on a target, instead, the objects in view are only perceived through peripheral vision.

This idea is imitated by the sound and video presented in the piece. It also serves as a metaphor for the density of information and high entropy experiences we're constantly trying to cope with. A scroll on social media, smartphone alerts, big data, technological advancements and predictions, the abundance of choices in the grocery aisle.

## Hyunkyung Shin | Unbounded Movements

**Hyunkyung Shin** is a music technologist, electroacoustic composer, and contrabassist. She researches developing sonic interaction and immersive sound environments, expanding her work in music and technology. With a deep passion for the future of sound, her innovative spirit drives her to explore new ways of music creation and design technical systems that enable audiences to connect with new experiences within an evolving sonic landscape. Starting her musical journey as a classical bassist, she has since broadened her artistic horizons, delving into sound in innovative and exciting ways. Her compositions heavily incorporate technology, integrating her research into the design of software and hardware that push the boundaries of sound possibilities. She has showcased her works at the Berklee Interdisciplinary Art Institute, the International Csound Conference, the New York Electroacoustic Festival, and others, where her works integrate other creative disciplines. This integration is evidenced by her multi-channel, multi-sensory interactive installations, which aim to provide new experiences.

### Unbounded Movements

This piece explores the relationship between the movements of the double bass player and the generation of new sounds by investigating new performance techniques. It aims to extend the traditional use of the instrument beyond its role as a melodic instrument, revealing the acoustic characteristics of the double bass and creating new effects.

The performer utilizes movements of the hands or bow across the full range of the instrument. While previous techniques within different playing ranges, performed in unconventional positions across as wide a range as possible. This journey represents an exploration of the performer's physical limits.

In terms of sound manipulation, 12 percussive actions such as striking the strings from behind and in front, modify the spectral characteristics to emphasize percussive qualities. Utilizing panning actively to express varying intensities and movements showcases a spectrum from light to heavy. Additionally, manipulating frequencies in particle-like forms expresses spatial characteristics and represents sounds with spatial properties.

Representation of arco techniques encompasses 9 distinct movements, exploring methods such as friction against the body, producing sound outside the bridge of all strings, and expressing the movement of the instrument through itself rather than the bow. These experimental techniques attempt to freely move within the time range of bow movement, blurring the auditory distinction between percussive sounds and allowing for harmony between the two domains.

The sounds are spatialized based on the movements of the double bass player, dynamically revealing the movement of sounds through various electronic transformations. This represents an electronic experiment aiming to transcend traditional physical boundaries while exploring dynamic expressions revealed through the performer's gestures.

## Timothy Moyers | Golden Cuttlefish

**Timothy Moyers Jr.** is a composer and audio-visual artist originally from Chicago. He is currently an Assistant Professor of Music Theory and Composition at the University of Kentucky and supervises the Electroacoustic Music Studio. He received his PhD in Electroacoustic Composition from the University of Birmingham (England).

### Golden Cuttlefish

Golden Cuttlefish explores the relationship between the organic and the abstract. A digital ecosystem is created exploring this juxtaposition in both the sonic and visual worlds. Abstract imagery is controlled by organic motion. Organic sound environments coexist with abstract sonic events. The organic flow of musical form and time is complimented by the fluid motion of the video.

## Jose I. Lopez | El Filo Errante 2.1

**José Ignacio López Ramírez Gastón** (Barcelona, 1968) holds a PhD in Computer Music from the University of California San Diego - UCSD, where he studied under the supervision of Miller S. Puckette. He is currently in charge of the Laboratorio de Música Electroacústica y Arte Sonoro of the Universidad Nacional de Música (ex Conservatorio Nacional de Música) in Perú, being this the only official space for musical and sound experimentation currently functioning within Peruvian higher education. He is also the founder of the first Peruvian laptop ensemble: Ensemble de Laptops de la Universidad Nacional de Música – ELUNM. As a sound artist his work reflects on and invests in a notion of cultural activism that relies on the experience of a place and its “invisible” additions to its own cultural fabric, beyond cultural stereotypes and nationalistic representations and expectations.

### El Filo Errante 2.1

El Filo Errante is an electroacoustic representation of the culture of the *afilador de cuchillos* (knife sharpener), an important part of the traditional soundscape of the Peruvian capital, Lima. The knife sharpener represents an old cultural practice of door-to-door hawking that is normally accompanied by the sound of a pan flute call, as a distinctive custom melodic phrase, the announces his presence in the neighborhood. In this piece I unified three elements: (1) a nostalgic rendition and reconfiguration of the concept of *Una Lima que se va* (José Galves, 1965) adding the theme of the transformation of the soundscape of the capital, (2) the change of paradigm on a Peruvian informal economy that favors commercially massified products over street services, and (3) the role of music aesthetics, practices and instrumentation in the aural representation of cultural contexts.

## Donoung Lee | Impromptu Future Fantasia

### Donoung Lee

Professor Emeritus, Seoul National University  
Former Professor, Department of Composition, College of Music, Seoul National University  
Former Professor, Department of Composition, College of Music, Hanyang University  
Former President, Korean Electro-Acoustic Music Society  
Former President, Korean Society of Composers  
Former ACL President, Korean Society of Composers  
ICMC 2018 Keynote Speaker

### Impromptu Future Fantasia

Abnormal climate phenomena occurring around the world and the development of artificial intelligence(AI) serve as warnings of human extinction. The harmony between nature and civilization that humans have long sought is actually accelerating human extinction and hastening the birth of a new Earth.

Artificial intelligence learns based on data created by mankind and is gradually trying to escape human control. However, I created *dol\_AI* (my AI, Don Oung Lee's Algorithmic Impromptu) that strictly follows my control. *dol\_AI* is an authoring tool using my own algorithm that allows you to compose and perform new impromptu songs by combining music performance robots and computer music.

I personally performed the entire process for this robot, from planning to design, production, and programming. *dol\_AI* uses fragmentary sounds played by a music playing robot as a basic sound source and transforms them in various ways to create spatial sound.

This piece was titled 'Improvised Future Fantasia' in the hope of exploring the future of music in an impromptu manner. Through this, I hope to explore the possibilities of new music and hope to provide an interesting experience to listeners

# ICMC2024

# PERFORMERS

# ENSEMBLE IN RESIDENCE

## L CONTEMPORARY GROUP

L Contemporary Group (former El Music Group) is a professional artistic group with high-qualified performers, composers and media artists. It aims to explore the creative and innovative, and to present professional artistic activities.

It provides sophisticated performance to the general public, as reinterpreting of Classical music, and recreating popular tunes in Classic ways. Furthermore, it contributes to develop professional contemporary arts, as creating new artistic contents including contemporary music, electro-acoustic music, convergence art, etc.

L Contemporary Group has hosted monthly concerts of classical rearrangement of popular tunes with Life and Culture association since September 2017. Also, it performed its own converged art contents in IBK Hall in Seoul Art Center, supported by Art Council Korea in Aug 2017.

It was selected as ensemble-in-residence at ICMC2018 in Daegu, and acclaimed as professional performances with outstanding interpretations. It is honorably invited to ICMC-NYCEF2019 as ensemble-in-residence, and ACL-Korea New Music Series.

### **Flute / YouKyoung Kim**

Seoul Arts High School  
Yonsei University (Bachelor of Music)  
University of Illinois at Urbana-Champaign (Master of Music and Doctor of Musical Arts)  
Principal Flutist of Mostly Philharmonic Orchestra  
Principal Flutist of Ui-wang Civic Orchestra  
Instructor of Soong-Sil Conservatory  
Adjunct Professor of New York Arts Society

### **Clarinet / JongHyun An**

Hanyang University (BM)  
École Normale de Musique de Paris (Diplôme Supérieur)  
CNR de Saint-maur (Medaille D'or)  
F. Arthur Uebel Artist, Regere Artist  
Previously, a member of Buchoen Philharmonic Orchestra  
Adjunct professor at Ewha Women's University  
Currently, member of Contemporary Music Ensemble Sori, music director of Korea Jade Philharmonic Orchestra  
Professor at Canada Christian College

### **Violin / JinYoung Park**

Studied from Yewon School, KNUA academy  
Graduated the Conservatory National Region of Paris Superieur course, top of the class by unanimous agreement from judges,  
Conservatory National Superieur of Musique and of Dance of Paris (CNSM) Bachelor,  
Master and DMA at Seoul National University  
1st prize at the Music Journal Concours and the Music critic association Concours  
Gave a recital with an invitation from Paris City Hall, Paris Music Association and Cecile Association  
Participated in the Verbier Festival  
Performed a young artist's recital at the Kumho Asiana Hall and Lotte Concert Hall  
Currently, teaching at Goyang art high school, Yewon school, and Seoul art high school.  
Member of Seoul Virtuosi Chamber Orchestra and trio raffiné

### **Violin / Chukyung Park**

Konkuk University(B.M)  
University of Illinois at Urbana-Champaign(M.M & D.M.A)  
Won Prizes at the International Cultural Exchange Society Music Competition, New York Artists International Competition,  
Plowman Chamber Music Competition  
Association of Korean Arts Assessment Music Concours Music  
Director of the ensemble Kunstwerk  
Member of the Illini Piano Trio and Etica Ensemble  
Adjunct Professor at Konkuk University

### **Viola / Jaehyun Cho**

Conservatory National of Region de Versailles (Diplome)  
Conservatory National of Region de Rueil-Malmaison (Perfectionnement)  
Conservatory National of Region de Paris (Master)  
Academy member at Orchestre de Paris  
Principal Violist at O.C.U.P de Paris  
Artis in company MOV  
Leader of "Volce string quartet"  
Member of "Classikan Ensemble"

**Cello / Seungwon Chung**

Seoul National University(B.M)  
New England Conservatory(M.M.)  
University of Illinois at Urbana-Champaign (D.M.A.)  
Performed Kumho Young Artist Series Recital, Artist Presentation Society Recital  
Performed ICMC Daegu International Computer Music Festival  
Assistant Principal of Hankyung arte Philharmonic Orchestra, member of Seoul

**Cello / Jiyeon Hwang**

Yonsei University(B.M)  
Peabody Institute of Johns Hopkins University(M.M)  
University of Illinois at Urbana-Champaign(D.M.A)  
The member of KT Symphony Orchestr, Yonsei Sinfonietta,Cofacs Chamber Orchestra,Trio ILLI  
Instructor at Incheon Arts High School

**Piano / In Kyung Hong**

Graduated from Yewon School, Seoul Arts High School  
Seoul National University (BM, DMA)  
Indiana University (AD)  
1<sup>st</sup> prize at International Piano Competition, MTNA state competition, and Bondarenko Awards  
at Tel-hai International Masterclasses  
Winner at SNU concerto competition, IU concerto competition  
Solo recitals at Seoul Arts Center, Kumho arts center, Ilsin-hall, Joint recitals at SAC, Daejun Arts center,  
JCC art center, Kumhoarthall  
Album release 'Studio 2021: New Etudes Project'  
Currently, An adjunct professor at Myungji University

**Piano / Hyecheon Jung**

Seoul National University(B.M)  
University of Illinois at Urbana-Champaign(M.M & D.M.A)  
Soloist with Fort Worth Symphony Orchestra, Gimcheon Civic Orchestra, Gunsan Pops Orchestra, Korean Philharmonic  
Orchestra, Seoul Philharmonic Orchestra, and University of Illinois Symphony Orchestra Associate professor of Kunsan  
National University in Korea

**Guitar / Woojae Kim**

Graduated from Seoul National University's College of Music(B.M & M.M)  
Graduated from Hochschule fur Musik und Theater Hamburg, Germany  
Won the 3rd place at 'Concours International de Guitare en Cerdagne' in France  
Instructor at Seokyeong University, Yewon University of Arts and Sungui Women's University  
Member of contemporary music ensemble CMEK, Estro Duo, Guitar Octet Korea Japan  
Seongnam International Guitar Festival SIGF Music Director  
Vice President of Korea Guitar Players Association

**Accordion / Haerin Yujeong Jeon**

Gnesins Conservatory in Russia(B.M & M.M)  
Prized at Kumho Young Artist, played in the "Kumho Rising Star" series  
Member of the band "Dusky80"  
Jury member of CIA Coupe Mondiale and CMA Trophée Mondial  
Performed in Korea, USA, Canada, Germany, Austria, Italy, France, Turkey, Russia, and New Zealand.

**Harp / Seunghye Han**

Harpist Seunghye Han created her own performing arts world with an impressive variety of tonal colors and beautiful expressions, graduated from Seoul National University, and obtained a master's degree. She has also been invited to perform as a professional harpist on major stages at home and abroad, including the ICMC-NYCEMF in New York and the NWEMO Festival Artist in San Diego, California. She has been continuing research on complex arts through the Royal Conservation docARTES (international doctor program for performers and components) fellowship. She has received numerous awards including the Salerno International Film Festival in Italy and the Best Music Award at the Delhi International Festival in India and released new music on Apple Music, Amazon Music, and more. As a soloist, Han has appeared on numerous concert stages, orchestra and ensemble concerts with the TIMF Ensemble, and Sejong Soloist, and also performed with major orchestras at the Seoul Philharmonic Orchestra, KBS Symphony Orchestra, etc. In addition, she has been building her realm as a convergence artist that encompasses complex arts such as composition, drawing, and media art production.

## L CONTEMPORARY GROUP

### GUEST PERFORMERS

#### **Bass Flute / Byung Chul Oh**

Flutist Byung Chul Oh was born in Seoul, South Korea, and started his music study at Seoul Arts High School as a Flute Major. He then went abroad to expand his studies in France. He graduated from Ecole Normale de Musique de Paris, Conservatoire National de Region de Paris (Specialise), Conservatoire a Rayonnement Regional de Rueil-Malmaison (Excellence, Perfectionnement). He actively pioneered through his study and won numerous competitions such as Le Parnasse, Lempdes, Nerini, Picardie, and Roger Bourdin. Byung Chul Oh came back to Seoul and made his career by holding his four solo recitals since 2013. He was also a former lecturer at Dankook University, University of Seoul, and Jeonju University and now teaches at Soongsil University, Korea National Institute (for the gifted in arts). Byung Chul Oh currently is a Principal Flute at Gwacheon Symphony Orchestra he also formed his Woodwind Quintet, KME(Korean Modern Ensemble), and held their recitals as well. KME is a strong group who have won an award from the Byucksan Cultural Foundation of Arts 2019.

#### **Bass Clarinet / Uk Kim**

Graduated from Korea National University of Arts  
Graduated from the National Conservatory of Music in Strasbourg, France  
Graduated from the Conservatories of Evry and Gennevilliers in France  
First place in the chamber music category at the U.F.A.M International Competition in France  
Formerly taught at Korea National University of Arts and Sungshin Women's University  
Special lectures on composition at Ewha Womans University, Myongji University, Hanyang University, Dankook University, and Korea National University of Arts  
Currently the leader of the 316 Ensemble, adjunct professor at Mokwon University, and at Samyook Academy for the Gifted

#### **Trombone / HyunWook Park**

Graduated from Hanyang University College of Music  
Internationale Akademie für Musik Köln Diplom  
The United Europe Orchestra International Conducting Masterclass Vienna, Austria  
Győr Philharmonic Orchestra in the Summer International Conducting Masterclass  
KBS Kepco Music Competition 1st Place  
Korea International Competition Chamber Music Grand Prize  
Hanyang Wind Orchestra Festival Concert, Artist & Trombone Ensemble conducting  
JoongAng Junior Orchestra, Seoul Love Orchestra, Ansan Choji Orchestra Conductor  
Korean National Symphony Orchestra, Gangnam Symphony Orchestra, Yangju Symphony Orchestra, KT Symphony Orchestra, Duzon Orchestra, Prime Philharmonic Orchestra guest Principal  
Music in PyeongChang, Jeju International Wind Ensemble Festival, Jeonju International Film Festival, Jecheon International Music & Film Festival, Seoul Larkspur International Film Festival, Expo 2010 Shanghai China, Vietnam International Cultural Exchange, Thailand Performance Vision Trip invitation Concert  
Space Mijo Eum Pa Chamber Music Series, Spring Fanfare, Winter Wonderland Concert  
Korean National Symphony Orchestra Recording Project 'Schumann, Isang Yoon'  
Hanyang University Performance Media Special Lecturer  
Dream Art Village Music director & Conductor  
Goyang Ulilim Youth Orchestra, SamSung Wind Orchestra Conductor  
United Philharmonic Orchestra, BeHa Philharmonic Orchestra Principal Trombone

#### **Saxophone / Junwoo Lee**

Graduated from Daejeon Arts High School  
Graduated from the College of Music, Yonsei University, with a major in orchestral studies  
Graduated with unanimous first place honors from the Professional Musician Program at CRD de Clamart, France  
Graduated with unanimous first place honors from the Advanced Musician Program at CRR de Cergy-Pontoise, France  
Graduated from the Chamber Music Advanced Musician Program at CRR de Paris, France  
1st place at the Seoul National University Wind Instrument Alumni Competition  
Awarded at the Overseas Dispatch Competition  
Awarded at the Concours de Saxophone Parisien  
Invited to perform by the Korean Cultural Center in France  
Collaborated with the Chungnam Youth Wind Orchestra  
Held a solo recital at Kumho Art Hall Yonsei  
Held a solo recital at the Recital Hall of the Seoul Arts Center  
Currently teaching at Kyung Hee University, Principal of the Chungnam Youth Wind Orchestra,  
Member of PROJECT 'S' and ColoSax

### **Percussion / Eun Hye Kim**

Yewon School, Seoul Arts High School  
Korea National University of Arts (BM)  
CNR de Paris (Diplome de Concertiste)  
Korean PAS Competition Grand Prize winner, World Marimba Competition Talent Award,  
Poland International Contemporary Music Competition, Solo category 1st winner  
Participated at Pyeongchang Music Festival, Tongyeong International Music Festival,  
Seoul International Computer Music Festival, International Percussion Festival in Seoul,  
Taiwan International Percussion Convention (Asian Women Concert),  
Solo recital at Perkumania international percussion festival in Paris, Attacca!  
Concert with Jean Geoffroy and CREAMA, CREAMA & IRCAM concert  
Performed as a solo marimbist with Suwon Philharmonic, Seoul Symphony, Korean Symphony, Seoul Philharmonic,  
KNUA Orchestra, Chungnam Philharmonic, Kwangju Philharmonic.  
Formerly, lecturer at KNUA, Pusan National University, Yeungnam University, Chonnam National University,  
Seoul Arts High School, Yewon School  
Currently, a member of Percussion Duo Moitié, Ensemble TIMF &  
Seoul Percussion Ensemble Professor at Korea National University of Arts

### **Percussion / Mingu Yoon**

Graduated from Korea National University of Arts  
Master's degree from the Mannheim University of Music  
Director of Music, N.R.W Province Korean Association, Germany  
Ensemble Leader, St. Michael Ruhr, Germany  
Received invitation from Poland Academy of Music in order to perform in a contemporary music ensemble  
Participated in Penderecki Passio et mors Domini nostri Iesu Christi secundum Lucam Project  
Performed for E.MEX professional contemporary music ensemble  
Currently, Principal performer of KT Symphony Orchestra

### **Piano / Hyo-Eun Park**

Born in 1995, Seoul, Korea, Hyo-Eun began playing piano at the age of 5. From early on Hyo-Eun won many first prizes at music competitions in Korea such as Korea Steinway (2011), Busan MBC (2011), Samick-Bechstein (2007, 2012) and was invited to give solo recitals for young artist series including E-Won Cultural Center (2008), Young-San Grace Hall (2012), Kumho Art Hall (2014), and to perform with Bucheon Philharmonic (2009) and Daegu Philharmonic (2010).

After graduation from Yewon School and Seoul Arts High School Hyo-Eun was admitted to Seoul National University where she studied with Prof. Hie Yon Choi. Hyo-Eun then won prizes at international competitions such as Epinal (2nd prize, Epinal, France, 2017), The White Nights Piano Festival (1st prize, St. Petersburg, Russia, 2017), Maj Lind (finalist award, Helsinki, Finland, 2017), Bösendorfer USASU (2nd prize, Arizona, USA, 2019), and Jacob Flier (3rd prize, New York, USA, 2019) performing with orchestras such as Nancy Symphony (Maestro Rani Calderon, Théâtre de la Rotonde), Helsinki Philharmonic (Maestro Anna-Maria Helsing, Helsinki Music Centre Concert Hall), and Phoenix Symphony (Maestro Matthew Kasper, Phoenix Symphony Hall). In Seoul Hyo-Eun performed Brahms Concerto No. 2 with SNU Symphony under the baton of Maestro Hun-Jung Lim and was invited to give a solo recital for Kukje Art Hall opening series.

Hyo-Eun has participated in masterclasses of renowned musicians; Boris Slutsky, Vladimir Feltsman, Philip Kawin, Yong Hi Moon, John O'Connor, Vadim Monastyrsky, Baruch Meir, Christopher Harding, Michael Coonrod, Mikhail Voskresensky, Kaya Han, Eugene Pridonoff, Barry Douglas, Young-Shin Ahn, Kyung-Sook Lee, Ruth Slenczynska, and Dong-Il Han.

Hyo-Eun is currently a research student in Master of Music course at SNU.

### **Violin / Shin-he Park**

Bachelor's and Master's degrees from the University of Music Münster, Germany  
Scholarship student at the Ensemble Modern Academy (IEMA) and Master's degree from the Contemporary Music program at the Frankfurt University of Music and Performing Arts  
Graduated from the highest performance program at the University of Music Saarbrücken  
1st place in the chamber music category at the Walter Gieseking International Competition  
Associate Principal of the Incheon Philharmonic Orchestra, instructor at Incheon Arts High School,  
member of the Contemporary Music Ensemble WIRO

### **Daegeum / Jiyeun Song**

Jiyeun Song is a daegeum performer, composer, and improviser. Her musical influence spans from Korean traditional music to European free improvisation, contemporary music, and experimental art. She continues the process of exploration and experimentation with sounds and instruments. After earning a Master in Korean Music at the Seoul National University, she received a Master's degree in Improvisation at the Pôle Supérieur Paris and studied with Philippe Pannier and Vincent Lê Quang. She has received grants from the Seoul Foundation for Arts and Culture and has been selected as a New Wave Artist by the Soorim Cultural Foundation (2022). She collaborates and creates works with artists from different backgrounds such as composers, performance artists, sound and visual artists, and installation artists. Currently, she serves as a leader of a Seoul-based improvisation music community MoIM (Meeting of Improvising Musicians), and a member of Liquid Sound.

### **Daegeum / Heonjun Lee**

Heonjun Lee (1991-) is a daegeum player who is currently pursuing his Doctor of Musical Arts in Korean Music at Seoul National University, where he received his Bachelor of Music and a Master of Music in Korean Music. He gained recognition as a daegeum performer by winning the Gold Medal at the 35th Dong-A Korean Traditional Music Competition (Professional Division) in 2019. In 2022, he was a featured performer at the concert series hosted by Seoul Donhwamun Traditional Theater, 'Sanjo Daejeon,' and performed the whole cycle of the Daegeum Sanjo of Park Jong-gi School. He has been establishing himself as a performer by holding a total of four solo daegeum recitals titled '한 (Hang).' Currently, he actively performs a wide range of repertoires in both traditional and contemporary music.

### **Sheng (Saenghwang) / Jisu Han**

As a performer, composer, and producer, Jisu Han has been expanding the range of Korean traditional instruments into the 21st century's context. Han mainly plays traditional wind instruments such as the sheng (saenghwang), piri, and taepyeongso. She often connects traditional music with contemporary music, pushing the boundaries of traditional music and its instruments. Han creates new soundscapes by weaving the acoustic sound of these instruments with electronic sounds and noise, seamlessly transitioning between paper scores, digital workspaces, and improvisation based on her diverse musical talents. She has organized a number of sheng-related performances, documentaries, and exhibitions with grants from the Arts Council Korea (ARKO) and the Seoul Foundation for Arts and Culture (SFAC). She also has performed sheng concertos with several Korean orchestras. Han won the First Prize in the Audio Drama category at Europe's Seventh Student 3D Audio Production Competition 2023 for her music utilizing traditional Korean instruments. Han studied piri at the Korean National University of Arts and completed an exchange program at the China Conservatory of Music as a sheng major. Currently, she is pursuing a Master in Korean Music Composition at Seoul National University.

### **Haegeum / Jeonghyeon Joo**

Jeonghyeon Joo is an award-winning haegeum performer, composer, improviser, and researcher who is an ardent advocate for new and experimental music. Joo's work explores the physical, social, cultural, and political relationship between the performer and instrument, frequently collaborating with composers, performers, visual artists, choreographers, film directors, and dancers. Her recent projects have been supported by Arts Council Korea and Seoul Foundation for Arts and Culture. She received a Doctor of Musical Arts from the California Institute of the Arts (CA, United States) and is currently an Assistant Professor at the Seoul Institute of the Arts in South Korea and serves as a Program Director at CultureHub.

### **Ajaeng / Yoona Kim**

Yoona Kim is a Boston-based ajaeng player, composer, improviser, and music educator. After studying Korean Music and Musicology at Seoul National University, she received her Master in Music and Graduate Diploma at the New England Conservatory in Boston. Currently, she is pursuing her second Master's degree at Berklee Global Jazz Institute at Berklee College of Music and will be serving as a faculty member at the New England Conservatory starting Fall 2024. Her performances are deeply rooted in the richness of Korean court and folk music, juxtaposed with delicate noise, soulful depths of traditional blues, and the dynamics of contemporary music. As a creative force, Yoona's evolving style weaves together the threads of tradition and innovation, forging a path that explores radical, non-linear temporalities. Her ajaeng stylings are both assertive and intuitive, honed over countless performances that have resonated with national and international audiences.

**Gayageum / Hae-jeong Lee**

Representative of Gyeonggi Gayageum Ensemble.

East West Music Organization Secretary General.

Member of the Gagok Preservation Society for Living Cultural Heritage.

National Intangible Cultural Heritage No. 23, Gayageum Byeongchang and Sanjo Instructor.

Yongin Korean Traditional Orchestra. Sejong Traditional Music Orchestra. She worked as a performer at the National Folk Museum of Korea.

2nd Gyeongnam Korean Traditional Music Festival National Korean Traditional Music Contest Grand Prize.

30th Jeollanam-do Branch National Gugak Contest Instrumental Music Master Division Excellence Award.

24th Daegu Gugak Festival National Gugak Contest Master Grand Prize.

Korea's 25th National Gugak Contest Grand Prize (Minister Award of Culture, Sports and Tourism )

Selected as Artist of the Year in Florence, Italy in 2024.

**Gayageum / Gahyeon Lee**

Gyeonggi Gayageum Ensemble member.

- Graduated from Yongin University

- Completion from Yongin University Graduate School of Arts and Culture

- 13th National Gayageum Contest Creative Division Bronze Prize

- Operation of YouTube channel Chaoreum

**Geomungo / Hyeyoung Hwang**

Hyeyoung Hwang is a geomungo player, composer, and co-founder of Dal:um, a duo music group based in Seoul, South Korea. She is an extraordinary performer who explores both traditional and contemporary music, seeking her original sounds in her performance and composition. She was selected as a fellow of OneBeat 13 (United States) in 2024 and launched her first solo project [Research: on the geomungo], aiming to broaden the harmonic and tonal possibilities of the instrument in 2023. In 2022, she was featured in a UK magazine, Songlines, in an article "My Instrument, Hyeyoung Hwang and Her Geomungo," and was introduced to a wide range of international audiences. In addition, Dal:um released 'Similar & Different' in 2021 and initiated an epic three-year international tour, visiting 55 cities across 20 countries. She received a Master of Arts from the Korea National University of Arts and a Bachelor of Music from Ewha Womans University (Seoul, South Korea).

**K-percussion / Woonjung Sim**

Woonjung Sim is a percussionist known for her work both in Korean traditional music as well as improvisation and experimental circles. Starting her musical training at ten, she has developed a diverse skill set, including piano, flute, guitar, and vocals. Woonjung has spent time in New York City exploring new musical directions as an Artist in Residency from the Korean government, and has been involved in various performances in the US, Japan, and China. She holds a Master's degree from Seoul National University, and continues to be active as a percussionist and improviser in both Seoul and abroad.

# HANYANG KOREAN TRADITIONAL MUSIC ENSEMBLE

## **Pansori / JuSun Cho**

Graduated from Hanyang University College of Music Department of Korean Music and Graduate School of the same department  
Completed Ph.D. in Korean Language and Literature at Korea University  
The Grand prize for all national Korean traditional music contests hosted by the National Gugak Center, National Namwon Chunhyang Festival Pansori Contest  
Pansori recital and lecture invited by the Agency for Cultural Affairs of Japan and the Fukuoka Consulate Performance commemorating UNESCO's listing as a Cultural Heritage of Humanity  
EMI world folk music label releases 'Hemisphere' series album  
Member of the National Gugak Center Folk Orchestra  
Advisory member of the Dong-A Korean Music Competition  
Current Professor of Korean Traditional Music, College of Music, Hanyang University

## **Gayageum Byeongchang / Minjung Kim**

Received the Presidential Award at the 12th Seoul Traditional Performing Arts Contest  
National Cultural Heritage No. 23 Gayageum Sanjo and Byeongchang graduates  
Graduated from Hanyang University's Department of Korean Music (B.M, M.M, PhD)  
Served as an associate member of the Gayageum Byeongchang Folk Orchestra of the National Gugak Center Director of the Gangneung Branch of the Korean Traditional Music Association  
Chairman of the Creative Division, Korea Institute of Traditional Arts  
Current lecturer at Hanyang University and Seoul Institute of the Arts

## **Gayageum Byeongchang / Eunhee Lee**

Certified trainee of the 23rd National Intangible Cultural Heritage in Gayageum Sanjo and Byeongchang  
President of Suwon Chapter of Korean Traditional Music Association  
Winner (Minister of Culture, Sports and Tourism Award) at the 50th Jeonju Daesaseupnori National Gayageum Byeongchang Competition  
1st Prize at 20th Gayageum Byeongchang Grand Festival in Korea, 9th 21st Century Korean Music Project, 5th Kcomfest by Lotte Scholarship Foundation

## **Daegeum / Jungwoo Kim**

Graduated Gugak National High School  
Studying at Hanyang University, College of Music, Department of Korean Traditional Music  
Selected as a Fringe Artist for the 2024 Seoul Donhwamun Gugakdang Improvisation Music Festival  
2024 Seolleung Art Hall Special Performance Bulhwigipunsori Sanjo Exhibition selected  
Successor 44th Seoul Cultural Heritage in Samhyeonyugak  
Successor of 20th National Intangible Cultural Heritage in Daegeum Jeongak

## **Ajaeng / Dayeon Lim**

Graduated Gugak National High School  
Studying at Hanyang University, College of Music, Department of Korean Traditional Music Member of 2023 Orchestra Ileum  
3rd Prize in Ajaeng Section at 43rd OnNara Gugak Competition by National Gugak Center  
Selected at 2024 Hwaum Yulgaek

## **Janggu / Minsung Cho**

Graduated from National Middle School of Traditional Korean Arts  
Studying at Hanyang University, College of Music, Department of Korean Traditional Music

## Erämaa Trio

The Erämaa Trio was founded in 2016 by three musicians who graduated from the Royal Conservatory of Brussels and the Hogeschool Gent in contemporary music, with the ensembles Ictus and Spectra, and in historically informed performance.

Our trio also works with other musicians, and Erämaa Trio morphs into Erämaa Ensemble developing a repertoire with voice and other instruments as well as live electronic / live video repertoire. This ensemble is resolutely oriented towards the music of the 20th and 21st centuries and try to include the different styles that this music comprises in order to give the public a view as wide as possible on the diversity of today's music.

In November 2017, the Erämaa Trio won first prize at the Léopold Bellan international competition in France. The trio is recognised by Art&Vie and supported by the Fédération Wallonie-Bruxelles.

Erämaa performs regularly at festivals and venues such as the LOOP Festival, the Belgian Music Days, the Royal Academy of Belgium, the Royal Conservatory of Brussels,... and frequently plays in Belgium, The Netherlands, France and Japan.

From 2023 onwards, Erämaa is an Artist in Residence in partnership with the Forum de la Création Musicale in Belgium.

### Clarinet / Cédric De Bruycker

Cédric De Bruycker started to study the clarinet at the academy of Arlon with M. Sosson.

He then continued his studies at the Royal Conservatory of Brussels with R. Van Spaendonck, J-M. Fessard and N. Lefèvre and finished with the highest distinction.

Passionate about contemporary music, he graduated from the Conservatory of Ghent specialising in contemporary music with the ensembles Ictus and Spectra.

He participated in masterclasses with Pascal Moragues (CNSM Paris), Julien Hervé (Rotterdam Philharmonic),... as well as Shizuyo Oka (ensemble Recherche) and Suzanne Stephens for the contemporary repertoire.

He plays in ensembles such as Spectra, Musiques Nouvelles and Sturm und Klang and is also a member of the clarinet quartet « Clarnival » as well as the trio Erämaa (violin, clarinet and piano) specialising in the contemporary repertoire.

With these ensembles he has participated in various festivals in Belgium and abroad (France, Portugal, Germany, Netherlands, Canada) and has premiered several pieces by contemporary composers.

### Violin & Viola / Akiko Okawa

Born in Tokyo, Japan. Akiko is Belgium-based Violinist and Violist working in early to contemporary music. She also specializes in historically informed performance with period instruments, especially from renaissance to early romantic repertoire.

Since 2015, she has joined the Jeune Orchestre de l'Abbaye aux Dames de Saintes in France, and has played under the direction of numerous conductors and soloists such as Amandine Beyer, William Christie, Laurence Equilbey, Philippe Herreweghe, Marc Minkowski and Hervé Niquet. She is an academist in the Collegium Vocale Gent as a Viola player since 2020, also performing with many Baroque Orchestras in Belgium and The Netherlands. In the contemporary music scene, she is an active musician playing with several ensembles such as the Ensemble 21, the Ensemble Hopper, Tiptoe Company and Down the Rabbit Hole. In 2018, she has worked with the ICTUS Ensemble as an extra violinist for the creation of opera "Der verschwundene Hochzeiter" by Klaus Lang. She participated in the 11th Impuls International Academy for Contemporary Music in Graz and performed under the direction of Lars Mlekusch and Peter Rundel.

She studied Violin with Reiko Kusano, Yoshiko Nishio, Shizuko Ishii, Vincent Hepp and Véronique Bogaerts, Baroque Violin with Alessandro Moccia and Joanna Huszcza, Viola with Nobuo Okada and Paul De Clerck.

### Piano / Quentin Meurisse

Quentin Meurisse was born in Paris in 1990. He holds a master's degree in piano and a master's degree in didactics at the Royal Conservatory of Brussels and an advanced master's degree in contemporary music at the conservatory of Ghent.

He collaborates with many actors of contemporary music such as the ensemble SPECTRA, the Ictus ensemble, the Ensemble 21, Down the Rabbit Hole and the Hopper ensemble, as well as with the Antwerp Philharmonic Orchestra, with whom he has performed internationally, taking part in major events such as the Présence festival (Radio France), Ars Musica (Belgium), the Walloon Festival (Belgium), the LOOP Festival (Belgium), IZLOG (Croatia), etc...

He is a laureate of international competitions such as the Leopold Bellan Competition, the Boris Lyatoshinsky competition and the Blüthner competition. He is one of the founding members of the ensemble Erämaa which specialises in contemporary music and has performed in France, Belgium and Japan.

He has also been involved in interdisciplinary projects mixing music and dance (Project R.E.A.C.H and Collabs, MACHA company) or music and circus (LATTERATERAL company).

He is professor of piano and Computer Music at the conservatory of Châlons-en-Champagne and in the Centre National des Arts du Cirque. He was formerly Live electronics guest professor at the Royal Conservatory of Ghent.

## Ahn Trio

Born in Seoul, Korea and educated at the Juilliard in New York City, the members of the Ahn Trio, (cellist Maria, pianist Lucia, and violinist Angella), are constantly redefining the art and architecture of chamber music. Breathing new life into the standard piano-trio literature with commissioned works from visionary composers such as Michael Nyman, Maurice Jarre, Pat Metheny, Paul Schoenfield, Mark O' Connor, Kenji Bunch, Nikolai Kapustin, and Paul Chihara, the Ahn Trio brings a new energy and excitement to the chamber music world. The trio's latest CD, "Lullaby for My Favorite Insomniac" (released by Sony), is a showcase of this vibrant and original music, which made No. 8 on the Billboard Charts for 26 weeks in the Classical album category.

The trio has been touring successfully for over ten years and have six albums to date. Their first album, a recording of Ravel and Villa-Lobos trios brought rave reviews, with Audio Magazine praising "this is one of Ravel's best and never better played". The next EMI recording of trios by Dvorak, Suk, and Shostakovich, won Germany's prestigious ECHO Award. An MTV appearance on Bryan Adams' "Unplugged" led to the development of the "Ahn- Plugged" and "Groovebox" albums (EMI), which embodies the excitement and energy of the Ahn Trio. Seeking complete artistic freedom, the trio formed their own production company named L.A.M.P., (Lucia Angella Maria Productions), which self-produced "Lullaby For My Favorite Insomniac". Their latest project was a joint album with the Czech Grammy-winning Tata Bojs called "Smetana" (Warner).

Maria, Lucia and Angella thrive on dissolving the barriers between art forms. They have fused their work with that of dancers, pop singers, DJ's, painters, installation artists, photographers, lighting designers, ecologists, and even kite makers. The Ahns enjoyed their successful collaboration with the David Parsons Dance Company, which toured extensively to critical acclaim. More recently, they performed in the Czech Republic with rock group the Tata Bojs to sold-out shows. This year, the Trio is very excited to add to their repertoire "March of the Gypsy Fiddler", a Triple Concerto written for them by Mark O'Connor. The Ahns frequently enjoy having guest artists join them on stage, recent favorites include the Kin, a two-brother rock band from Australia, as well as electronic music artist Juno a.k.a Superdrive from Berlin. It is precisely this vitality and commitment to innovation that has Ahn Trio continually drawing new audiences to classical music.

Possessing an enviable combination of talent and style, they have long been natural subjects for the international press. They made their magazine premiere very early on, in Time's cover story, 'Asian American Whiz Kids'. Since then, they have gone on to frequent fashion pages of the likes of Vogue and GQ, photographed by such luminary photographers as Arthur Elgort, Ellen von Unwerth, and Walter Chin, and been featured in ad campaigns for GAP, Anne Klein and Bodyshop, among others. In 2003, they were named three of People Magazine's 50 Most Beautiful People.

The Ahn Trio is in high demand, performing and leading master classes and workshops across the United States and around the world. Whether they are playing in Vienna's Musikverein, New York's Lincoln Center, Leipzig's Gewandhaus, Beijing's Concert Hall, Istanbul's Aya Irini in Topkapi Palace, or for 10,000 screaming fans at the World Music Festival in the Czech Republic, they share their innovative spirit and ever-evolving vision of music.

**Cello / Maria Ahn**

**Piano / Lucia Ahn**

**Violin / Angella Ahn**

## INDIVIDUAL PERFORMERS

### Flute / Elizabeth Lantz

Elizabeth Lantz is a Senior Instructor of Flute in the School of Performing Arts at Virginia Tech. She is a regular soloist and chamber musician throughout Virginia, the Mid-Atlantic region, and the United States, and has also toured in South America, England, and Trinidad. She performs regularly for the National Flute Association National Conventions, and in 2015 appeared on the convention's Keynote Recital program, performing her newly commissioned composition by Valerie Coleman, *Wish Sonatine* for flute and piano. Lantz performed and taught in residency at the University of Trinidad and Tobago in 2016, and in recent years, was a featured International guest artist at the Festival y Concurso Internacional de flauta traversa de Sopó, Colombia and the Segundo Festival Internacional de Flauta Traversa en el Suroccidente Colombiano in Cauca, Colombia. She holds degrees from the University of Southern California and the University of Arizona and is a Yamaha Performing Artist.

### Flute / Karina Erharde

The Munich-based flutist Karina Erhard is a specialist in contemporary chamber music, improvisation and performance. Her main interest lies in sound, which lead to a constant growth of instruments and equipment (saxophones, ethnical flutes, guitar pedals). Above that she seeks for connections with other arts disciplines. Karina Erhard studied flute in the Netherlands at the Conservatories of Amsterdam and Utrecht. With various chamber music groups she played at international festivals, won numerous prizes, such as the 'Projektstipendium LH München 2021', 'Gaudeamus Interpreters Competition', Tera de Marez Oyens Prijs, took part in radio productions and recorded several CD's. A great deal of composers have dedicated works to her, ranging from pieces for solo flute to chamber music. With the project 'Roboterjazz,' in which she engages in dialogue with interactive music robots, she is a guest at festivals and conferences worldwide on contemporary music, computers, and robotics.

### Bass Flute / Lars Asbjørnsen

A native of Trondheim, Lars Asbjørnsen received his musical education at "Østlandets Musikkonservatorium" in Oslo, the "Folkwanghochschule" in Essen and in Paris on a scholarship from the French government. He was subsequently engaged as principal flutist with the Philharmonic Orchestra of Ulm in Germany and with "Nederlands Philharmonisch Orkest" in Amsterdam. He has also temporarily served as alternating principal with the Oslo Philharmonic Orchestra. Lars Asbjørnsen has been an active soloist and chamber musician in Europe, the USA and in Japan and is presently a full professor at UiT - The Arctic University in Norway after a long tenure as a flute instructor at the Wiesbaden Academy of Music in Germany.

### Clarinet and Tárogató / Esther Lamneck

Esther Lamneck has long been at the center of adventurous uses of the clarinet, not to mention the Hungarian Tárogató. The New York Times calls her "an astonishing virtuoso." She has appeared as a soloist with major orchestras, with conductors such as Pierre Boulez, and with renowned chamber music artists and music improvisors throughout the world. A versatile performer and an advocate of contemporary music, she is known for her work with electronic media including interactive arts, movement, dance, and improvisation.

Esther Lamneck is known for her performances on the Hungarian Tárogató, a single reed woodwind instrument with a hauntingly beautiful sound. Its aural tradition has greatly influenced her performance and has led her to work with composers who are creating sound environments for improvisation. Many of her Tárogató albums are dedicated to this work.

Dr. Lamneck received her B.M., M.M., and Doctoral degrees from the Juilliard School of Music. Dr. Lamneck served as Program Director of Woodwind Studies and the Clarinet Studio at New York University for more than three decades and was artistic director of the NYU New Music and Dance Ensemble. Dr. Lamneck has worked together with choreographer Douglas Dunn and Alfonso Belfiore for many years creating multimedia productions for festivals in the U.S. and Italy.

### Bass Clarinet / Taewon Ko

Seoul National University College of Music (B.M)  
University of Southern California (U.S.C) (M.M dropping out)  
Hanyang University College of Music completion  
Previous member of "Y.M.F. Orchestra", "National Police Symphony Orchestra"  
Current member of "HANKYUNNG arte Philharmonic Orchestra"

### Saxophone / Kyle Hutchins

Hailed as "epic" (Jazz Times), "formidable" (The Saxophone Symposium), and "gripping" (Star Tribune), Kyle Hutchins is an internationally acclaimed performing artist and improviser. He has performed concerts and taught masterclasses across five continents at major festivals and venues in Australia, Belgium, Canada, Chile, China, Croatia, the Czech Republic, England, France, Germany, Ireland, Latvia, Mexico, Scotland, South Korea, and across the United States including Carnegie Hall, The Walker Art Center, World Saxophone Congress, Internationales Musikinstitut Darmstadt, International Computer Music Conference, among many others. He has recorded over two dozen albums on labels such as Carrier, Klavier, GIA, farpoint, Mother Brain, and his work has been recognized by awards and grants from DOWNBEAT, New Music USA, The American Prize, American Protégé International Competition, Music Teachers National Association, Mu Phi Epsilon Foundation, and others.

As a specialist in experimental performance practice and electroacoustic new music, Kyle has performed well over 200 world premieres of new works for the saxophone. He has worked with some of the leading composers and performers of our time including Pauline Oliveros, George Lewis, Chaya Czernowin, Georges Aperghis, Richard Barrett, Steven Takasugi, Claire Chase, Douglas Ewart, Duo Gelland, and Zeitgeist.

### **Saxophone / Kyle Hutchins**

Kyle Hutchins ([www.jefferykylehutchins.com](http://www.jefferykylehutchins.com)) is an Artist/Teacher of Saxophone at Virginia Tech. He has performed and been broadcast in Asia, Australia, Europe, North and South America, premiered over 200 new works for saxophone, and appears on over 20 albums. He is a Yamaha, Légère, and E. Rousseau Performing Artist and a member of 113 (One Thirteen), a collective of composers and performers of experimental new music who curate concerts, educational programs, festivals, seminars, and masterclasses around the world. He is one half of Binary Canary, a woodwind-laptop improvisation duo alongside electronicist Ted Moore. As a chamber musician, Kyle performs with ACUTE Trio, AVIDduo, The Broken Consort, Hutchins/Qiang Duo, The Poem Is Done, and Strains New Music Ensemble. He has a Doctor of Musical Arts and Master of Music degree from the University of Minnesota, and Bachelor of Music in Performance and a Bachelor of Music Education degree from the University of North Texas.

### **Soprano Saxophone / Pantelis Lykoudis**

Pantelis Lykoudis is a saxophonist, educator and improviser from Athens, Greece. After receiving his diploma in Greece, he pursued further studies at HKU Utrechts Conservatorium with Johan van der Linden and Kunstuni Graz with Gerald Preinfalk. Additionally, he holds a master's degree from UMass Amherst, where he studied with Jonathan Hulting-Cohen. He has received the 3rd prize in the Panhellenic Saxophone Competition (2015) and the Lynn Klock Award in Saxophone (2024). He has performed and recorded with many ensembles, including Anemone Saxophone Quartet (the Netherlands, Austria), the European Union Youth Wind Orchestra (Germany, France, Luxembourg), Vienna Saxophone Ensemble (Italy) and the Blue Lake Festival Band (U.S.), as well as being active in the free improvisation scene (Greece, the Netherlands). A strong advocate of new music, he has premiered numerous works through fruitful collaborations with composers from around the world, including Kostas Zisimopoulos (Greece), Joan Gómez Alemany (Spain) and Hans Martin (Canada), among others.

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### **Alto Saxophone / Miho Ebihara**

Miho Ebihara was born in Tokyo in 1997. She began practicing trumpet at the age of nine and commenced saxophone study at the age of thirteen. In 2020, she received the highest distinction in saxophone upon graduating from Sensoku Gakuen College of Music. Three years later, she successfully completed her master's degree at Tokyo University of the Arts. She received numerous honors in various competitions, including the 5th prize at the 37th Japan Wind and Percussion Competition, the 3rd prize in the 7th Water and Green Town Edogawa Emerging Musicians Competition, the 5th prize at the University Division of the 28th Japan Classic Music Competition, and the 3rd prize in the university student and general division of the 4th K-Saxophone Competition. Currently she is studying saxophone with Masashi Oshiro and Nobuya Sugawa, and is also actively participating in the GEIGEKI Orchestra Academy for Wind.

### **Trumpet / Seongmin Hong**

Seongmin Hong is an accomplished alumnus of Seoul National University, holding both a Bachelor's and a Master's degree. Currently, he is pursuing his Doctorate at the same esteemed institution. Seongmin has performed as a soloist with the SNU Symphonic Band and the Prime Philharmonic Orchestra. He served as the Principal Trumpet in the Prime Philharmonic Orchestra and as Tutti Trumpet in the Seoul Metropolitan Youth Orchestra. He has also been a guest Principal Trumpet with the Korean National Symphony Orchestra, Korean Chamber Orchestra, Wonju Philharmonic Orchestra, Chungnam Philharmonic Orchestra, Seongnam Philharmonic Orchestra, Gwangju Symphony Orchestra, Cheonan Philharmonic Orchestra, and the Tongyeong International Music Festival Ensemble.

### **Percussion / Naseung Yeol**

Sophomore at Hanyang University

1st place at the National Wind Instrument Competition hosted by the Korean Music College Wind Association Collaboration with the Chungnam Symphony Orchestra

### **Percussion / Thierry Miroglio**

Thierry Miroglio is realizing since several years a brilliant solo career where he's invited to give in forty countries recitals and concerts in numerous venues and prestigious Festivals from Salzburg, Berlin Philharmonie to New York, Venice Biennale and Paris, from Sao Paulo, Seoul and Mexico city to Tokyo, Hong Kong and Chicago... He's actually one of the very few percussionists in the world to realize such a high level of solo activity including a repertoire of more than 400 works (solo and concerti). For several years, he's collaborating with famous composers as Cage, Berio, Saariaho, Zhang Xiaofu, Battier, Denisov, Donatoni, Teruggi, Unsuk Chin, Joyce Tang, Jiyoung Choi, Stahnke, Grisey, Svidzinski, An Chengbi, Talia Amar, Risset, Nodaira, Manoury, Jolas, Fedele, Dufourt .... giving premiere performances of their pieces, many of which are dedicated to him. Numerous international Radio-TV productions, more than 15 CD's as soloist for various international labels (including solo « the World of Percussion » by Naxos. Professor at Darius Milhaud Conservatory (Paris), Thierry Miroglio gives masterclasses and lectures in many countries, Recitals tours which join Music, visual and numeric Arts, cross Theater and Dance and in Europe, Asia, Africa, South America and USA. Solo concerti accompanied by prestigious orchestras.

### **Solo Tam-tam / Bevis Ng**

Originally from Hong Kong, Bevis Ng is a Toronto-based percussionist, specializing in contemporary classical music. He is currently completing a Doctoral of Musical Arts degree in Percussion Performance at the University of Toronto with the support of Terence Clarkson and Cornelis van de Graaff Graduate Scholarship.

Bevis founded KōNG Duo, with fellow percussionist Hoi Tong Keung, and Kairos Percussion Quartet. Award-winning Marimba One artist KōNG Duo performed actively in Canada and abroad, including Portland OR and Eindhoven, The Netherlands. Kairos Percussion Quartet co-founding members include Andrew Busch, Nikki Huang, and Thomas Li. They premiered *Twist* by Josh Weinfeld, a piece dedicated to the quartet, at the Ontario DoP 2024.

Bevis believes in the power of combining thoughtful programming, composer-collaboration, and recontextualization of existing repertoires in a contemporary music concert. Through these tools, he hopes to enrich the concert experience, forging a connect.

### **Vocal / Lan Shen**

Hailing from Heze, Shandong, Lan Shen holds a Master's degree in Vocal Performance and is a young vocal instructor. In the realm of music performance, she has garnered awards in provincial and national professional competitions such as "Star Search China" and the "Youth Song Contest." In 2018, she won the Gold Prize in the Shandong Province division of the "Beautiful China, Beautiful Education Dream" competition; in the same year, she received a Gold Prize in the national youth art exhibition of "Star Search China." In 2019, she won the Silver Prize in vocal bel canto at the Shandong Province Youth Talent Exhibition. In 2022, she secured the second prize in the Youth Category B Vocal Division at the Art Elite Television Awards. Furthermore, in 2023, she clinched the first prize in the Bel Canto Professional Group at the Shandong Province Youth Singer Competition.

### **Piano / Bori Lee**

She graduated from Hanyang University with a bachelor's and master's degrees in piano, studied top performer courses at the École Normale de Musique de Paris Alfred Cortot and the Versailles Conservatory, and solpage courses at the Paris International Conservatory.

### **Piano / Evangelia Nikolaidou**

Evangelia Nikolaidou, a pianist from Volos, Greece, is currently pursuing her DMA in Piano Performance at the University of Nebraska-Lincoln. She previously studied Piano Performance at the University of South Dakota and Piano Pedagogy at the Ionian University in Corfu, Greece. Based in Lincoln, Nebraska, Evangelia's performances blend passion and precision, showcasing her expertise in both classical and contemporary repertoire. Her research interests include the works of George Crumb and Greek Contemporary Music, reflecting her multifaceted dedication to music.

### **Piano / JeongWoong Oh**

Jeong-Woong Oh entered, graduated from the Department of Composition at Seoul National University, and completed graduate school there. He later graduated from Indiana University with a master's and doctoral degree in composition and completed a harpsichordist course, and he composed and presented the "Harpsichord Concerto." The film "From You," in which he participated as music director, was honored with the grand prize at the Jeonju International Film Festival, and he recently received favorable reviews for his music and performance in the play "A Drop of Me."

### **Piano / Minkyung Yook**

Graduated with a Bachelor of Fine Arts from Korea National University of Arts  
Graduated from the University of Music and Performing Arts Munich (Konzertdiplom, Meisterklassendiplom)  
Completed courses at the Vienna Conservatory and the University of Music and Performing Arts Graz  
Currently teaching

### **Piano / Hyo Joung Youn**

Graduated with honors from Sunhwa Arts High School, earned a bachelor's and master's degree in Piano Performance at Seoul National University and earned a Doctor of Musical Arts in Collaborative Piano at University of Texas at Austin with full scholarship. Invited to many music festivals as a guest pianist for years, including Emyeon Music Festival, James Galway Flute Festival and Gonjiam International Flute Festival. Appeared in more than 700 performances over the past decade, playing with many world-famous musicians such as Peter Lukas-Graf, Patrick Gallois, Demarre McGill, Marina Piccinini, Dejan Gavric, and David Gillham. 1st prize winner of Emyeon Piano Competition, second place of Busan MBC Competition, silver medal winner of Samick Piano Competition and selected as an excellent new pianist by Korea Piano Society and had a concert at Seoul Arts Center. A current adjunct professor of Kyonggi University, also teaching at Kookmim University and Kwangwoon University, and CEO of music publishing company Baron Arts Inc. in Korea.

### **Violin / Ryoichiro Oyama**

Ryoichiro Oyama in Japan. He studies Violin under Tomoko Kato at Toho College of Music in Tokyo.

### **Cello / Lim Junyong**

Education Graduated from Suwon University, Department of Orchestral Music  
Served as cello coach for “NCD Youth Orchestra”, “THE KANDLE” ensemble, “Joy Life Arts Group Orchestra”  
Performed at “N Symphony Ensemble”, Concert “Khwarangga”, “Shinsegae Spring Concert”

### **Cello / Madeleine Shapiro**

Called a "cello innovator" by "Time Out NY," Madeleine Shapiro has long been a recognized figure in the field of contemporary music. She was the founding director of the internationally known ensemble The New Music Consort, and presently directs ModernWorks in New York City. Madeleine performs extensively as a solo recitalist throughout the United States, Europe and Latin America. Her concerts have included numerous premiere performances of recent works for cello, and cello with electronics, many written for her. Madeleine's first solo CD, "Electricity: Works for Cello and Electronics" was greeted as focused and cohesive...a polystylistic collection of pieces that individually push the instrument and technology in unique ways. Her virtuosic performance on C-H-A-D-A-B-E is in recognition of her long-standing friendship with Joel Chadabe.

### **Conduct / Hyeonmuk Na**

Chugye University for the Arts (B.M)  
Hanyang University (M.M Attending)  
Presented work at the concert of “KEAMS Fest-M 2023”, “TIMF Korean Composer's Project”  
Completed “2023 TIMF Academy with Unsuk Chin & Julian Anderson”  
Conductor of Sungshin Women's University Amateur Orchestra ‘Crystal’  
Instructor of Gimpo Foreign Language High School Orchestra

### **Piri / Gamin Kang**

Gamin Kang is a distinguished soloist who tours the world performing both traditional Korean music and in cross-disciplinary collaborations. In Korea, she is known as an innovative pioneer in music. Gamin is an Yisuja, an official holder of the Important Intangible Cultural Asset No. 46 for Classical Court Music, Classical Piri Music, and Daechita (royal military music), a title that designates someone who has mastered a course of study in the intangible cultural assets of Korea. Gamin earned a Doctorate of Musical Arts in Korean traditional music at Seoul National University.

### **Gayageum / WooJeong Kwon**

Graduated National Traditional Arts High School  
Graduated from the Department of Korean Traditional Music at Suwon University  
9th Paju National Gugak Contest Best General Instrumental Music Award  
Gayageum solo at the 26th National New Recognition Music Presentation  
2nd Suwon University College of Music a solo concert at Dongmun

### **Daegeum / Hyojae Maeng**

Suwon University College of Music (B.M Attending)  
Daegeum member of the Seoul Youth Classical Group, affiliated with the Sejong Center for the Performing Arts  
Won the third prize in the Korean Traditional Music High School at the 19th National Music Competition  
Participate in Daegeum performance "Sejong Music Travel Composer Sejong", Seoul Gugak Orchestra's New Year's Concert', "Sejong Luxury Concert Palace: The Sound of Construction"

### **Haegeum / Jeonghyeon Joo**

Jeonghyeon Joo is a haegeum performer/composer based in Los Angeles and Seoul. Her practice includes performance, composition, improvisation, artistic research, collaboration, writing, and teaching. She explores the physical, social, cultural, and political relationship between the performer and instrument, frequently collaborating with filmmakers, visual artists, composers, and performance artists.

She is a recipient of the Arts Council Korea's Grant for Pioneering Artists of the Next Generation in Traditional Arts, the Seoul Foundation for Arts and Culture's Grant for Emerging Artists in Performing Arts, the Presidential Award of Korea, and the First Prize at the KBS Korean Music Competition among others.

In addition to performing and composing, she has frequently given lectures and presented her works at institutions and conferences across North America and Asia, such as UCLA, UC Berkeley, CalArts, UC Riverside, San Francisco State University, San Diego State University, Seoul National University, International Computer Music Conference, New York City Electroacoustic Music Festival, Composition in Asia International Symposium, Philosophical Research Center, and Korean Cultural Center Los Angeles. Her writings can be found in a journal, Korean Contemporary Composers and Compositions, and the program books of The Art of Bowing and EXERCISE, her large-scale performance projects.

She received a Doctor of Musical Arts from the California Institute of the Arts (CA, United States) and earned a Master of Arts and Bachelor of Music from Seoul National University (Seoul, South Korea). She is currently an Assistant Professor of Intercultural Arts at the Seoul Institute of the Arts and serves as a Program Director at CultureHub.

### **Jaenggu / Taeseob Kim**

Graduated from Chungnam Arts High School  
Expected to graduate from Suwon University, majoring in Korean Traditional Music  
5th Term Member of the Hanum Academy Orchestra, Korean Music Association  
Guest performer with the Ureuk Korean Traditional Music Orchestra of Chungju City

### **Audio Realtime Processing / Andreas Weixler**

Born 1963 in Graz, Austria, is a composer for computer music with an emphasis in intermedia realtime processing. He is teaching at the mdw - University of Music and Performing Arts in Vienna, at InterfaceCulture of the University of Arts in Linz and serves associate university professor at the CMS - computer music studio of Anton Bruckner Private University in Linz where he initiated the intermedia concert hall the Sonic Lab. Studies of contemporary composition at the University of Arts in Graz, Austria with diploma by Beat Furrer, completed by international projects and residencies. His concepts led to invitations to concerts, international conferences, performances, presentations and lectures in Europe, Asia, North and South America. Andreas Weixler is running Atelier Avant Austria together with Se-Lien Chuang.

### **Choreography & Dance / Hyunsun Kim**

Hyunsun Kim freely crosses the boundaries between traditional and creative dances and presents various attempts and experimental works. It is active at home and abroad, including "Anhang," a dance camera Western festival selected by the Namsan Gugak Center in Seoul in 2023, "Choice of a Gugak Director" selected by the Acobs Festival in France in 2022, "Anhang" at the LA Dance Festival in 2020, and a movement slab performance held in Montpellier, France in 2019.

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### **Dance / Lin Jiayi**

Young teacher of Drama Department of Zhejiang Conservatory of Music; Member of Zhejiang Dancers Association; Doctor of Performance Arts Management, Sangmyung University, Korea; Graduate student of modern dance choreography, Gangwon University, Korea. Served as deputy director/choreographer of the original modern Yue opera "Xiagu Xiagu" funded by the National Art Fund of the Major literary and artistic creation Project of Zhejiang Conservatory of Music in 2022; The 13th "Taoli Cup" National Youth Dance education and teaching results show the modern dance repertoire of ballet young women's group "0 point Memory". Won the "Best Choreographer Award" of the Korean New DANCE FESTIVAL and was invited to participate in the outstanding works exhibition "1 or 2" of the DUMBO DANCE FESTIVAL in New York, USA. Choreography of the original musical "Where the Heart Goes" by the Drama Department of Zhejiang Conservatory of Music; Won the Silver and Bronze Awards of the Hong Kong International Dance Competition 2012; In 2018, she served as president of the China-South Korea International Culture and Art Exchange Association; And participated in Beijing Dance Fortnight, Guangdong Modern Dance Week, Shanghai International Art Festival, South Korea SCF International Choreography Festival, the first Hangzhou International Dance Week, Zhejiang University Students Dance Festival, etc.; The first prize of Group A of the dance program "Faith" of Zhejiang University Students Art Festival in 2020 won the Excellent Instructor Award.

### **Dancer & Choreographer / Emmanuel Sanou**

Nationality of Burkina Faso, Emmanuel Sanou is a dancer and choreographer. After actively engaging in creative activities, performances, and educational endeavors while traveling between Africa and Europe, Sanou settled in Korea in 2014. He seeks to capture movements that allow people living in contemporary times to communicate together based on tradition and present them through various projects. As a dialogue of the body and a language, his dance aims to transmit a culture that can overcome various barriers such as borders, civilizations, races, and disabilities.

### **Dancer & Director / U Ri Jo**

Ordinary but not ordinary, laboriously doing arts though gifted thanks to innate disabilities, U Ri Jo is a disabled woman vigorously engaging in cultural and artistic activities despite her conditions. In 2014, to arouse societal change originating from culture, she founded an organization called Noriter, where people with disabilities and non-disabled collaborate, and Noriter has presented performances every year.

Jo does not limit herself to one area; her activities cover directing, writing, and acting. In 2014, her first work as an actress, Love, Where The Stars Stay, was written by herself and presented. In 2017, she first worked as a director in Dance On A Spring Day, which the Seoul Foundation for Arts and Culture supported, and it was the foundation's first grant to an individual artist. In 2022, in Teenage Dick, the barrier-free production of the National Theater of Korea, in which Jo could take part after auditioning for the highly driven competition, she played Barbara Buckingham Buck. In pursuit of kinetic art, in her recent work Connection, Fusion, Sublimation, Jo first challenges directing a dance theater, performs as a dancer, and attempts to present the impression of synaesthetic perception to the audience.

### **Media Art / Kyungmin Kim**

Through collaboration in various genres such as sight, hearing, and installation, she is creating a fantasy world in which everyone's stories are harmonized. Her works have been implemented through SPAF "INTO," ARCO Museum of Art's "Memory and Space," "Sound and Space Language," meta-art virtual solo exhibitions, creative performances "Sand Theater," and the London International Short Film Festival.

### **Mezzo-Soprano / Zsuzsa Zseni**

Zsuzsa Zseni is a classically trained mezzo-soprano with a keen interest in blending classical and modern vocal techniques. She is constantly experimenting to enhance her vocal expressions. She has been involved in numerous premieres both in Norway and internationally, and performed on festivals like Reykjavik Arts Festival (Iceland), Borealis Festival (Norway), Theater Under The Stars (Hungary). She is a dynamic and innovative figure in the vocal music scene.

### **Interactive Visuals, Vocal & C2S2 / Se-Lien Chuang**

Composer, pianist and media artist, 1965 born in Taiwan, since 1991 residence in Austria. The artistic and compositional emphases range from contemporary instrumental composition/improvisation, computer music to audiovisual interactivity. International productions, research stays and lectures as well as numerous representations of compositions in Europe, Asia, North- and South America: ICMC, ISEA, NIME, NYCEMF, SMC, TENOR, Audio Mostly, SICMF Seoul, IAMAS Japan, etc.. 2016-2019 lecturer at Computer Music Studio, Institute of Composition, Conducting and Computer Music at the Anton Bruckner Private University for computer notation and contemporary playing techniques. Since 1996 jointly with Andreas Weixler running Atelier Avant Austria, with key aspects in development of audiovisual interactive systems and audio/visual realtime/non-realtime processing, computer music and algorithmic composition.

### **Performance / Minchang Han**

Minchang Han is an electronic musician, interdisciplinary artist and music technician based in South Korea. He studied master's degree at the University of Birmingham with distinction and bachelor's degree at Seoul Institute of the Arts. Also, he worked as a studio engineer at Macquarie Faculty of Arts in Sydney. Currently, Han is a lecturer at Busan Arts College and founder of Play E&A Inc.

With his career spanning rock, electronic, jazz and experimental music, his main interests focus on audio-visual art and utilising Korean traditional music as his own musical identity.

### **Performance / Vasileios Agiomyrgianakis**

Vasilis Agiomyrgianakis (Ph.D in Music) is a composer, performer and researcher. He teaches Computer Sound Design at the Department of Photography and Audiovisual Arts - University of West Attica (Greece), and a visitor researcher at Hokkaido Information University (Japan).

### **Performance / Haruka Hirayama**

Haruka Hirayama (Ph.D in Music) is a composer, performer, and researcher. She has been teaching computer music at the Department of Information Media, Hokkaido Information University, Japan.

### **Performance / Kaiqing Huang**

Kaiqing Huang is currently pursuing studies at the Institute of Media and Interaction in the School of Innovation Design at the China Academy of Art, specializing in the intersection of art and technology. His works span across digital film, interactive installations, programming interactions, virtual reality, and augmented reality art. He focuses on exploring the expansiveness of multimedia and cross-media art. Drawing inspiration not only from the art industry and academia but also from the fields of biology, medicine, and anthropology, Huang Kaiqing believes that such interdisciplinary integration provides art with greater creativity and possibilities in presentation.

### **Performance / Wangyu Ping**

Wangyu Ping, a current undergrad at the China Academy of Art majoring in Digital Media Art, seamlessly blends academic pursuits with practical involvement. Recipient of consecutive school scholarships, her exhibited works showcase her dedication. Collaborating with China Aerospace Eighth Academy and various companies, she contributed to the "2023 New Art and Science Future Vision" exhibition. Currently delving into cross-device temporal synchronization, she holds a strong interest in cutting-edge tech like AI and VR. Eager to share her academic insights and research on your platform, Ping aims to contribute to the convergence of art, technology, and academia.

### **Video / Alfonso Belfiore**

Since 1977 he has dedicated himself to research and experimentation in the field of new electronic and computer technologies applied to musical composition, also crossing over into larger contexts, embracing various forms of artistic expression. He took part in multimedia projects developing, through the use of special technologies, complex interactions between gesture, sound, nature, image and word. He was holder of the Chair of Electronic Music and Coordinator of the Department of New Technologies and Musical Languages of the Conservatory of Florence from 1992 to 2021, from 1980 to 1992 he held the same chair at the Conservatory of Padua. He is the artistic director and creator of the international DIFFRAZIONI / Florence Multimedia Festival. He has collaborated, with the Tehran International Electronic Music Festival. Between 1984 and 2004, as artistic director he oversaw the publication of over 50 titles on vinyl and CD for the Vecchio Mulino Produzioni.

### **Videography / Sung-Sik Moon**

Moon Sung-Sik operates online culture and arts platforms Play News and Ewha Media Channel and records domestic professional culture and arts-related news through photos, writings, and videos. He participated as a video writer for "North Ahyeon Cosmos Series" by composer Park Soon-young, who has been working on long-term projects for more than 10 years since 2013, and presented his works at ICMC, SICMF Seoul Citizens' Office, Culture Station Seoul 284, and Ansan International Street Theater Festival.

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# **LISTENING SPACE A**

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## Monday, July 8th (10:30 - 16:30, Seminar Room)

Jinwoong Kim	HADAL (for piano, live electronics, and audio visualization)
Feng-Rui Shi	Sea of Sorrow
Antonio Forastiero	Kinematic
Rosalia Soria Luz	Plastik

### Jinwoong Kim | HADAL (for piano, live electronics, and audio visualization)

**Jinwoong Kim** is a South Korean composer, musician, and media artist. He graduated and got a Ph.D. degree from Tokyo University of the Arts majoring in Intermedia Arts supervised by Furukawa Kiyoshi. He has been creating works in various forms, from contemporary computer music to new media art installations. His artistic expression is based on compositional ideas and combines them with various media and philosophies. To this end, he has been studying various disciplines, including music and art, as well as engineering and natural sciences, and has developed his computer programs such as BODIC, KCAC to create works using the knowledge he has acquired.

#### **HADAL (for piano, live electronics, and audio visualization)**

HADAL (for piano, live electronics, and audio visualization) is inspired by the deepest part of the ocean, the hadal zone. The ocean itself is a distant place for human beings but is also a mysterious realm of imagination. A dark ocean so deep that no light can reach it. It has been explored a few times by mankind, but there is still much more we don't know. As the earth outside the water has changed at an incredible rate with the development of civilization, this pitch-black space has changed in its own patterns and pace, different from the continental surroundings. In this work, I focused on the image of change that the ultra-deep ocean gives me.

Technically, the piano part of this piece is generated by a CAC algorithmic composition system called kac which is based on Max's bach package. The real-time digital audio processors for live electronics are designed by Max. The generative visual image which is being interacted with real-time audio is created via touchdesigner.

### Feng-Rui Shi | Sea of Sorrow

**Feng-Rui Shi** is a 2021 undergraduate from the Department of Music Engineering, Sichuan Conservatory of Music. Studied under Associate Professor WanJun Yang, Department of Music Engineering, Sichuan Conservatory of Music.

#### **Sea of Sorrow**

“Sea of Sorrow” is a unique hybrid electronic music composition created collaboratively by Sonic Pi and Arena. It features interactive elements where an OSC protocol is employed to facilitate communication between the sensor and the software. Specifically, the OSC is utilized to interact with the sensor, and the data gathered from the sensor is then transmitted via the OSC protocol. This data is subsequently used to dynamically manipulate the effects within Sonic Pi.

To enhance the interactivity, the vision system employs a controller to manage the images produced by Arena. In a fascinating twist, the guzheng (a traditional Chinese stringed instrument) player is equipped with a mobile phone strap on their right forearm. This strap is fitted with acceleration sensors that are designed to capture motion data. The captured data is then relayed through the OSC protocol and integrated into Sonic Pi, enabling a dynamic and responsive interaction between the musician's movements and the evolving music.

## **Antonio Forastiero | Kinematic**

**Antonio Forastiero**, born in 1986, is an Italian electroacoustic composer and sound designer. Graduated from the Conservatory of Potenza in electronic music and composition, he obtained a master's degree in Sound and Entertainment Engineering at the University of Rome Tor Vergata. He attended masterclasses on electroacoustic composition and integrated audiovisual composition.

He bases his compositional works on the elaboration of his electronically processed naturals, exploring their multiple tonal potentials. His research activity focuses on the relationship between sound and space for the development of particular immersive perceptual experiences. Since 2011 he has been a teacher of Music Technologies in musical high schools.

His works have been selected in various international competitions.

### **Kinematic**

Kinematic is an audiovisual work that explores the concept of movement through geometric interweavings that reconstruct a complex and articulated spatial dimension of the sound component. A flow of images capable of highlighting the dynamic behavior of a sound dimension that arises from the processing of sound events, obtained through the manipulation of small mechanical games. A timbral exploration that leads to the development of sound situations linked to sensations of temporal and spatial movement.

## **Rosalia Soria Luz | Plastik**

**Rosalia Soria Luz** is a composer and electronics engineer. Her research interests include multi-channel composition using state-space models for sound synthesis and transformations and composing for broader audiences. She studied composition at the “Conservatorio de las Rosas” in Michoacán, Mexico, and completed an MSc in Electrical Engineering at the UMSNH University in Mexico in 2010. In 2013 she received the prestigious PDS award from the University of Manchester, where she completed a PhD in Music at the NOVARS Research Centre. She has presented her works at various international festivals such as “Ars Electronica” in Austria, “Visiones Sonoras” in Mexico, “MANTIS” at the University of Manchester, and Kling Gut 2018 in Germany, to mention a few. She was a member of the Mexican National System of Art Creators from 2018 to 2021, where she worked on a project to raise awareness about racism in Mexico through electroacoustic music.

### **Plastik**

After recently coming across several news articles about detecting microplastics in human tissue and the human environment, I felt compelled to write a piece inspired by this critical issue. We continue accumulating these harmful particles in our bodies without being fully aware of the consequences. To create the piece, I used small plastic containers as sound sources. I used speech produced with text-to-speech tools and explored several machine-learning tools to transform these sounds.

## Tuesday, July 9th (10:30 - 16:30, Seminar Room)

Danilo Rossetti	Catástrofes (2023)
Hechen Weng	Horse in the wind
Ralf Hoyer	residual_risk / multimedia composition for four channels
Wanjun YANG	Hello, Mr. Pythagoras
Riccardo Di Fiandra	L'uomo del temporale (The Storm Man)
Ivy Fu	The Benevolent Machines
Michelle Chandrajaya	To The Moon

### Danilo Rossetti | Catástrofes (2023)

**Danilo Rossetti** is a composer and researcher with focus in the use of technology and interdisciplinary research in creative processes and musical analyses performances, he is author of musical works for different formations (solo or ensembles), acousmatic, live electronics and multi-modal (audiovisual installations, music and dance, networked and telematic music), and author and coauthor of several articles concerning creative processes in music and musical analyses. He is professor at the Department of Arts of the Federal University of Mato Grosso, and at the Graduate Music Studies Program of the Institute of Arts at the State University of Campinas. He earned his Ph.D in Music Composition at UNICAMP, with a research stage at the Centre de Recherche Informatique et Création Musicale (CICM) of Paris 8 University, and he completed a postdoctoral research at NICS-UNICAMP, funded by FAPESP. His compositions have been played in many international events and festivals.

#### Catástrofes (2023)

Catástrofes (2023) is an audiovisual work composed for multichannel system array, combining different types of sound synthesis and ambisonics spatialization. The piece is malleable regarding the spatialization possibilities, considering ambisonics orders, 2D or 3D sound fields, and multichannel diffusion. This version presents an 8-channel mix of the audio. The video was programmed using different textures superposed that gradually transform in time regarding imagery and colors. The term “catástrofes” refers to the “catastrophes” concept by René Thom, i.e. continuous dynamic systems that present ruptures when critique points are reached. The piece is conceived as a sound continuum in which the textures and sound masses are gradually achieved from the addition of up to 26 voices employing different synthesis techniques. Three main sound masses are juxtaposed, formed by different superposition of partials, and their transitions are gradually performed through timbre interpolation. This composition was conceived in a multidisciplinary research using computer tools, combining artistic and technological methodologies.

### Hechen Weng | Horse in the wind

#### Hechen Weng

Shenzhen Anjian Technology Co., LTD., Soundscape audio project, general director of sound synthesis and development, Sichuan Conservatory of Music 2023, graduate student of electronic music composition.

#### Horse in the wind

This work uses recorded samples of wind chimes, small hall drums, large hall drums, and horsehead fiddles to depict the scene of horses running in the wind, reflecting their unrestrained and free external expression. We used particle effects to change the tone state of the wind chime, and the space effects of grmtools to change the mono state of the drum. Further enhances the spatial sense of music.

## Ralf Hoyer | residual\_risk / multimedia composition for four channels

**Ralf Hoyer**, born in Berlin in 1950. Studied music production and sound engineering until 1975, then worked as a sound engineer/producer for a record company. 1977-1980 composition masterclass at the Akademie der Künste with Ruth Zechlin and Georg Katzer, since freelance. Compositions for chamber ensembles, choir, orchestra, chamber opera and electro-acoustic music. Commissioned works for radio, theatre and film, sound art projects. Various prizes, residencies and fellowships, including the 2015 German Government Rome Residency.

www.ralfhoyer.de

### Residual\_risk / multimedia composition for four channels

There is an acoustic phenomenon that has fascinated me ever since I have known it: when a steel ball falls onto a marble slab, there is an impulse-like sound, the ball bounces back, falls again, bounces back again and so on... The time intervals between the impulses are constantly decreasing, or in other words: the frequency of the impulses increases continuously. If the frequency of these pulses approaches 20 Hz, the ear is no longer able to distinguish between the individual pulses and an ascending glissando sound is produced until the ball stops bouncing on the marble slab and comes to rest.

Such a sound process is easy to reproduce with a synthesiser: separate pulses can be changed into tones by increasing the frequency and - unlike a steel ball falling onto a marble slab - can also be slowed down that they can be heard again as separate pulses.

In "residual\_risk", this process of converting impulses into sounds is an essential sonic element. Realised with an old analogue synthesizer, fine, floating interference sounds emerge from the impulses.

The second important element is a special aggressive noise, which was not generated with a noise generator, but was drawn directly into the computer as an irregular waveform using a special tool in a complex process.

Independent of any external cause, this piece was initially only created as a sound exploration. But then the reactor accident in Fukushima happened in March 2011 and I immediately realised that the impulses of my synthesiser resemble the impulses of a Geiger counter, which can be used to measure radioactive radiation. When approaching a radiation source, the frequency of the pulses increases. The noise can also be understood as a superposition of an infinite number of irregular pulses.

The video based on a recording of the feedback between camcorder and monitor.

In the months that followed, the term "residual\_risk" came to characterise the political debate in Germany about the use of nuclear energy.

## Wanjun Yang | Hello, Mr. Pythagoras

**Wanjun Yang** is an engineer, programmer, sound designer, researcher and electronic music musician. Now he is an associate professor of Music Engineering Department, Sichuan Conservatory of Music. In the past 25 years, he lives at Chengdu City, Sichuan Province, Southern of China, and taught at Sichuan Conservatory of Music. His research and creative interests lie in Acoustics and Psychoacoustics, Sound Design, Software Developing, New Media Art, Multimedia Design.

He was invited to attend EMS 2011 Annual in New York, 2011. In 2012, he was invited to attend electronic music exchange in University of Oregon. In 2017, his work was selected in ICSC 2017, also invited to attend EMS 2017 in Nagoya; his paper was selected in ICMC 2017 in Shanghai. In 2018, he was invited to attend ICMC 2018 as Concert Reviewer. His piece was selected and performed in New York, ICMC 2019 and NYCEMF 2019, and also invited to attend electronic music exchange in University of Oregon, and invited to visit and exchange at CCRMA, Stanford University and UCLA in the same year. In 2020, his pieces were selected by NYCEMF 2020, and one of them was performed in Virtual Online Festival in NYCEMF 2020. In 2021, his pieces were selected by ICMC 2021 and NYCEMF 2021, and performed in ICMC 2021 and NYCEMF 2021. In 2022, his piece was selected and performed in ICSC 2022. In 2023, piece selected and performed in ICMC 2023. He was also a reviewer of ICMC, IEMC, NCDA for years.

### Hello, Mr. Pythagoras

The piece was inspired by the Pythagorean scale. Pythagoras is known for his Pythagorean theorem of triangles. In this work, a tribute is paid to Pythagoras through the graphic design of the triangle. As for music, the Pythagorean scale has become an important foundation for the development of Western music over the past 2000 years. As early as 2000 years ago, Pythagoras proposed the basic Pythagorean scale by observing the relationship between string tension and pitch. In the Pythagorean scale, the key ratio is 2:3, which is  $\frac{2}{3}$  of the string length for a pure 5th above the empty string. The Pythagorean scale is ideally formed based on the 2:3 ratio, a pure 5th, and this Pythagorean ratio has influenced the basic form of all Western music and has played an important role in the development of music for more than 2,000 years.

In this piece, the composition is based on a ratio of 2:3, which means pure 5ths. Pythagoras' 2:3 ratio is not only reflected in pitch, but also in time. In the processing of many sound signals, in addition to the reflection of pitch, it is more often reflected in the difference of time, and therefore the 2:3 ratio is also used in the control of the beat, and the combination of pure 5th and pure 4th intervals is realized through multiple 2:3 ratios. And due to the frequency relationship between the two tones in the pure fifth interval, a subtle beat tone is formed, which becomes one of the characteristics of the piece.

## **Riccardo Di Fiandra | L:uomo del temporale (The Storm Man)**

**Riccardo Di Fiandra** graduated in Licinio Refice Conservatory of Frosinone (Italy), he studied composition with M°Antonio D'Antò. He focused on the study of the 20th century avant-garde deepening multiple compositional techniques and creating an original and personal style, the result of multiple experiences in the artistic field. In 2020 he create and compose "Circle" a ballet that combines multiple artistic expressions collaborating with Antonio D'Antò, the light designer Jean Paul Carradori and sound engineer Simone Saccomandi. The work was presented on 02/03/2020 at the Golden Theater in Rome. Attends courses in composition for applied music with M° Maurizio Gabrieli and integrated audiovisual composition with M° Giampiero Gemini at the Santa Cecilia Conservatory in Rome. He was selected for the project promoted by Santa Cecilia "Metropolis" and one of his compositions for orchestra was performed in the academic hall of the conservatory conducted by Alessandro Molinari. He was selected for the project promoted by Santa Cecilia "Faust," and one of his compositions was performed by Roma Sinfonietta soloists at the Goethe House Museum in Rome.

### **L:uomo del temporale (The Storm Man)**

This work for orchestra, electronic, voice performer and video is intended to poetically celebrate the work of the great Foley artist and sound designer Renato Marinelli known as the "Storm Man". He pioneered the treatment of sound in cinema: both live and sampling. He was the sound point of reference for the great postwar directors such as Leone, Fellini, Monicelli, Rosi, Visconti, Tornatore.

## **Ivy Fu | The Benevolent Machines**

**Ivy Fu** is a sound artist, curator, and a researcher of surveillance, eavesdropping and sensory spaces currently studying in the Digital Musics program at Dartmouth under Ash Fure and Cesar Alvarez. Using improvisational movements, generative visuals, anti-communicative technology, and homemade circuits, she creates organic sensory dwellings, sentient machines and self-regenerative ecospheres that provide fugitive spaces for identity in crisis, territories that are sonically transgressed, and complex historic and personal narratives that desire to be further examined. Her works have been featured in The Allen Memorial Museum of Art, Fireland Association of Art, The Shed, The Atlantic Center for the Arts, Hashtag gallery, International Contemporary Ensemble, the She Scores music festival, and Internationales Musikinstitut Darmstadt.

### **The Benevolent Machines**

The Benevolent Machines is a suite of two impressions on the appropriation of the body, the unethical exploitation of technology and the performativity of media in the age of digital faciality.

In Benevolent Machines -- Computer and MOTU used a text-to-video AI to deploy video sequences of existential and philosophical confrontation between two machines. In Benevolent Machines -- Mars Lander, I use audio captured by the Mars Lander, AI-generated audio of the famous last quote that the machine sent, machine glitches and robot-generated text to draw a hypothetical inner world of the machine that was retired in the loss of its functionality to human beings. In homage to Donna Haraway's Cyborg Manifesto and Judith Butler's idea of performing identity, I want to use the voices of machines and data to examine the paradoxes of superficiality and authenticity in technological advancements. The machines we could empathize with converse with us in complex interactions with us in topics of superimposition of cyborgified humanoid machines as interferences of glitches, noises and computational overloads. The voices of the machines is one that could be poetic as much as it's ruthless.

## Michelle Chandrajaya | To the Moon

**Michelle Chandrajaya**, born in Jakarta in 2002, developed a deep connection with music from a young age. Introduced to the piano at five by her parents, her early musical pursuits were limited due to frequent relocations caused by her father's occupation. Despite this, her exposure to diverse music genres during these moves nurtured her appreciation for music as an art form. Michelle discovered her true passion for music while living in the UK, where she explored music theory, history, and world music in school. Engaging in drama and dance clubs, she developed a broader passion for the performing arts.

Upon returning to Indonesia, Michelle continued her musical journey, participating in musical theatre productions and boot camps. Throughout high school, she delved into various aspects of music through elective classes, including musical theory, composition, analysis, electronic music, film scoring, and performance. Graduating in 2020 with an IB Diploma, Michelle committed to a career in music and commenced studies at UPH's Conservatory of Music in 2020, focusing on musical composition under the guidance of Dr. Matius Shanboone. In 2023, her electronic piece, "within these cells," earned acceptance at the International Computer Music Conference in Shenzhen.

### To the Moon

"To The Moon" draws inspiration from and incorporates narrative elements of the film "Apollo 10 ½: A Space Age Childhood." It explores the experiences of a young boy residing in a vibrant neighborhood where everything revolves around the Apollo mission to the moon. The composition delves into the interplay between the boy's real-life encounters and his fantasies of being an integral part of the Apollo project. Through a fusion of sounds from the boy's childhood environment and recordings from the Apollo 11 mission, the piece paints a vivid picture of how the boy's memories are shaped by these dual realities. The narrative is presented in a non-linear fashion, deviating from the chronological structure of the film, and instead follows the composer's unique interpretation of the storyline.

## Wednesday, July 10th (10:30 - 16:30, Seminar Room)

Jiwoong Jeon	Synchronicity
Adriano Claro Monteiro	The Dissolution of Being
Vasilis Agiomyrgianakis & Haruka Hirayama	Acts for Hacks: Traces of Dreams
Akiko Hatakeyama	あなーhole
Min-kyung Kim	“Blooming” for Piano, Dance, Video, and Tape
Jinhao Han	Sievert

### Jiwoong Jeon | Synchronicity

**Jiwoong Jeon** is a composer, producer and performer who composes calm, ambient music for fixed media and live performances. He is currently studying at the Peabody Institute of the Johns Hopkins University with Dr. Margaret Schedel and Dr. McGregor Boyle for his bachelor's degree. Jiwoong composes music using Ableton Live, Max/MSP, Super Collider, and Finale collaborating with musicians at Peabody. Jiwoong also performs and improvises electronic music, recently performing with the Peabody laptop ensemble and at the student group and run concert series called VVaves. Jiwoong's music focuses on the texture and detail of the sounds he uses. Subtle changes and slow moving ambience will pull the listener in. He creates texture that helps the listener to appreciate each note and find themselves lost in time. Jiwoong's goal as a musician is to make listeners feel pleasant and to find some room in this busy world. When people listen to his music, he wishes to have made their day or at least gave them a breather to solely enjoy the moment. With his degree at Peabody, he hopes to make more opportunities for more people to experience his music and for his music to reach further.

#### Synchronicity

Synchronicity is made with several sequencers, pads and field recordings. Although each track alone sounds like it won't fit with each other, they intertwine and blend-in making a beautiful piece of music like the meaning of synchronicity. Synchronicity describes the occurrence of meaningful coincidences that seem to have no cause.

Synchronicity produces a texture that can take the listener out of this world and experience and feel emotions that they are not familiar with. However, when the sound of the cross-buck sign starts, it makes the listener realize where we really are: Earth (home). The place the listeners were at in the beginning of the song and Earth (home) doesn't seem to have a connection. But, like synchronicity, there is a reason those two thoughts came up and they share a meaningful coincidence.

### Adriano Claro Monteiro | The Dissolution of Being

**Adriano Claro Monteiro** is a music composer, multimedia artist and researcher, holding the position of professor of Music Composition at the Federal University of Goiás and a PhD in Music from University of Campinas. His creative pursuits center around the convergence of art and technology, spanning domains like electroacoustic and computer music, audiovisual performances and multimedia installations.

Rafaela Blanch Pires is a designer and professor in the Performing Arts area at the Federal University of Goiás and coordinator of the AdaLab (UFG). She develops research on special effects makeup, props, textile art, costumes, design, interactive lighting and digital fabrication. Rafaela holds a PhD in Design and Architecture from FAU/USP. In 2015 was a visiting researcher at WSL-TUe Eindhoven.

#### The Dissolution of Being

The Dissolution of Being is an algorithmic visual-music work that thematizes the human figure in continuous dissolution and transformation. It symbolizes the fleeting nature of existence and the delicate threshold between the individual and the world that surrounds them. The material of the work begins with images of faces modeled in plaster stone, which refer to the tradition of death masks, and to subtle vocalizations and breaths. They symbolize the threshold state between life and death, the moment of immersion in a deep sleep where the notion of existence ceases, giving way to a process in which what is human dissolves into what constitutes it and constitutes its own matter, where dreamlike forms emerge and liminal states between form and formlessness are revealed. This poetic image is represented in the work by composed algorithmic processes which circulate and transform the data of human faces and vocal sounds.

## Vasilis Agiomyrgianakis & Haruka Hirayama | Acts for Hacks: Traces of Dreams

**Vasilis Agiomyrgianakis** (Ph.D in Music) is a composer, performer and researcher. He teaches Computer Sound Design at the Department of Photography and Audiovisual Arts - University of West Attica (Greece), and a visitor researcher at Hokkaido Information University (Japan).

**Haruka Hirayama** (Ph.D in Music) is a composer, performer, and researcher. She has been teaching computer music at the Department of Information Media, Hokkaido Information University, Japan.

Calligraphy is an experimental music group by Vasilis Agiomyrgianakis (Greece) and Haruka Hirayama (Japan) formed in 2022. Their creative practices address subjects of traditional arts such as dance, calligraphy or painting, theatre and computer music. They explore the aesthetic potential of performing art using cross-media methods and techniques with investigations of system designs that can unfold a performer's interpretations.

Their work Acts for Hacks for live painting, sound generation and actions with telematic technology has been presented at the Generative Art International Conference 2022 in Rome as well as at Xenakis Networked Performance Marathon 2022 in Athens, as well as at the 16th International Symposium on Computer Music Multidisciplinary Research (CMMR) 2023 in Tokyo.

### Acts for Hacks: Traces of Dreams

This Acts for Hacks project (2022-) is for cross-media live performance with the application of real-time gestural painting for sound manipulation; which system consists of microcomputer, sensing technology and interactive sound.

In this performance it is aimed to explore the novel artistic expression and creative potential that lies between portrayal actions, graphical elements, poetry and sonic events with investigation into appropriate interconnected system structure.

This work will be performed by two painting performers, who are composers-selves, and they have their own interlinked aural systems with painting actions, and this music work will be created through dialogues of drawing (gestures and images), sound transformation and manipulation between performers improvisationally.

One performer uses SuperCollider and the other uses Max in order to interpret their painting actions into sonic events.

## Akiko Hatakeyama | あな一hole

**Akiko Hatakeyama** is a composer, performer, and an artist of electroacoustic music and intermedia. Akiko's research focuses on realizing her ideas of relations between the body and mind into intermedia work, often in conjunction with building customized instruments/interfaces. It is a form of nonverbal communication with her inner self and with the environment, including the audience. Expression through sounds and performance brings her therapeutic effects, helping her process memories and trauma.

Her work has been presented internationally at various venues and festivals in the U.S.A., Canada, Chile, England, Ireland, Portugal, New Zealand, China, South Korea, and Japan. Selected awards include the Best Performance Award at the NIME International Conference, the winner of the Audio-Visual Composition at the ICMA Showcase: Asia, the George A. and Eliza Gardner Howard Foundation Fellowship, and the MacDowell Fellowship.

Akiko obtained her B.A. in music from Mills College and M.A. in Experimental Music/Composition at Wesleyan University and completed her Ph.D. at the MEME program at Brown University. Her mentors include Alvin Lucier, Anthony Braxton, Ronald Kuivila, Maggi Payne, Chris Brown, John Bischoff, and Butch Rowan. She is currently an associate professor of Music Technology at the University of Oregon.

### あな一hole

A journey of real and surreal sceneries, freed from corporeal constraints. This is a fixed-media piece that emerged from improvisational sessions.

## Min-kyung Kim | “Blooming” for Piano, Dance, Video, and Tape

**Min-kyung Kim** graduated from Hanyang University with a composition major, and is working on her thesis after completing her computer music composition major at the same graduate school. Her work seeks to communicate with audiences through musical expressions based on narratives and fusion with various art genres.

### **Blooming for tape music, piano, and dance**

Choreography & Dance : Hyunsun Kim

Piano : Bori Lee

Media Art : Kyungmin Kim

Videography : Moon Sung-sik

It is a work that gives comfort and hope to the journey of life in which life begins in the mother's womb, faces the world, and hopes not to miss the sound of my heart amid countless despair and tragedies. This work consists of four parts, and the artistic language of sound, gestures, and video interacts according to each spatial point of view.

## Jinhao Han | Sievert

**Jinhao Han** (1998), postgraduate student of New Media Music, Department of Electronic Music, Sichuan Conservatory of Music, under the tutor Yang Wanjun. Majoring in new media music and coded music composition, he has performed his works at ICMC, IEMC, ICSC, and NYCEMF several times from 2018-2023, and has published several papers on Music Programming Languages and New Media Music Education in 2019-2024.

### **Sievert**

This work is a new media electronic music piece based on a real-time synthesis control language, utilizing sound processing programs written in Csound to interact with Geiger counter data, transforming the counter data into control data for sound synthesis and processing. In this work, the Geiger counter's data is recorded in an audio file, with each count corresponding to a pulse signal. Peak detection through the real-time synthesis control language allows for the extraction of pulses from the audio file, which are then converted into Sievert values through a timer and Geiger algorithm. Under the guidance of a controller, Sievert values are mapped to the intensity of sound synthesis, the order of overtones, and the starting order of overtones; in Csound, Sievert values are mapped to the sequence number of DSP function groups and output volume. By operating the controller in real time to select the mapping algorithm of values, the method of sound synthesis and waveform envelope are controlled, and Sievert values and audio data are packaged into image data that can be read by GLSL, using the output Sievert values and audio data for the generation and change of graphics, constituting a real-time interactive new media electronic music piece.

## Thursday, July 11th (10:30 - 16:30, Seminar Room)

Jeremy Hyrkas	The Hearing Test
Sam C. Shin	Imagined Spaces
Cheng Ming Liu	Stone Rhyme Cyclorama
Yao Hsiao	Consort Yu
Francesco Vitucci	A deep breath

### Jeremy Hyrkas | The Hearing Test

**Jeremy Hyrkas** is a music researcher focused on psychoacoustics and corpus-based approaches to synthesis and composition. His research has been presented at CHI, ICMC and CMMR and his music has been presented at ISMIR. He has performed as part of the Computer Music Ensemble at NYU at the Interactive Performance Art Series. Jeremy holds computer science and music technology degrees and has worked in software engineering, music software development and audio research labs. He is currently a PhD candidate in Computer Music at the University of California San Diego.

#### The Hearing Test

Auditory roughness is a psychoacoustic phenomenon that is often attributed to rapid amplitude modulation or multiple sinusoidal components in a sound that fall within the same critical band of the human ear. It is a physically experienced discomfort that may nevertheless be received differently depending on individual and context.

“The Hearing Test” imagines a world where auditory experiences are routinely adjusted using corrective technology, similar to glasses that adjust the experience of sight. Over the course of the piece, roughness is adjusted using mathematical estimations and adjustments to frequency, amplitude and spatial positioning of sinusoidal components. The listener is encouraged to decide the effectiveness of techniques as the piece grapples with the daunting task of attempting to understand the auditory experience through listening tests. And above all else, the listener is encouraged to pay attention to the pressure on their ears - and enjoy the release whenever possible.

Due to the psychoacoustic principles driving this piece, the effect will be experienced best by those central to the speakers. A binaural mix is available for later listening using headphones. An original research paper describing the technology used to control the roughness of the sounds was presented at CMMR 2023.

### Sam C. Shin | Imagined Spaces

**Sam C. Shin** is an audiovisual composer, researcher, and educator whose work explores the impact of technology through the lens of philosophy, Korean studies, and experimental electronic music. His work has been presented at festivals and conferences such as Kyiv Music Fest, the SEAMUS National Conference, and the Musinfo Association Art & Science Days. Sam is currently a Ph.D. candidate in Digital Composition at UC Riverside where he studies with Ian Dicke, Dana Kaufman, and Paulo Chagas. Other composition teachers include Elaine Lillios and Mikel Kuehn at Bowling Green State University, Michael Sidney Timpson and Chihchun Chi-sun Lee at Ewha Womans University, and Eric Chasalow at Brandeis University. When not composing, Sam can be found exploring southern California with his wife and taking pictures of his cat.

#### Imagined Spaces

Mixed and virtual realities are growing in sophistication and accessibility, with both corporations and consumers spending billions on this technology. “Imagined Spaces” uses field recordings of natural and mechanical sounds from everyday life—such as birds chirping and motorcycle engines—alongside spatialized audio signal processing techniques commonly found in virtual reality that simulate a sound’s distance, width, and direction. The combination of real-world sounds with spatialization techniques and audio manipulation explores the tension between superficiality and immersion and between simulacrum and reality in experiences that mimic or “extend” reality.

## Cheng Ming Liu | Stone Rhyme Cyclorama

**Cheng Ming Liu**, a junior undergraduate student majoring in Music Engineering at Sichuan Conservatory of Music, specializes in sound design research. His works were selected for the 2022 International Electronic Music Competition (IEMC), participated in the 2023 CUSGA competition, and he designed sound effects and music for the game “Orange Soda”.

### Stone Rhyme Cyclorama

“Stone Rhyme Cyclorama” draws inspiration from the sound of stones, using GRM Tools to transform and manipulate the sonic properties of stones. Through a cyclic musical structure and the portrayal of different stages of stones, it reflects the diversity and vitality of stones in their cycle of existence, conveying themes of reincarnation and regeneration.

The work aims to delineate a musical journey of life through the sound materials of stones, evoking reflections, resilience, and the endless cycle of reincarnation that stones embody. The beginning of the music echoes the silence of stones, creating a primitive and mysterious ambiance through natural sounds generated by friction and collisions on their surfaces. These sounds reverberate in the music, as if the souls of stones gradually awaken and embark on their journey of reincarnation.

As the music progresses, different forms of stones are used to create various unique timbres, such as rhythms produced by rolling stones or resonances generated by collisions. These sounds intertwine to form the notes of life's various cycles. The music alternates between tranquility, resembling the silence of life, and exuberance, akin to the vitality of life.

## Yao Hsiao | Consort Yu

**Yao Hsiao** is a composer, a singer, and a pianist from Taiwan. She is pursuing a MM degree in Composition at Indiana University Jacobs School of Music, where she studies with David Dzubay, Aaron Travers, John Gibson and Chi Wang.

She has been inspired by literature, ranging from western poems to ancient Chinese poetry and Japanese haikus. Also, she was drawn to traditional Chinese culture. “Chant of Languor” and “Dreamy Chant” are inspired by Chinese poems, “Daiyu” for voice and electronics is another piece of her combining Yue opera gestures, singing skills that she performed by herself.

Especially, her piece “Consort Yu” combining Peking Opera performance got significant achievements recently. It got selected in festivals and conferences such as ICMC, NIME(The International Conference on New Interfaces for Musical Expression), SEAMUS 2024 NATIONAL CONFERENCE, 2024 Electronic Music Midwest, 2024 MOXsonic festival, and 2024 SEAMUS/Sweetwater National Student Commissioning Competition as one of the finalists.

### Consort Yu

In the piece “Consort Yu”, I was inspired by the traditional Chinese Peking Opera “The Hegemon-King Bids His Lady Farewell,” which is about the fight between two kings, Xiang Yu and Liu Bang. In the opera, Xiang Yu is surrounded by Liu Bang's forces and on the verge of total defeat. Realizing the dire situation that has befallen them, Xiang Yu's wife, Consort Yu, begs to die alongside her husband, but he strongly refuses her wish. Afterwards, as he is distracted, Yu commits suicide with Xiang Yu's own sword.

I tried to create connections between traditional Peking opera and contemporary electronic music. First, I used timbres and rhythms similar to those used by “The Hegemon-King Bids His Lady Farewell.” Also, the musical use of unstable pulses, such as tempo rubato and voice glissando in Peking opera, can relate to the color of contemporary music. Second, I used traditional Peking opera singing style throughout the vocal part. I also used some similar lines from the Peking opera but changed some notes to add different harmonic colors. In the electronics, I sometimes imitated the rhythms of the Peking opera, and at other times made different granulated layers of various singing styles in Peking opera. Moreover, I used Leap Motion to better control the gestures of Peking opera in a live performance setting.

## Francesco Vitucci | A deep breath

**Francesco Vitucci**, born in 1991, is a composer and electroacoustic performer from Bari, Italy.

He graduated in Composition and Musical Disciplines with a Technological Address in Composition at the “Niccolò Piccinni” Conservatory in Bari. He pursued advanced studies at the Conservatory of Italian Switzerland (Lugano) and later at the National Academy of Santa Cecilia (Rome). Completing all courses with full marks and honour, he garnered appreciation from esteemed mentors such as Biagio Putignano, Nadir Vassena, Michelangelo Lupone, and Ivan Fedele. He is currently completing his music studies in Electronic Music at the Bari Conservatory under the guidance of Francesco Scagliola.

Ordinary member of the Italian Society of Contemporary Music (S.I.M.C.), his compositions find a global audience, being performed at concerts and contemporary music festivals in Italy and abroad (USA, Japan, France, Germany, Switzerland, Croatia, etc.). His works have received positive evaluations in various national and international composition competitions, including the First Prize in the International Composition Competition “2 Agosto” – XXVII edition (2021). Additionally, he takes awards such as “Best piece of the trilogy” and “Best piece among the younger composers” in the 1st Composition Competition “Lirica da camera su testi di poeti e scrittori delle Case Museo di Romagna” (2021), as well as the “Jurypreis” and “Publikumpreis” at the “Junges Lied-Wettbewerb” Competition in Zurich (2022). He achieved the Grand Prix in the 4th International Composer Competition “New Music Generation 2022,” hosted by the Kazakh National University of Arts (2022), and secured a finalist position in the International Composition Competition “Luciano Berio” (2023).

### A deep breath

The electroacoustic interpreter and the S.T.ON3L instrument are positioned in the center of the room.

The piece presents a formal arc segmented into sections, in which the performer explores very different listening areas, with their own peculiarities and identities. This song breakdown is reflected in the processes of Live Electronics. Starting from a miking of the listening space and subsequent extraction of audio descriptors, various control signals are determined. Thus, a process of information “feedback” is created, emphasized, hidden, suppressed, kept alive by the interpreter's gestures.

The interpreter interacts with the electroacoustic instrument at the auditory level only, stimulating the computer system using adaptive control signals.

## Friday, July 12th (10:30 - 16:30, Seminar Room)

Tan Liuyang	Where the Leaves Fall
Kieran McAuliffe	Jealousy...guilt
Nicole L. Carroll & John Ferguson	Octophonic Audiovisual Tessellations
Zhang Ming ge	The Funeral of Migratory Bird
Minkyong Jo	Asphalt

### Tan Liuyang | Where the Leaves Fall

**Tan Liuyang** is a postgraduate student majoring in electronic music composition in the Electronic Music Department of Sichuan Conservatory of Music. He studies with Professor Lu Minjie. His electronic music work *The Seed* has been selected for the 2022 ICMC and the “Earth Day” Music Festival. *Summer Seen* has been selected for the 2023 ICMC. And Won the Excellence Award in the Acoustic Electronic Music Group of the 2023 IEMC International Electronic Music Competition. *Where the Leaves Fall* has been selected for the 2024 ICMC and 2024 NYCEMF.

#### Where the Leaves Fall

Taking Autumn As the Theme, the composer uses woody, earthy, metallic sound samples, and synthesized sounds as sound materials. This four-channel acousmatic music describes the scene of autumn from lush green to golden, with branches swaying, fallen leaves flying, fruits in the autumn wind, and the scene of falling, drizzling rain, which reflects the composer’s exploration and thinking of integrating soundscape design with multi-channel electronic music composition. This piece is supported by Music and Digital Intelligence, Key Laboratory of Sichuan Province.

### Kieran McAuliffe | Jealousy...guilt

**Kieran McAuliffe**, an artist and a researcher, investigates human interaction with music in a variety of settings. He holds a DMA from the University of Cincinnati, and works as a digital arts researcher at the Ligeti Center.

#### Jealousy...guilt

The physical sensation of uncomfortable emotions. Created exclusively using huge granular clouds of sine tones.

## Nicole L. Carroll & John Ferguson | Octophonic Audiovisual Tessellations

**Nicole L. Carroll** is a composer, performer, sound designer, & instrument builder working with audio, video, and tangible objects. Her work spans installation, improvisation, and fixed media performance across noise, soundscape, and acousmatic genres. She is Sr. Lecturer at Queensland University of Technology in Brisbane, Australia. [nicolecarrollmusic.com](http://nicolecarrollmusic.com)

**John Ferguson** is a post-digital musician & multimedia artist based in Brisbane, Australia as Head of Creative Music Technology at Queensland Conservatorium Griffith University. John builds tactile interactive systems and explores creative technology in various contexts. [johnrobertferguson.com](http://johnrobertferguson.com)

### Octophonic Audiovisual Tessellations

This mediated live performance is a collaborative duo project. A growing range of tessellating boxes evolve along a surface; some produce electronic sound directly via the infamous 40106 CMOS chip, others function as custom controllers with knobs, buttons, and accelerometers. The boxes are performed utilising the physical controls and resistive touch points as well as through light sensitivity and computer controlled LEDs. Each sound-producing box has a unique circuitry, sensor configuration, and control interface to maximise the potential from the 40106 CMOS chip, the “hex Schmitt trigger.” While several of the boxes produce the raw timbres associated with the harsh square wave output of the 40106, the system collectively creates a sonic world that encompasses noise and acousmatic genres to produce a range of tonalities and textures. The sonic output is ultimately controlled by custom real-time processing and surround sound panning in Max and Ableton. We are particularly interested in live sound diffusion practices that balance automated and performative gestures. By exploring immersive sonic environments we hope to sonically make tangible the complex interplay between the software and hardware elements of our bespoke hybrid systems. The overall goal of this video piece is to situate and present explorations of the modular system through curated improvisational performances.

## Zhang Ming ge | The Funeral of Migratory Bird

**Zhang Ming ge** is a graduate student majoring in Electronic Music Composition in the Department of Electronic Music at Sichuan Conservatory of Music, Class of 2023.

### The Funeral of Migratory Bird

“The Funeral of Migratory Bird” is a work that combines electronic music with ancient xun instruments, carefully created by composers. This work is inspired by the natural phenomenon of songbird migration, and combines the strong local emotions of electronic music and traditional instrument Xun to tell the life journey of migratory birds, stories about warm homes, cold foreign lands, and life and death.

## Minkyong Jo | Asphalt

**Minkyong Jo** is a South Korean musician who creates works combining unique music and visuals. She released her first digital EP ‘Circle (00:00)’ on December 17, 2023.

### Asphalt

This piece is about a traffic jam of the hottest time of the day, 2pm. The piano is the centerpiece of this music, while the sounds of radio and car horns are mixed with to create a sense of congestion and inaudible voices drowned out by the noise. I applied various DSP techniques via Max/MSP to create an atmosphere that fits the color of the song.

## Saturday, July 13th (10:30 - 16:30, Seminar Room)

Keisuke Yagisawa	phi
Dirk R. H. Schlingmann	Wild-tempered Clavier
Yuxuan Liu	Manifesto
Wesley Troeger	Wesley troeger
Lucas Faria de Sá Tucker	reflection

### Keisuke Yagisawa | phi

**Keisuke Yagisawa**(1982-) is an audiovisual artist. He studied electronic music, video and visual art in Royal Academy of Art in the Hague(Netherlands), Tokyo University of the Arts(Japan) and had doctoral degree(DMA) in Kunitachi College of Music in Japan. Now he is working at Tamagawa University as an assistant professor for electronic music and technology art.

#### phi

This work is an audiovisual work using Full HD video and four channels audio. The title “phi” stands for “phase”, and the visuals of this work are transformed from images of trivial moments that occur in daily life (phenomenal events) to abstract and fluid images using multiple texture generation algorithms using MAX8. The transform from figurative to abstract visualization practiced in contemporary abstract painting as an audiovisual form.

### Dirk R. H. Schlingmann | Wild-tempered Clavier

**Dirk R. H. Schlingmann** is a Professor of Mathematics at USC Upstate. Dr. Schlingmann earned his Ph.D. in Mathematics from the Free University of Berlin, Germany, his M.S. in Mathematics from the University of Illinois Urbana-Champaign, and his Diplom in Mathematics from the University of Bonn, Germany.

Dr. Schlingmann has served in various administrative positions at several different academic institutions of higher education, most recently as Dean of the College of Arts and Sciences at USC Upstate.

Dr. Schlingmann’s innovative and interdisciplinary scholarship is in mathematics and computing in music. He has presented his work at national and international institutions and conferences, and he has written several research papers. Dr. Schlingmann has published an interactive eBook and numerous algorithmic music albums.

Dr. Schlingmann is an active and enthusiastic musician. He has musical training in violin, clarinet, guitar, piano, and theory. He has given many concerts with different orchestras and bands and as a solo performer. Dr. Schlingmann has performed live on television and radio, and he has hosted a weekly radio show, The Hugo Hour, featuring his own algorithmic computer music. Furthermore, Dr. Schlingmann has participated in local and international art shows and performances presenting his own interactive algorithmic music sculptures.

#### Wild-tempered Clavier

“Wild-tempered Clavier” is an algorithmic music piece for the piano. It is a homage to Johann Sebastian Bach and to his “Well-tempered Clavier,” one of music’s most influential pieces of work. In “Wild-tempered Clavier,” pitches, rhythms, and dynamics originate from mathematical objects such as functions, graphs, number sequences, and so on. Changing the placing of successive notes in a stereo field of a stereo system creates the effect of “Sound in Motion.”

## Yuxuan Liu | Manifesto

**Yuxuan Liu** is a music producer, sound artist, and film composer. Liu is currently studying at the Sichuan Conservatory of Music, studying in both the composition and music engineering departments, and Liu is about to go to the Los Angeles College of Music to major in composing via media. Liu has won the first place in the 2023 Danny Awards film score category, the second prize in the 2022 IEMC International Electronic Music Competition film score category, the special jury award in the 2023 Russian Gramophone Music Competition new media art category, and other honors.

### Manifesto

Works in the form of audio playback. The music was produced using Logic software, The score is made with Sibelius.

## Wesley Troeger | Steppe Winds

**Wesley Troeger** is a composer, educator and multi-instrumentalist based in New York City. He has a Bachelor of Music in composition from New England Conservatory in Boston and a Master of Music in composition from The Royal Conservatoire of The Hague, Netherlands. His process involves improvising on instruments from different world music traditions and drawing upon fragments of these recordings to create new textures.

### Steppe Winds

Steppe Winds was created using layered recordings of the composer playing two Turkish instruments: saz (also called bağlama) and ney. Saz is a long-necked lute with seven strings arranged into courses of two, two and three. It is a primary instrument of Turkish folk music and has deep historical roots in the Aşık (troubadour) tradition of Anatolia and Central Asia. Ney is an end-blown reed flute used prominently in Sufi and Ottoman Classical music, as well as music of Persia, Arabia and Egypt. It has a 5,000 year history and possesses a breathy sound imbued with spiritual significance to those who play and hear it.

The piece evokes a cold windswept environment in which human beings are in dialogue with timeless nature and aims at a harmony of antiquity and modernity by using ancient instruments in conjunction with contemporary digital technology. The primary electronic element consists of the saz recordings in retrograde. The composer sought to combine forwards and backwards, modern and ancient into a single moving entity that evolves in color and texture while maintaining a continuity that makes this development trance-like and seamless.

## Lucas Faria de Sá Tucker | reflection

**Lucas Faria de Sá Tucker** completed his Bachelor of Science in Physics and Music Technology at Northeastern University in Boston this past May of 2024. During his undergraduate studies, he worked largely on acoustic research pertaining to the instruments of the traditional Chinese orchestra under the direction of professor Anthony De Ritis. His background in music stems from classical piano training starting at the age of six, and his influences in composition have continued to grow and shift since then. He has performed in various pop, jazz, rock, and vocal ensembles, and has plans to pursue vocal performance as a career following his recent graduation. His background as a pianist especially shaped his approach in writing “reflection”, his original composition for daegum and electronics which was accepted to be played at this year's conference. At age 23, he looks forward to seeing where his career takes him next after the honor of being accepted into his first ICMC.

### reflection

“reflection” is a work in three parts for Korean daegum and electronics. The electronic sounds utilized for the composition were created within Ableton Live and performed on a MIDI keyboard. The two electronic sounds that are prominently featured are a digital keyboard sound approximating a sine wave, and an imitation of an acoustic piano. These electronic portions were only recorded in full after recordings were received from the daegum performer, Cheong-ra Ha, as to let her interpretation mold the piece. It seeks to capture the variety of sound transformations that can result from an echo: the slight distortions and discrepancies that draw in the listener and make them feel as if they were part of a conversation. “reflection” has three segments, which are to be played straight through without pause; Stillness, Aimlessness, and Emptiness. This composition drew from a number of influences, including Chow Jun Yi's compositions for daegeum and Western instruments. “reflection” was not composed to be performed live, as it mixes in and chops up several prerecorded segments of daegum audio provided by the performer, Cheong-ra Ha.

# **LISTENING SPACE B**

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## Monday, July 8th (10:30 - 16:30, EMS)

Larry M. Gaab	Living Evolution
Al Mastro	Hey see this sea
Youngmi Cho	Jeong-Gwa-Jeong (鄭瓜亭) for Deaguem, Gayageum and Electronics
Jong Gyun Kim	meltdown examination
Riki Kubo	swing-by for violin and computer
Shinae Kang	CHIN EUM
Aozora Goto	Body temperature by resistance heating

### Larry Matthew Gaab | Living Evolution

**Larry Matthew Gaab** is a native of the United States. The music is composed combining the delicate vibrance of acoustic sounds along with the impact of digital and electronic processing. His works have been selected for music festivals and concerts in the United States, the Americas and in Europe.

#### Living Evolution

The piece wrestles with life in evolution; living it from the inside.

A natural progression over time, where unnoticeable changes are obscured by progression itself. Interpretation flickers within an organic whole that inconspicuously reorganizes, reshapes, remodels itself. Definition is confounded by the swirl of eventualities in time. Indefinite efforts fleetingly grasp the phenomenon that could not exist before. Certainty seems secured by memory as in the persistence of sets; viewing, responding from expectation and habit.

### Al Mastro | Hey see this sea

**Al Mastro**(Alessio Mastrorillo), born in 1987 in Italy, is a dynamic composer whose innovative works have garnered recognition from prestigious events such as ICMC, SMC, eviMus, and Tempo Reale. His musical journey commenced with a foundation in piano, drums, and live music engineering, gradually evolving into the realm of computer music.

Fueled by a passion for new technologies, Alessio's artistic and scientific pursuits converge in Ambisonics and Artificial Intelligence. He has actively contributed to international conferences like NYCEMF, CIM, and AIA, showcasing his dedication to pushing the boundaries of music through cutting-edge methodologies.

Alessio's artistic activity extends to solo and ensemble Live Electronics concerts, where he captivates audiences with a seamless fusion of traditional and electronic elements. He has collaborated with notable groups such as Mediterraneo Radicale and the Tempo Reale Electroacoustic Ensemble, further solidifying his touch on the contemporary music scene.

#### Hey see this sea

This electroacoustic composition serves as a deeply personal homage to the essence of rock music.

Delving into the very fabric of its iconic sound, I dissect it into minuscule fragments, meticulously crafting new sonic structures through the lens of extreme granulation.

The interplay of distortion and compression, the resonance of guitars, and the heartbeat of drums are subsequently reassembled into a wholly transformed and reimagined auditory experience, all while remaining steadfastly influenced by the rebellious spirit of rock'n'roll.

Unapologetically bold and unrefined, this composition invites you on a captivating journey through the intricate landscapes of sound, a fearless exploration that captures the shameless and raw energy that defines the very essence of rock music.

## Youngmi Cho | Jeong-Gwa-Jeong (鄭瓜亭) for Deaguem, Gayageum and Electronics

**Youngmi Cho** is a composer based in Seoul, Korea, teaching at Chonnam National University and Kookmin University, and serving as editor of the computer music journal *Emille*. Her works has been performed in Singapore Asian Composers Festival, Young Asian Musicians' Connection in Taiwan, Sound SCAPe Festival in Italy, HighScore Contemporary Music Festival in Italy, Etchings International Contemporary Music Festival in France, International Forum on Acoustical Ecology in Greece, TIMARA Electronic Music Workshops in US, KOCOA Music Festival in Korea, etc, and recently her work for soprano, piano, and live electronics was presented at the New York City Electroacoustic Music Festival. She was a winner composer of Singapore Asian Composers League and was recipient of the 1st prize in the Illinois State Arts Tech Annual. She holds a Ph.D. in music from Duke University, an MSci from the Illinois State University, and BMus from Seoul National University.

### Jeong-Gwa-Jeong (鄭瓜亭) for Deaguem, Gayageum and Electronics

Jeong-Gwa-Jeong (鄭瓜亭) is a Goryeo song written by Jeong Seo in his exile time. The song is considered as the origin poem telling alligiance and love for King, and as the predecessor of the famous Jeong Cheol's Sa-mi-in-gok(思美人曲). The poem seems to express the utmost loyalty, but in fact very intense and personal emotions stemming from the injustice involved in the political conflict, lament one's own situation, the sadness and emptiness towards the world are embedded in every phrase. The story of this work is based on the original text of the poem reported in AkhakGwebeom(Illustrated Text on Traditional Music) and DonggukTonggam(Medieval book of poetry); the poet likens himself to the cry of a scops owl, asks the truth to the moon and the stars, claims his innocence, and then longs for king's love to himself again. The piece was premiered in SICMF2022 for live performance by Hun Joon Lee (Daeguem) and Bokyung Kim (Gayageum), and live electronics, but the fixed version was newly arranged for this concert. Each of the three unique sounds, the mixed color by two instruments, the two each instrument with electronics, all six kinds of sounds are applied and reconstructed according to the four stages of the traditional tempo rates in the poem. Electronic resources consist of three kinds: the percussive/background sounds on Logic, the computer-processed results from a recorded tape, and GUGAK virtual instrument sounds.

## Jong Gyun Kim | meltdown examination

**Jong Gyun Kim** is an undergraduate at Senzoku Gakuen College of Music. During high school, studied classical music, and upon entering college, began delving into electronic and computer music. Under the guidance of Prof. Takeyoshi Mori at college, studying electronic music. also recently selected to the final works of CCMC2024 in Japan.

### meltdown examination

“Phase transition” refers to a phenomenon in which some physical properties change rapidly. I focused on the sound produced by abrupt physical changes, particularly paying attention to the sound textures of melting, vaporization, and sublimation. The main material used was ice, and I recorded and utilized the sound when phase transitions occurred in various situations involving ice. The piece consists of two main scenes, distinguished by the time it takes for the material to undergo transformation. I have musically reconstructed changes occurring in both short and long durations, and some scenes blending the two are also included.

## Riki Kubo | swing-by for violin and computer

**Riki Kubo** was born in 2003 in Japan. He commenced his piano practice at the age of four and began on studying composition at the age of sixteen. Presently, he is engaged in the pursuit of composition studies with Ken-ya Masakado and Hitomi Kaneko, as well as computer music under the instruction of Takayuki Rai at Toho College of Music in Tokyo.

### swing-by for violin and computer

This work was composed for violin and a live computer system. The computer component of this work is programmed in Max using ‘TRLib’, a patch library developed by Takayuki Rai especially to facilitate the creation of interactive computer music. The term “Swing-by”, the title of the work, refers to a method employed by spacecraft to gain acceleration by utilizing the gravitational force and rotational velocity of a planet. By employing this technique, it is possible to increase the velocity of objects by a factor of two or three compared to their initial speed. The composer exhibited a keen interest in this approach, and in order to represent the influence of gravity a substantial amount of glissandi and extended performing techniques, such as overpressure bowing, were employed in this work.

This work was premiered at Toho College of Music in Tokyo in December 2023.

## Shinae Kang | CHIN EUM

Shinae Kang is a composer and multimedia artist, currently studying computer music with prof. Goto Suguro as a Ph.D. student at Tokyo University of the Arts.

### CHIN EUM

This piece is a reinterpretation of Bumpae, a traditional Korean song, using artificial intelligence technology. Bumpae is one of the three major vocal music genres in Korea, along with bumpae, Buddhist music, and pansori. It is mainly sung at temples during sacrifices. It is similar to Gregorian chant in that it is ritual music. Among the various songs used in Buddhist rituals, posoch'ong chinon (普召請眞言) is one of the most popular. and a part of the plaque music was created as a MIDI file using a neural network, and the generated melody was taught to the Music Transformer and played on the tuba. The song and tuba performance were recorded live.

Boso Cheongjin-en (posoch'ong chinon 普召請眞言)

Buddhists is the “mantra of universal invitation”, which means “mantra of universal invitation”, and we tried something new by combining traditional Korean music with compositions using AI technology.

The title of the song is [Jinum], which means to call the Buddha to our side with sound.

## Aozora Goto | Body temperature by resistance heating

**Aozora Goto** is a Japanese and belong to Nagoya University of Arts, Graduate School of Music, Musicology, Composition Research. Goto likes speech synthesis software.

### Body temperature by resistance heating

“Body temperature by resistance heating” is a work for celesta and speech synthesis software Nektuka B. The reading is defined as the main melody, and the celesta is used as accompaniment. There are also parts where the celesta is used to imitate voices, and parts where it is used like ME (Music Effect), such as expressing an alarm.

The celesta part is mainly composed of polychords of thirds, but does not use polytonality or double tones. I write using chords recalled from the text, giving priority to verticality.

The theme of the text is self-pity. Even though I'm a human being, I can't do things like other people and it's painful. I want to become a machine that doesn't think anything of what happens to it. If that wish were to come true...

## Tuesday, July 9th (10:30 - 16:30, EMS)

ZIYI WANG	Mono · Alienation
Gerald Eckert	Verschränkung - ins Offene II
Mary H. Simoni	C-H-A-D-A-B-E
Zoe (Yi-Cheng) Lin	3D Illusory Immersive Soundscape: Glacier
ST WU	Theatrical Elegy—Created for traditional Chinese opera culture and sound system

### ZIYI WANG | Mono · Alienation

**ZIYI WANG**, graduated from Wuhan Conservatory of Music, and is currently studying at Showa Music University for a Master's degree in Computer Music. 2021 was selected for NYCEMF, ICMC, and received the ICMA Student Music Award. Member of JSSA, Japan.

#### **Mono · Alienation**

In modern society, human activities and relationships often deviate from fundamental needs, leading to alienation. This concept, known as “alienation,” aligns with Karl Marx's exploration of how mechanized labor diminishes individual subjectivity.

Alienation is the theme of the work “Mono, Alienation”. The word “Mono” in the title of the work has a double meaning in Japanese-“person” and “object”-representing the two states of an individual before and after alienation. It also coincides with Marx's emphasis on the alienation of man. Symbolizing the two states of man before and after his alienation. In addition, “Mono” also denotes one channel, which further emphasizes the alienation and isolation of individuals in contemporary society. Using a mono sound sample of an aging chair as the main material, the music explores the sense of alienation of the individual in contemporary society.

In the first part, the image of alienation is expressed through the sound of the object. As the music progresses, the second part of the first part shifts through reverb to the left and right channels, representing the stages of alienation. The second part of the soundtrack changes linearly to represent the stages of alienation. In addition, the woody material gradually digitizes and peaks. The second part expresses the conflict that arises in the alienated human mind by mixing “things” and “people”. In the last part, the material of the chair changes from stereo to mono, expressing its finding its true self after alienation.

The music hopes to evoke deep reflection and emotional resonance in the listener's contemporary society through the expansion of sound and the constant change of materials, in order to re-conceptualize and pursue a more authentic and meaningful way of existence in today's mechanized and digitalized world.

### Gerald Eckert | Verschränkung - ins Offene II

**Gerald Eckert** born in Nuremberg, studied mathematics at the University of Erlangen, cello and conducting in Nuremberg and composition with Nicolaus A. Huber and Dirk Reith at the Folkwang University in Essen. Further composition courses with Jonathan Harvey and Brian Ferneyhough.

1996/97 at CCRMA at Stanford University; 2000/01 he had a teaching position at the TU Darmstadt; from 2012 - 2014 Gerald Eckert was Professor of Composition at Chung-Ang University/South Korea.

Numerous awards, including the Kranichstein Prize 1996, Bourges 2003, Stuttgart 2005. He has had performances at important festivals in Europe, the USA and Asia

In 2013, Gisela Nauck published a monograph about Gerald Eckert; CDs on the labels ambitus, col legno, NEOS, kreuzberg records and mode records.

#### **Verschränkung - ins Offene II**

Sound complexes, as compositional building blocks subjected to different transformation processes and partially functioning as a structural level in another work, are used as starting elements in “Verschränkung - ins Offene II”. This time initially in the opposite way by removing and changing individual basal layer levels into unfinished (initial) core elements, they are again subjected to various transformation and modulation processes and thus ultimately overwritten. This means that the elements follow a new orientation, palimpsest-like sound traces are created, which, in relation to their original properties, become elements removed from their origin, distantly formed remnants of their own past.

In the end, these acquired rudiments are superimposed in their own time levels and different densities, modulate each other and thus move completely beyond the initial horizon.

## Mary H. Simoni | C-H-A-D-A-B-E

**Mary H. Simoni** is a composer, author, teacher, pianist, consultant, and arts administrator. Her music and multimedia works have been performed in Asia, Europe, and throughout the United States and have been recorded by Centaur Records, the Leonardo Music Journal published by the MIT Press, and the International Computer Music Association. She is the recipient of the Prize in Composition by the ArtNET Virtual Museum and was a semi-finalist for the American Prize in the Chamber Music Professional Division.

She has authored several books including “Algorithmic Composition—A Guide to Composing Music with Nyquist” co-authored with Roger Dannenberg and “Analytical Methods of Electroacoustic Music” published by Routledge. She is a Medal Laureate of the Computer World Honors Award for her research in digital music information retrieval. Her work as a pianist specializes in the use of interactive electronics and her compositions include the design of performance systems that extend the sonic capabilities of traditional acoustic instruments. She has consulted for the Canadian Innovation Foundation, the National Science Foundation, the National Peace Foundation, and numerous universities and arts agencies throughout the world. She is Professor Emerita in Performing Arts Technology at the University of Michigan School of Music, Theatre & Dance and currently serves as the Dean of Humanities, Arts & Social Sciences at Rensselaer Polytechnic Institute.

### C-H-A-D-A-B-E

This work was composed to honor the memory of Joel Chadabe and his contributions to the field of electroacoustic music. His inscrutable humor and seriousness of purpose are juxtaposed in spoken word recordings of Joel and his many musical influences. These memories are organized according to the musical alphabet of Joel’s last name- a nod to J.S. Bach.

This piece was composed for an improvising cellist, fixed audio media, and live processing.

## Zoe (Yi-Cheng) Lin | 3D Illusory Immersive Soundscape: Glacier

**Zoe (Yi-Cheng) Lin** is a composer and software engineer specializing in digital music. Holding a doctoral degree in composition from the University of Wisconsin-Madison, she previously led AI music research as Chief Music Officer at an AI music company. Currently, Lin is a full-time composer and adjunct assistant professor at National Taiwan Normal University. Her expertise lies in visual-auditory synesthetic electronic music, 3D immersive composition, and ambisonic system sound projection.

Lin's electroacoustic compositions have been exhibited in 19 countries at 28 international music festivals, including IRCAM Forum 2024 (Paris), NYCEMF 2024 (USA), ICMC 2024 (South Korea), MediSouP 2024 (Cyprus), SiMN 2023 (Brazil), MUSLAB 2023 (Ecuador), MiRNArte 2023 (Venice, Italy), SICMF 2023 (Seoul, South Korea), NIME 2023 “Mixed Realities Workshop” (Mexico), NYCEMF 2023 (New York), Spatial Audio Conference 2023 (United Kingdom), NoiseFloor 2023 (United Kingdom), Earth Day Art Model 2023 (hosted by Indiana University, USA), MOXsonic Festival 2023, SICMF2022, Atemporánea Festival 2022 (Argentina), ICMC 2022 (Ireland), IRCAM-Forum 2022 (New York). Lin’s works also feature in albums associated with SiMN 2023 and MUSLAB 2023. Overall, she has participated in international exhibition events, demonstrating her global impact in the field of electronic music.

### 3D Illusory Immersive Soundscape: Glacier

Since the early 20th century, glaciers worldwide have steadily diminished, impacting diverse regions from the Alps and Himalayas to Greenland. Antarctica, Earth’s largest glacier store, faces thinning ice and shelf collapses.

Each year, glaciers discharge a colossal 46 cubic kilometers of ice, accompanied by deafening roars. Sea-bound glacier collapses involve massive ice shelves plunging into the ocean with seismic force, generating tsunami-like waves. Caution is crucial for distant shipborne observers.

This composition utilizes 3D immersive soundscapes, creating synesthetic experiences. It vividly depicts glacier texture, height, floating ice flow, and their disintegration. Beyond the mesmerizing imagery, it symbolizes human violence and destruction toward our planet. This narrative extends to the 21st-century realm of warfare, expressing an apocalyptic sentiment. Although primarily electronic, it integrates choir-like elements symbolizing the human-deity connection, delving into themes of apocalypse, redemption, and, in the final elegy, forgiveness.

Throughout its creation, I blurred the lines between painting and composing, sculpting sounds guided by my inner artistic vision. Close your eyes to sense the glacier’s texture, temperature, weight, and the waves enveloping its consumed essence.

## ST WU | Theatrical Elegy—Created for traditional Chinese opera culture and sound system

ST WU(Sitong Wu), 21, a young Chinese composer, is currently studying composition and composition Technology Theory (electronic music) at Communication University of China. His works have won the Hangzhou International Electronic Music Festival Award and the National College Student Sound Trend Best Works Award; He mainly studies the creation of academic and applied electronic music, trying to break the boundaries of style and sound; At the same time, he is also active in film and television soundtrack, song production and other directions.

### Theatrical Elegy—Created for traditional Chinese opera culture and sound system

The creative motivation of the work “Theatrical Elegy” stems from the evolution of the meaning of the word “Xi”戏Opera, which is created for traditional Chinese opera culture and sound system. The work integrates traditional opera style and electronic timbre, focusing on the motion of the era connotation and expression of sound, in response to the theme of the sound in motion conference.

“Xi”戏(Opera) originated from war and sacrifice, later gave rise to the meanings of song, dance, and opera; “Sacrifice”, as an ancient and mysterious religious ritual, not only echoes the sacrificial content of music, but also expresses respect and commemoration for the culture of “opera” as an elegy. The work aims to create a sharp contrast between the entertainment form of traditional Chinese opera and these gray elements by integrating elements such as war, sacrificial rituals (disguised as tigers to boost morale), and traditional Chinese opera. The entire composition is presented with a rough and theatrical sense of ups and downs.

The author attempts to break through the boundary between style and sound in music language, imagining the speaker as the instrument itself and treating the expression form of the entire work as a “Xi”戏(Opera). The main orchestration of the music combines electronic timbre, electronic orchestral instrument timbre, and Peking Opera opera tune; By integrating current sound elements, a new form of expression has been created for opera culture, while also suggesting that the author stands in the current state of mind to reflect on the ancient culture of Chinese opera. In terms of music content, the author first sets the tone of the entire piece, and then integrates content such as war, tiger fighting, and sacrificial rituals to run through the long history of opera culture. In the final paragraph of the music, the author intends to push the listening experience to a climax with sublimation, completing the swan song of the “Opera”.

## Wednesday, July 10th (10:30 - 16:30, EMS)

Jason Bolte	M47
Sophie Jung	ENTROPY
Spiff Onyuku	Vibrant Echoes
PEI-CIH WU	S
JIAYI Liu	Nightmare
Daeun Kim, Sujin Kim	Glacial Echoes for piano and live-electronics

### Jason Bolte | M47

**Jason Bolte** is a composer and educator. He currently resides in Bozeman, Montana with his wife Barbara, their two beautiful daughters, and friendly dog Allie. Jason teaches music technology and composition at Montana State University where he serves as the Director of the School of Music. Jason's music explores the North American mountain west, modular synthesis and live performance, intersections of music, art, and science, and spaces he finds compelling.

#### M47

M47 is an electroacoustic work inspired by an image of the Phantom Galaxy captured by the James Webb Telescope.

### Sophie Jung | ENTROPY

**Sophie Jung** is a Soundscape Music Composer currently pursuing a PhD at the University of the Sunshine Coast, Australia, under the supervision of Dr. Leah Baclay and Dr. Toby Gifford. She holds a Bachelor of Music Technology with Honours from Griffith University, Australia, where her Honours project focused on "Otherness and Imagining in Soundscape Composition." Sophie's current PhD project is titled "Memorialisation through self-reflective soundscape music creation based on contextualised field recordings at sites of trauma." Her research and musical endeavors explore the intersection of sound, emotion, and memory, particularly in the context of grief and sudden bereavement. Sophie seeks to utilize soundscape compositions as a means of facilitating healing and resilience for individuals coping with loss. She is passionate about using her academic and musical background to benefit those in need, and she welcomes collaboration opportunities related to her research project.

#### ENTROPY

"Entropy" is a sonic journey through the intricate interplay of time, memory, and emotion, exploring the essence of memorial soundscape composition within the realm of sound in motion. Rooted in the author's research on "Memorialisation through self-reflective soundscape listening and music creation," this piece invites listeners to delve into the depths of human experience, traversing the realms of past recollections and present emotions.

Drawing inspiration from the concept of time-traveling soundscapes, "Entropy" encapsulates the author's exploration of memories intertwined with different times and spaces. Through contextualized field recordings and self-reflective listening, the composition weaves together a mosaic of sonic elements, inviting listeners to remember their own sonic experiences and memories through soundscape listening.

From the rumbling roar of jet engines to the emotive strains of Korean traditional music, "Entropy" invites listeners to immerse themselves in their own personal memories through the listening. Each travelling sonic element becomes a portal to a different time and space, allowing listeners to traverse the boundaries between past recollections and present sensations.

As listeners engage with the soundscape of "Entropy," they are invited to contemplate the transient nature of existence and the enduring power of sonic memories. Through its exploration of sound in motion, the composition offers a glimpse into the boundless possibilities of sonic expression, encouraging listeners to embark on their own journeys of self-reflection and sonic exploration. Furthermore, to the people whom the listeners lost in the past, but to remember forever.

In this way, "Entropy" serves as a gateway to the deeper themes explored in the author's research, memorialisation through self-reflective soundscape music creation dealing with traumatic loss.

## Spiff Onyuku | Vibrant Echoes

**Spiff Onyuku**, born in Delta State, Nigeria, in 1989, moved to Corato, Italy, in 2016, driven by challenges in his homeland. Despite hardships, his passion for music remained unwavering. Mastering Italian swiftly, he excelled academically and pursued jazz singing at Bari's Pentagramma School. He engaged in Afro-rhythm teaching projects and became a certified Drum Circle Facilitator under Maestro Harshil Filippo Chiostrì's guidance.

Spiff holds a Bachelor's degree in Electronic Music and is currently pursuing a Master's degree at Niccolò Piccinni Conservatory, specializing in electroacoustic composition. He is deeply dedicated to preserving his cultural heritage through his musical compositions while working as an intercultural mediator and interpreter.

### Vibrant Echoes

The work "Vibrant Echoes" is an electroacoustic musical composition based on the free reinterpretation of a traditional ritual typical of the populations of African villages aimed at ingratiating themselves with the favors of the deities to face the power, sometimes benign and sometimes malevolent, of Nature; in this revisitation the ancient rite becomes a metaphor for the current and universal condition of humanity. In summary, the text expresses, through the use of multiple languages, the intention of giving voice to a denunciation of the gravity of a potentially catastrophic global situation but, at the same time, launching a challenge to the entire human community: to align itself with the cosmic order, to seek redemption and to make humility and unity one's shield against destruction.

## PEI-CIH WU | 鬧(nao)

**PEI-CIH WU**, born in 2003 from Taiwan, is currently studying in the third grade of the Music Department of Fu Jen University. Majoring in percussion and minoring in piano and applied music.

### 鬧(nao)

This piece uses a violin sound sample recording, including some voice recordings, cut and paste to edit it. The Chinese title "鬧(nao)" means "noisy", or it can also mean "crack a joke". In order to match the title, a lot of reverbs were added to emphasize the "noisy" feeling. (Violin Sound Sample Performance: Chang Chieh)

## JIAYI Liu | Nightmare

### JIAYI Liu

Educational Background : Xinghai Conservatory of Music, University of Manchester

Award and Competition : 2021 The Third Award of Original Music of the Professional Computer Music Making in the 14th China College Students Computer Design Competition

2021 Finalist of Applied Music B2 Group of Main Competition in the 4th Denny Award  
(Denver International Science and Technology Art Festival)

2019 Outstanding Talent Award of Majoring in Music Science and Technology, Department of Music Science and Technology, College of Modern Music and Drama, Xinghai Conservatory of Music

2024 ICMC Seoul

### Nightmare

Nightmare stems from my experience with sleep, I had a very bad case of sleep disorder for a while. Once while sleeping I had a very strange nightmare, that dream was a time loop that started the same way every time, each loop was different but the same elements would appear in different time periods of the loop but they were in a disrupted order, I wanted to record this nightmare in a musical way. It aims to merge Electronic Music and Electroacoustic Music, combining key elements from both. Using the structure of Electronic Music to build the music, and introducing the elements and timbres of Electroacoustic Music to fill in the structure, dismembering it into chaotic particles underneath the appearance of order, constantly interspersing them with variations of differentiation and integration to add depth and drama, creating a familiar yet unfamiliar listening experience.

## **Daeun Kim & Sujin Kim | Glacial Echoes for piano and live-electronics**

**Daeun Kim** studied at Chugye University of the Arts Department of Music Composition and completed a master's degree in Electronic Music Composition at Hanyang University. She incorporates a variety of works, including Acoustic music, Live-Electronic music with instruments, Audiovisual, Laptop Orchestra, and Sound Installations. She received an award at the Hyangsinhoe Composition Competition in 2021. Furthermore, Her works have been selected and performed in Fest-M 2018, 2021 and SICMF 2023.

Currently, DaEun Kim is researching not only electronic music but also multidisciplinary music composition that incorporates AI elements, expanding her creative pursuits.

**Sujin Kim** is a sound designer, researcher, and piano performer. She majored in Music Theory at Sungshin Women's University (Republic of Korea) and is currently a master's student majoring in Technology for Electro-Acoustic Music at Hanyang University (Republic of Korea). She has performed and exhibited works such as fixed media, Laptop Orchestra, and Sound Installation at various places, including ICMC 2018, Fest-m 2019, DICMF 2019, and SICMF 2023. Currently, she is conducting research in Sound Design and Signal Processing, with a focus on integrating music with state-of-the-art techniques.

### **Glacial Echoes for piano and live-electronics**

The piece for piano and live-electronics, "Glacial Echoes," is composed of five scales derived from 'A, F#, F, D, A#'. Each of these scales, originating from 'A, F#, F, D, A#', represents massive blocks of ice. Through piano and electronic music, the five solidly clustered glaciers are portrayed as gradually breaking apart, flipping over, or tangling in irregular patterns, reminiscent of glaciers fracturing. As the process of the glaciers crumbling continues, the clustered piano scales increasingly scatter and fade.

In the composition, electronic music plays a crucial role within the interaction with the piano, revealing the gradual disintegration and fragmentation of the glaciers, thereby intensifying these changes.

## Thursday, July 11th (10:30 - 16:30, EMS)

Seok Joon Choi	Studies on HEX[Axis]phasor~
Heinz-Josef Florian	Cloud Chamber Remix
Ken Paoli	Fraasi ipermetriche
Dong Zhou	Error
Erik Stifjell	Søvnen (trans: The Sleep) - for bass flute and electronics

### Seok Joon Choi | Studies on HEX[Axis]phasor~

#### Seok Joon Choi

2016-2019 Seoul Arts High School(Major of Composition, Department of Music)

2019-2023 Hanyang University(Major of Composition, College of Music / Bachelor of Music; summa cum laude)

2023- Hanyang University Graduate School(Major of Electronic Music Composition, Department of Music)

#### Studies on HEX[Axis]phasor~

VI\_Iiy(Virtual-Imaginary) is piece for Solo Piano and 6-Channel Interactive Live Electronics.

I tried to control the sound image that contains various phase and frequency register, because captured with specific 6-microphone array, by diverse processing, musically purpose to explore the possibility of multifaceted movements for micro point of view and make inference about audience's epistemic analyzation ability about the acoustics, if distort the flow of space and its inside for macro point of view, and study about the method of algorithm making for efficient multi-channel processing.

### Heinz-Josef Florian | Cloud Chamber Remix

**Heinz-Josef Florian** (\*1955) composes and plays music: acousmatic, algorithmic, live electronics, instrumental, audiovisual. As a mathematician he gave lectures on stochastic music, chaos and fractals at the Institut für Computermusik und elektronische Medien (ICEM) at Folkwang University of Arts in Essen, Germany.

His works are played on radio and at international festivals for electroacoustic music (ICMC, MUSLAB, FEMS, NYCEMF...), among others. He has also created live electronics projects in Israel and Germany together with friends.

Heinz-Josef Florian is a member of the German Society for Electroacoustic Music (DEGEM) and the Society for New Music Ruhr (GNMR).

#### Cloud Chamber Remix

Motion is based on energy. The trace of an ionized particle in the cloud chamber is evidence of released energy - this is the theme of this piece. Sound moments leave traces of sound in the listener's imagination. A mixture of recorded percussive samples, purely electronic sounds and digital transformation processes such as resynthesis techniques and granular synthesis create a vibrating acoustic cloud chamber. The observable short impulses and their long traces were a central aspect in the structuring of the sound material.

## Ken Paoli | Frasi ipermetriche

**Ken Paoli**, Professor of Music at College of DuPage, studied composition with Phil Winsor at DePaul University and M. William Karlins at Northwestern University.

Ken is involved in ongoing research of the works of American composer Phil Winsor. His paper on Winsor's "Formosan Aboriginal Legends" was presented at WOCMAT 2016 in and a paper on Winsor's MAX/MSP instrument, MYST was presented at the ICMC in 2018 and his paper on "Winsor's Poetics of Music" was presented at ICMC 2021. Winsor was the subject of a keynote address at WOCMAT 2023 that is the basis of a paper published at this year's ICMC.

Ken's research interest includes algorithmic composition and his paper "A Hypermetric Approach to Rhythmic Organization in Computer Assisted Algorithmic Composition" was published in the proceedings of WOCMAT 2023.

His intermedia work, Triptych was premiered at ICMC 2023 in Shenzhen, China and a program of recent works was presented in November 2023 at the College of DuPage.

### Frasi ipermetriche

Frasi ipermetriche is a work for three virtual instruments that employs an algorithm that generates arrays with shared rhythmic material to create a rhythmic output with motivic cohesiveness. In this work the generated melodic material is duo-decaponic. The patch allows for manual interaction during recording to shape the generated material. That material is output to a DAW for evaluation, editing, "orchestrating," processing, mixing, and conversion from MIDI to audio. The resultant audio was spectrally processed and mastered. This is the middle movement of a proposed three movement work.

## Dong Zhou | Error

**Dong Zhou** (no pronouns/she) is a composer-performer based in Hamburg. Zhou gained the B. A. in music engineering in Shanghai Conservatory and M.A. in multimedia composition in Hamburg University of Music and Drama. Zhou won several prizes including the first prize of 2018 ICMC Hacker-N-Makerthon and the finalist of 2019 Deutscher Musikwettbewerb and Nota-n-ear Award 2022. Zhou's work was included in 'Sound of World' Microsoft ringtones collection and Zhou was commissioned by festivals and institutions including Shanghai International Art Festival, ZKM Karlsruhe, Stimme X Festival, etc. Zhou is currently a doctoral candidate in ICAM of Leuphana University, member of Stimme X e. V. Zeitgenössisches Musiktheater Norddeutschland and Deutscher Komponistenverband Hamburg.

### Error

8-channel fixed media.

An error is not just a mistake, it has a consequence. But an error is also not a crime, not a sin, don't take it personal. The error-notification-like sounds are all from the Buchla 200 synthesizer. They remind us the moment of feeling regretful of the errors but not being allowed to have this feeling.

Produced in EMS Stockholm in July 2022.

## **Erik Stifjell | Søvnen (trans: The Sleep) - for bass flute and electronics**

**Erik Stifjell** is a composer living in Tromsø. Through his music, Erik is searching for organic forms in music and new ways of integrating speakers and electronic soundscapes. His work list consist of pieces for small and larger ensembles, electro acoustic pieces, music for film, dance and theatre together with a wide range of more experimental pieces.

His music has been played by ensembles all over Europe. The long list of commissions has included pieces for Ola Rokkones(NO), Haugen Productions(NO), Magne Pettersen(NO, filmmaker), Rosa Ensemble(NL) and Arctic Philharmonic(NO). Erik is also a member of the performance group Nordting.

Erik holds the following degrees: Master- and Bachelor of Music(Composition) from Royal Conservatory, The Hague (2008, 2010) and Cand.Mag. (Percussion) from UiT The Arctic University of Norway (2000).

Since 2021, Erik is a Doctoral Research Fellow at UiT The Arctic University with his project “Loudspeakers - Prosthetic or Enhancement”

### **Søvnen (trans: The Sleep) - for bass flute and electronics**

“Søvnen” investigate whether it is possible to establish a dialogue between the bass flute and sine waves inside the instrument and simultaneously create an ambiguity about what or who produces the sound: The flutist or the computer software’s sine waves?

The material for the composition comes from a recording of the folk tune “Når søvnen falder mit øie på” (trans: «When sleep catches my eye»), performed by Malin Alander.

“Søvnen” is my take on how folk music is taught by “word of mouth”. Instead of a folk musician adding personal touch to the tune, a computer software does the same, except the touch is not personal, but more a mutation of the folk tune to be interpreted by the bass flute player. All sounds are projected from the inside of the bass flute, yet the performer is not always playing - A dialogue between man and machine.

## Friday, July 12th (10:30 - 16:30, EMS)

Pinda D. Ho	__ of Conducted Chaos
Yanlan YL Liu	荒礼(Anti-calamity Rites)
Yidan Xu	under the nest
Joong-Hoon Kang	Hidden Voices
Valentina Ciniglio	Foresta di Corpi Elettrici
Naotoshi Osaka	Uguisu Valley Trill and Water
Hanae Azuma	A ray of light

### Pinda D. Ho | \_\_ of Conducted Chaos

**Pinda D. Ho** is an American born Taiwanese who has lived in Taiwan for most of his life. He graduated from the University of Illinois at Urbana Champaign, and is now an assistant professor of the Tainan University of Technology, Taiwan. He has studied in Taiwan under Shu-Yin Guo and Chao-Ming Tung, and in the US under Erik Lund, Steve Taylor, Sever Tipei and Scott Wyatt. He is one of the finalists of Prix CIME 2019 and honorable mention of WOCMAT 2019. His pieces have been performed in the US, Europe, and Taiwan, participating in festivals and conferences such as CUBE Fest, DICMF, EMM, ICMC, NYCEMF, MISE-EN, SEAMUS, The Acousmatic Project, WOCMAT, and others. Pinda is also known as a movement/sound improviser and for his strong interest in experimental art forms, including multimedia installations, experimental theater improvisation, and cross-discipline collaboration. He has great interest in utilizing semiotics and media theory in transforming narratives into musical phenomena and structures, especially folklore religious myths from both ancient and modern Chinese/Taiwan. In a rare opportunity having a master class with Vinko Globokar in 2014, the old master asked him a single question, “for whom do you write your music?” This question resonated deeply in Pinda’s self-identity and has thereafter served as a compass for his compositional process.

#### \_\_ of Conducted Chaos

\_\_ of Conducted Chaos is a piece of two things. It is first an experiment of using as much sound materials with sound processing techniques to explore concrete music. Then, as the political struggle and human rights violation sky-rocketed in Asia regions, it becomes a piece to reflect on the emotions of pain, despair, anger, and hopelessness by watching and knowing irreversible traumas bestowed among the people. Is it I, you, he, she, they, mine, yours, his, hers, theirs of conducted chaos that brings horror to the world? Who is responsible? The piece is made mainly of multiple washes of sounds, sudden attacks that sparks from time to time, and windows of harmony.

### Yanlan YL Liu | 荒礼(Anti-calamity Rites)

**Yanlan YL Liu** graduate student of electronic music composition, Department of Music Engineering, Sichuan Conservatory of Music.

#### 荒礼(Anti-calamity Rites)

“Anti-calamity Rites,” one of the ancient ominous rituals. According to “Zhou Li · Spring Officials · Da Zong Bo”: “The Desolate Rite mourns the ominous with solemnity.” As a ritual performed in times of disaster, its inception dates back to the Xia and Shang dynasties, with the Zhou dynasty gradually establishing a corresponding ritual system, including designated officials responsible for the execution of the Desolate Rite. The creator samples six different materials of wind chimes and human voices, processing these samples through transposition, Freeze, EQ, Flange, Delay, Reverb, and other techniques to organize and convey the atmosphere of conducting the Desolate Rite ceremony.

## Yidan Xu | under the nest

**Yidan Xu** is a student of Sichuan Conservatory of Music.

### **under the nest**

The word “alive” is full of power in the language of the moment, and its power does not come from shouting, nor from attacking, but from enduring, to endure the responsibilities that life gives us, to endure the happiness and suffering, boredom and mediocrity that reality gives us. “Under the Nest” uses white noise, guzheng, accordion acoustic instrument samples, sand tubes, sand eggs, and rain stick percussion samples as the main sound materials, and uses GRM Tools effects for sound deformation processing, with tense sound throughout the whole piece, depicting the extraordinary vitality under the rolling of the nest.

## Joong-Hoon Kang | Hidden Voices

**Joong-Hoon Kang** is a composer and researcher with a special interest in the field of electroacoustic music. For many years, he has focused on multi-dimensional aspects of sound morphology and computer-aided composition using various algorithms, often incorporating elements of traditional music found in the diverse cultures. His compositions have been performed at various music festivals and conferences including SICMF, NYCETF, ICMC. Joong-Hoon Kang studied composition and engineering at Yonsei University, Korea. He holds a M.M. and a D.M.A. from the University of Cincinnati College-Conservatory of Music. He is currently Associate Professor of Music at the University of Seoul and a member of KEAMS and the Korean Society of the 21st Century Music.

### **Hidden Voices**

Everyone has its own voice hidden inside one’s mind. Hidden Voices is an attempt to unveil these voices through computationally generated sounds. The primary artistic goal of the piece is to create a musical landscape with the unrevealed voices that are silently screaming against continuously flowing anxieties, fears and confusions unconsciously facing everyday. The major framework of the piece is based on algorithmic controls of sound selection and recreation, employing various stochastic processes and computer modeling of timbre comparison techniques through spectral and cepstral analyses of sounds.

## Valentina Ciniglio | Foresta di Corpi Elettrici

**Valentina Ciniglio** is a composer of Electroacoustic music, musician and researcher, focusing on field recording, binaural format and spatialization techniques.

She completed her BA’s and MA’s at L’Università degli Studi di Napoli “L’Orientale” in International Relations and Institutions of Asia and Africa, has studied Electronic Music at the Conservatory of Naples “S. Pietro a Majella”, and currently she is finishing her PhD researcher in Music at the University of Cambridge.

As a composer, her work focuses on multi-channel diffusion and site-specific performances. She uses immersive audio techniques as a way to explore collective heritage and social dynamics both in urban and rural contexts. Her work has been awarded by Zeugma Collective (Italy) and Tempo Reale (Firenze), CCMC 2024 Tokyo (Japan). She has worked with Liminaria (Benevento), Sardegna Teatro (Cagliari), Adef (Cairo), Italian Culture Institute of Cairo, Goethe Institut of Cairo, the Italian Embassy in Cairo.

Her research focuses on the relations between sound, space and collective rituals. Her current PhD project in Sound Studies is about the relationship between sound, bodies and space in the Sufi ritual of dhikr in Egypt, and the exploration of the binaural format as a research tool.

As a performer and improviser, she participates to the activities of the electroacoustic orchestra OEOAS (Orchestra Elettroacustica Officina Arti Soniche) and has co-led two workshops on radical improvisation practices in Egypt, which later led to the formation of the Cairo Improvisation Orchestra.

### **Foresta di Corpi Elettrici**

In Foresta di Corpi Elettrici, the sound is conceived as being an organic entity; the samples of the dhikr that I used have been selected to reflect the different positionalities in the hadra, giving different suggestions of movement and space. The dhikr is a Sufi ritual which literally means “remembrance”, and it expresses the mystical feeling of love towards God. It consists of improvised chants, chanted by a munshid (singer) and accompanied by music.

At the micro-level, each sound is born, grows and goes through different internal metamorphosis throughout the composition, to eventually die. At the macro-level, I tried to make the sounds interact together as different organs of a creature, due to their different levels of surrogacy. They influence each other, co-existing and interfering with each other in time, creating an ambivalence which has no solution.

## Naotoshi Osaka | Uguisu Valley Trill and Water

**Naotoshi Osaka** is a composer and acoustics researcher. He received an M.S. degree in electrical engineering from Waseda University in 1978. He worked at the Electrical Communication Laboratories, NTT, Tokyo, Japan, from 1978 to 2003. He received a Doctor of Engineering in 1994. His main research interest is timbre synthesis or effects for both sound and speech. So far he has been studying sound morphing and sound hybridization. Recent interest is sound collage, which expresses an environmental sound in terms instrumental sound. Moreover, his interest is enlarged to include Deep learning based AI composition. Since 1990 he has focused mainly on composing computer music and related sound synthesis technologies. His representative works include “Sound textile” for piano and computer (1998), “Shizuku no kuzushi” for violin, computer and orchestra (1999), and Piano concerto No. 2 (2021). He joined the ICMC 1993 and ICMC 2003. Besides composition, he has also organized computer music concerts, such as the NTT Computer Music Symposium I (1997) and II (2001). From 1996 to March 2003, he led a computer music research group at NTT Communication Science Laboratories in Atsugi, Kanagawa. He is presently a professor emeritus of Tokyo Denki University. He is a member of the ASJ, IEICE, ICMA and IEEE. He was a former president of the JSSA (Japanese Society of Sonic Arts) (2009-2018) after serving as the ICMA (International Computer Music Association) Asia/Oceania Regional Director (2002-2009).  
<https://www.youtube.com/channel/UC02MCNJSG9dUxTdTrziWvew>

### Uguisu Valley Trill and Water

The Uguisu, a Japanese bush warbler, is known for its distinctive singing style, which includes three different ways of singing, one of which is the vigorous valley trill. Typically, this trill follows a duple rhythm, but I recently had the chance to hear a rare occurrence of a triple rhythm. This piece explores the various variations of the valley trill as its main theme. The recorded singing voices are extended musically, and virtual trills are introduced.

The water stirring sound is also used more as a background sound. The combination of water, its processed sound effects, and bird singing adds another layer of interest to this piece.

## Hanae Azuma | A ray of light

**Hanae Azuma** is a composer from Tokyo, Japan, completed both her BM and MM at Tokyo University of the Arts, Department of Musical Creativity and the Environment. During her studies in Japan, she mainly concentrated on the relationship between music and other visual/performing arts such as dance and films and has been collaborating with contemporary dancers on various projects as a composer. She also completed her MM of music technology at New York University in 2014. Her works have been presented at music festivals and concerts in the United States, Japan, Korea and Taiwan. She is currently an academic fellow at Acoustic Lab, Tokyo University of the Arts.

### A ray of light

“A ray of light” is for guitar and computer (electronics). It should be played with multichannel speakers (4-8 channels) hopefully and a guitarist (live electronics).

Some of the electronics sounds are prerecorded guitar sounds with effectors on them.

It will include an improvisation part, so the length and some parts of this work would be variable.

## Saturday, July 13th (10:30 - 16:30, EMS)

Wan Ting Sheng	ocean
Paul Oehlers	Flux Hammer
Wei Yang	ní nán
Minjie Lu	The Gray World
Piao Yisong	Kinderszenen I
Anthony Di Furia	Female Child System - Imprisonment
Chen Yi Xuan	Altered states of ..?

### Wan Ting Sheng | ocean

**Wan Ting Sheng** is 21 years old and from Taiwan. Wan Ting Sheng started learning piano at the age of 4 and can also play the flute, compose music, improvise, and have absolute pitch. Currently, Wan Ting Sheng is majoring in music at university.

#### **ocean**

This piece is an extension of the violin sounds played by classmate in class. These are some basic violin playing techniques, which are not very difficult, but precisely because of this, there are more possibilities in creation. Thanks to Chang Chieh.

### Paul Oehlers | Flux Hammer

#### **Paul Oehlers**

Paul A. Oehlers is most recognized for his “extraordinarily evocative” film scores. (Variety) Films incorporating his music have won the Grand Jury prize at the Hamptons International Film Festival, the Atlanta International Film Festival, and the Indiefest Film Festival. In addition, films with his music have screened at dozens of festivals in Europe, Asia, Africa, and Australia.

Paul A. Oehlers’ compositions have been performed in the United States and abroad including performances at the Society for Electro-acoustic Music in the United States national conferences, the International Computer Music Conferences, the Gamper New Music Festival, the Seoul International Electro-acoustic Music Festival, the Institut für Neue Musik und Musikerziehung in Darmstadt, Germany, and the VII Annual Brazilian Electronic Music Festival, as well as a 1987 command performance for former United States President Ronald Reagan. He was the first composer ever commissioned by the Nature Conservancy to compose a concert composition about prairie conservation.

Paul was named the Margaret Lee Crofts Fellow by the MacDowell Colony for the year 2006. He is currently Associate Professor of Audio Technology at American University in Washington, DC.

#### **Flux Hammer**

An exploration of sounds derived from a piano, Flux Hammer employs sounds of physically altered piano strings. Source samples were prepared acoustically and manipulated through various processes, such as convolution, resonance filtering, and granular synthesis.

## Wei Yang | ní nán

**Wei Yang** is a composer/sound artist from China. He works with different mediums, through which he often contemplates the body's role in sound production, sound in space, as well as the integration of various data from the performance environment (reverberation, light, etc.). Wei composes both instrumental and electronic music, and often incorporates various sensors and physical computing to build performative systems that allow dynamic interaction among different actors within the system. His works have been performed internationally, at occasions such as BEAST Festival, NUNC!, ICMC, ISAC Sonosfera, Tomeistertagung, ORF Musikprotokoll, San Francisco Tape Music Festival, SEAMUS, Espacious Sonores, Festival Atemporánea, Nucleo Música Nova SiMN. Wei received his Doctor of Musical Arts from University of Washington under the supervision of Joël François-Durand. He is currently a PhD candidate at the university's Center for Digital Arts and Experimental Media, working closely with Richard Karpen and Joseph Anderson.

### **ní nán**

The title spells the Chinese word 呢喃, which means speaking in a low voice, and can be roughly translated to murmur, whisper, mutter. Hidden behind the simple description of the sonic property, the word itself is often associated with a constellation of sentiments - nostalgia, intimacy, tenderness, to name a few. The piece itself is based on a studio recording of bowing the viola near the bridge with the strings damped. The composition draws from its rich expression, resulting from the physical effort implied in producing the sound, as well as the sonic oscillation between noise, tone, and silence, which in the piece are sometimes kept distinct, but other times transform from one to another, generating ambiguity echoing the title.

The source material was generously provided by Melia Watras ([www.meliawatras.com/](http://www.meliawatras.com/)).

This work was made possible by the support of the Department of Digital Arts and Experimental Media (DXARTS), University of Washington.

## Minjie Lu | The Gray World

**Minjie Lu** is the professor and master supervisor of Sichuan Conservatory of Music of China. She was the visiting scholar of University of Oregon and is the reviewer of ICMC, IEMC, EMS. Her research is focused on interdisciplinary program including electronic music and culture. She has published 5 tutorials and translations, 19 papers about electronic music. In addition, she has been in charge of projects sponsored by Ministry of Education Humanities and Social Sciences Youth Fund and China National Art Fund. Her works or papers have won prizes or been selected to present in international activities, including ICMC, SMC, IAWM, EMS, FMO, SICMF, Kyma International Sound Symposium, MUSICACOUSTICA-Beijing/Hangzhou, CHIME, IRCAM Forum, eARTS, etc. She also contributes to electronic music education. In recent years, she has instructed students' works to receive awards for more than 40 times.

### **The Gray World**

Through this work, I express my great sympathy and concern for the children who have been harmed by the Middle East conflict. The samples of folk song material, kanun, percussion, human voice from the Middle East, as well as the sounds of air-raid sirens, bombings, noises, the fire on ruins and electronics were used. By applying the effects in sound design, the characteristics of sound materials in tone, shape and spectrum were highlighted to achieve special orchestration. This work depicts the world under the shadow of war through the eyes of children, who have been forced to flee their homes in the war of Middle East, and expresses the call of peace. This piece is supported by Music and Digital Intelligence, Key Laboratory of Sichuan Province, China.

## Piao Yisong | Kinderszenen I

**Piao Yisong**, who hails from China, started off majoring in Academic Music Composition. He later turned his attention to exploring the fascinating field of Computer Music and the world of microtonal sound. His academic focus and interests primarily revolve around music composition and Digital Signal Processing (DSP).

Piao Yisong's individual style and artistic approach have been deeply influenced by Western Baroque, early Classical music, late European music, and American modern music spanning the period 1940-1990. Currently, his work is primarily devoted to the exploration and research of microtonal music and computer composition techniques.

### Kinderszenen I

Background:

All the sounds in this piece originate from my childhood memories, just as the title suggests. Living at my relatives' house, one night I heard the sound of a distant miracle (whistle) coming from afar. That sound lingered in my mind for a long time and continues to inspire endless imagination within me to this day.

Sound:

This composition was created using sounds generated solely from everyday objects easily found in the house.

Seven plates in the kitchen, a coffee cup with one-third filled, an empty plastic water bottle with a 500ml capacity, and one 100-won coin.

The sounds produced from these objects were utilized either as they were or underwent editing, mixing, and sound processing, depending on the context.

Originally designed for 4 channels, there is also a 2-channel mix prepared for flexible adaptation and easy presentation according to the circumstances.

## Anthony Di Furia | Female Child System - Imprisonment

**Anthony Di Furia** is a sound artist, software developer and sound engineer. As a composer he is interested in narrating, mixing and uniting seemingly contrasting conceptual worlds.

In 2009 he studied Electronic Music at Conservatory G. Rossini in Pesaro under guidance of Carmine Emanuele Cella, Eugenio Giordani and David Monacchi.

He worked as ambisonics spatialization assistant in the multimedia show "De Divina Proportione" by Simone Sorini and David Monacchi, as sound design in the theatrical performance "La Fuga" (Escape) in the presence of the author Gao Xingjian, Nobel prize for literature (2000) and with Eugenio Giordani he created a live electronics for the show conference "Philological and Fantastic Bestiary" by Ermanno Cavazzoni.

His compositions have been performed in international conferences and festivals such as FKL soundscape meeting (Florence, Italy 2014), Linux Audio Conference (ZKM in Karlsruhe, Germany 2014), La Chambre Blanche (Ville du Quebec, Canada 2014), TeverEterno (Rome, Italy), Pianpiccolo Selvatico (Levice, Italy 2016), Csound30 (Maynooth University, Ireland 2016), sfsound (San Francisco, USA 2019), ICSC2019 (Cagli, Italy 2019), ICSC2022, ISAC-2023 Sonosfera. He worked as sound designer on the film "Dusk Chorus, based on fragments of extinction by David Monacchi", directed by Nika Saravanja and Alessandro D'Emilia winner of several awards at film festivals international.

In 2014 at the Chambre Blanche (Quebec) he created a multimedia installation in ambisonics called "Beyond the human atom". Since 2017 he is an Apple software developer for his own applications. From 2018 to 2020 he worked as a multimedia software developer and software interconnection for the project Fragments of Extinction and Sonosfera Pesaro by David Monacchi. In 2019 together with Eugenio Giordani, Alessandro Petrolati, Laura Muncacio and Enrico Francioni he organizes ICSC2019 Csound International Conference.

### Female Child System - Imprisonment

The composition attempts to tell an imaginary story through a "sound fable".

A female child with beautiful eyes, she is incarcerated alone in a huge prison, completely dark and without windows.

She is unable to speak, the only glimmer of communication is represented by the sound she hears by hitting one of the steel bars in her suspended room. Through this sound, transforming it into her mind, she embarks on a dreamlike journey; along the way, her imagination gains strength and, trying to limit it, builds a "sound mosaic" that slowly falls apart to gently lead her into a parallel reality, removing the emptiness of her perception, finally returning to her prison, keeping her life altered.

She doesn't fight, she just teaches who she is. And the "sound fable" continues...

The composition is inspired by a recurring dream and is dedicated to my dear friend Ottavia.

The composition was made only with synthetic sounds, starting from the sound simulation of a steel bar.

## **Chen Yi Xuan | Altered states of..?**

**Chen Yi Xuan**

### **Altered states of..?**

Imagine jumping out of the previous style, the works has a very strong starting and ending, and the following sound works are produced by sampling the environment with electronic noise materials. This works is mainly divided into two sections, with multiple strong cuts running through the whole piece, and each cut point continues to be followed by different passages.

Exhibition, however, is a technique to connect new passages, and it is also a way to break the law of calm long notes.

# **LATE NIGHT CONCERT**

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## Monday, July 8th

Atsushi Tadokoro	Conversations Beyond Code: Bridging Human Creativity and Algorithms <a href="#">Laptop_PC_Atsushi Tadokoro</a>
Karl F. Gerber	Sensor32 Controller Array for Sound in Motion; Performances Docu <a href="#">Flute_Karina Erhard</a>
Enrico Dorigatti	Quantum
Markus Rumbino	Phu Klah
Seiichiro Matsumura	FRA(fluid rhythmic accents) <a href="#">Performer_Seiichiro Matsumura</a>
Matthew Barnard	Nightports at Hull Minster

### **Atsushi Tadokoro | Conversations Beyond Code: Bridging Human Creativity and Algorithms**

**Atsushi Tadokoro** is a live Coder, creative Coder, Associate Professor at Maebashi Institute of Technology, Adjunct Lecturer at Tokyo University of the Arts, and Adjunct Lecturer at Keio University. Born in 1972. He creates musical works by synthesizing sounds using algorithms and improvises with sounds and images using laptop computers. At university, he lectures on “creative coding” such as openFrameworks, Processing, and p5.js. His lecture materials are available on the website (<https://yoppa.org/>) and are used by many students and creators. He is the author of “Beyond Interaction - A Practical Guide to open Frameworks for Creative Coding” BNN 2020, “Performative Programming, The Art and Practice of Live Coding - Show us your screens.” BNN 2018.

#### **Conversations Beyond Code: Bridging Human Creativity and Algorithms**

In this live coding performance, I delve into the captivating intersection of the logical rigor of coding and the primal joy of musical and visual expression. At its core, live coding is an act of logical and technical precision. However, the outcome of this method transcends mere logic, giving rise to grooves and ecstatic experiences that resonate with our most basic instincts.

The charm of this art form lies in its ability to bridge the apparent contradiction between the logical nature of coding and the instinctual responses it evokes. My performance explores this dichotomy, focusing on constructing rhythm structures and harmonies crafted through real-time coding.

Visually, the performance is enhanced by TouchDesigner, which allows for the creation of dynamic and rapidly changing colors and shapes that move in harmony with the rhythms. These visual elements are complementary and central to creating a more immersive and engaging experience.

A pivotal aspect of live coding is its dynamic, responsive nature. The performance is designed to evolve in real time, adapting to the audience’s reactions and creating a unique, interactive experience. This responsiveness to instinctual audience feedback makes live coding a uniquely engaging art form.

Mankind has always tried to understand the complexity of the world he lives in. By creating increasingly sophisticated analysis tools, he came to get more rigorous answers. However, he was never able to catch the light he seeks.

**Karl F. Gerber**, born in 1954 in Lörrach (Germany), he began playing the electric bass at the age of 16. He studied jazz double bass with Adelhard Roidinger. As a working-class child, he obtained his Abitur in the second course of education. He received a diploma in physics from the LMU Munich. He began experimenting with mathematical music in real time in 1984 and has performed with his violin automaton in Germany (Augsburg, Berlin, Frankfurt, Munich), the USA, South Korea and at the 2019 World Music Days in Tallinn (EE). He received the “Award of Distinction” from Matera Intermedia (IT) and the Best Music Award from CMMR 2020 Tokyo (JP). Since then, he has automated other acoustic instruments such as the alto recorder. Thanks to the linear drives he has developed, he achieves greater differentiation of the drives (actuators) compared to conventional pull magnets (solenoids). He is also interested in the input side of spontaneous music-making with music mechatronics (gestures, conducting): His “Sensor32” array with 32 distance sensors was a finalist in the international Guthman New Instrument Competition 2023 organised by Georgiatech, Atlanta, USA. [www.sensor32.com](http://www.sensor32.com).

### **Sensor32 Controller Array for Sound in Motion; Performances Docu**

For controller Sensor32 the starting point is the suitability for improvisation: wide selection of simultaneously selectable parameters without switches, thereby controlling the largest possible number of continuous controllers to be controlled simultaneously with crossfading between several parameters.

Integration of the legs for slowly changing parameters, here too several sizes can be addressed. By including the forearms, up to 10 parameters can be controlled simultaneously. Like all non-contact controller arrays, orientation is a challenge: each sensor has a distance-sensitive LED. The analogue signal from the distance sensors is buffered with an OPAMP. In principle, it could also be used for analogue modular synthesizers. In our setup, however, DOEPFER Pocket Electronic is used to convert the analogue signal into MIDI controllers (polyphonic even without MPE). This format is utilised by a large number of virtual synthesizers, effect devices and live visuals, etc. We mention MAX, Reaktor, Synesthesia. This is where the mapping to tones and sound etc. takes place) The large spatial distribution of the sensors would make access by several players conceivable. The use by dancers is already being suggested. This is not currently intended. This controller array is played by a skilled musician. The products in which universal gestures are to be recognised differ from this. When playing, MOVEMENTS are created in a “natural” way similar to gestures. This is very much appreciated by fellow players and especially by the audience. A fixed assignment/function (for each piece of music) gives the audience back the experience of virtuosity even in live electronics. The video documents performances and interactions with human musicians. The video shows live docu snippets of movement gestures on the self-developed Sensor32 array of distance sensors. Improvised solos and duets with flutist Karina Erhard or Ofir Klemperer on the MS20. This edit is for late night performance.

### **Enrico Dorigatti** | **Quantum**

**Enrico Dorigatti** is a sound artist and creative technologist working across different formats. He is especially interested in the artistic exploration of indeterminism, audio-visual interaction, generative systems, and shared agency between humans and machines. Formerly a conservatory graduate (BA and MA in electroacoustic music composition), he is currently a PhD candidate in creative technologies at the University of Portsmouth (UK). His artistic and scholarly output has been presented internationally.

[www.enricodorigatti.com](http://www.enricodorigatti.com)

### **Quantum**

Quantum is a deep, artistic exploration of the possibilities offered by sound design in the context of electronically mediated music composition. Quantum was realised by employing sound design techniques on a very narrow selection of initial sonic material, further manipulated to obtain all the sounds that can be heard in the composition, and which in turn compose sections related to different music styles coming seamlessly together. In Quantum, therefore, sound design is explored from two different perspectives: as an element of connection common to every electronic music genre and, from a ‘concrete music’ perspective, as the smallest, atomic, discrete task which can be operated on a sound object.

## Markus Rumbino | Phu Klah

**Markus Rumbino** is an electroacoustic composer from Papua. Markus works as a teacher in the music arts study program at the Indonesian Institute of Cultural Arts, Tanah Papua. Markus completed his Bachelor of Arts Education majoring in music composition at the Yogyakarta Indonesian Institute of the Arts in 2013 and completed his Master of Arts Education with a main interest in studying Indonesian music in 2021.

His artistic experience has enabled Markus to participate in several national and international art events. Participating in the cultural activist program implemented by the Ministry of Education and Culture in New Zealand (2016), Europalia Festival in Belgium (2017), Indonesian Composers Week (2021), Glasgow Electronic and Audio-Visual Media Festival (2023), International Computer Music Conference, China (2023), Australasian Computer Music Conference, Australia (2023).

Markus likes to carry out soundscape recording activities and recording traditional songs in several traditional community ceremonies in Papua, Indonesia. The recording results are then used as an audio sample which is then processed using electronic devices to create a sound composition.

### Phu Klah

Phu Klah is an acousmatic sound composition inspired by the composer's musical experience in conducting soundwalks and field recordings in several areas on the island of West Papua. This composition processes the rhythm pattern of the traditional Tifa percussion instrument and creates sound samples from the instrument. The Sentani people use Tifa (Wakhu) to express life between humans, nature and the creator. The rhythm of natural sounds is believed by the Sentani people to have symbols that can provide information about an upcoming life event. However, it cannot be denied that the ongoing destruction of Papua's forests poses a serious threat to the natural sounds in Papua's forests. The creative process in developing the sound material used is a musical representation of the environmental damage that occurs in Papua's tropical forests in sound composition.

## Seiichiro Matsumura | FRA(fluid rhythmic accents)

**Seiichiro Matsumura** is a composer, sound and interaction designer, the chief editor of ADADA International Journal and Professor (Assistant Dean) at the School of Design, Tokyo University of Technology in Japan. His career started with Sega as an arcade video game sound designer. After turning into the academic field, he studied at the Institute of Sonology course of the Royal Conservatory The Hague in the Netherlands, then he received a Ph. D. at The University of Tokyo in Japan. His interactive sound artworks were exhibited in Japan, China and Korea as a part of the "Magical Museum" exhibitions series, also exhibited at WRO Media Art Biennale and Audio Art in Poland. Some pieces were awarded honorary mention prizes at the Japan Media Arts Festival and the Asia Digital Art Grand Prix. He also presented his works and live performances at ICMC, NIME, SMC, ADADA and Pd-con. He wrote and published in Japanese "Pd Recipe Book"(BNN, 2012), "Sound Design with Max"(I/O books, 2017) and "Learning Music Tracker with Renoise"(I/O books, 2020).

### FRA(fluid rhythmic accents)

This work attempts to realize electronic music based on the "fluid rhythmic accents" through improvisation. Using PureData, a node-based sound programming environment, we constructed a system that periodically and arbitrarily "oscillates" the BPM of a hardware drum machine and Renoise, a music tracker. While playing back the prepared sequence, the performer moves back and forth between the "standard" BPM and the "accented" BPM, which is the usual reference. The performer improvises and changes the degree of fluctuation in real time, switching tone parameters and tones. Originally, rhythms in electronic music using sequencers, DAWs, etc. were based on a temporal grid of precise timing. In this work, it is executed that dynamically changing the BPM of the drum machine and Renoise from external synchronization, the timing of note-on fluctuates back and forth, but the length of the entire bar remains unchanged. It maintains the count of the standard BPM (e.g. BPM110) as it progresses. For example, after a fast BPM (e.g. BPM240) in one measure, a sequence is played back at a slower BPM (e.g. BPM80) with the reference BPM as the centre point.

## Matthew Barnard & Adam Martin & Mark Slater | Nightports at Hull Minster

**Nightports**(Adam Martin, Mark Slater) is based on a simple rule of restriction: only sounds captured for a particular project can be used. Nothing else – no samples or synths or drum machines – though the sounds captured can be stretched, cut, morphed and twisted, ordered and reordered. All of the sounds of this performance come from Hull Minster. It is music in and of this special place.

### Nightports at Hull Minster

Following rare access to the bell tower at Hull Minster in September 2021, this immersive electronic work is made entirely of recordings of the bells that have rung out over the city of Hull for centuries, and of the clock mechanism that has marked that time. With live spatialisation across 25 speakers set up around the magnificent Hull Minster, this music delves deep into the resonances of the place and plays with the rich acoustics of the building.

This is a binaural audio mix.

## Tuesday, July 9th

Ivica Ico Bukvic	A Proposal for a Performance of up to 3 Co-Created Telematic EDM Works <a href="#">Virginia Tech L2Ork, L2Ork Tweeter Community Ensemble</a>
Sophie Rose	Enough <a href="#">Datagloves and Voice_Sophie Rose</a>
William A Turner-Duffin	WOAS: An aleatoric drum machine
Jeff Albert	J.B. Remembers J.B.
Maximilian Yip	Silent Panda
Devin Barone [DVB]	Previously On & Coming Soon
Huang yi-an	River
Myungin Lee	All Threshed <a href="#">AlloThresher: Multimodal GranularSynthesizer_Myungin Lee</a>

### **Ivica Ico Bukvic | A Proposal for a Performance of up to 3 Co-Created Telematic EDM Works**

**Ivica Ico Bukvic** founded a contemporary multimedia ensemble Linux Laptop Orchestra (L2Ork, pronounced as 'lohrk') in May 2009, named as one of the top six national transdisciplinary exemplars (a2ru, 2015), and one of the top eight research projects at Virginia Tech (DCist, 2014),, explores musical collaboration through the use of innovative human-computer interaction technologies for the purpose of pursuing an integrative approach to design, engineering, arts, and science. [l2ork.music.vt.edu](http://l2ork.music.vt.edu)

This performance acknowledges the L2Ork and L2Ork Tweeter community ensemble members and co-creators who have participated in the ensemble in the spring 2024, many of whom have foundationally contributed to the development of the aforesaid two works.

The final L2Ork Tweeter Community Ensemble for this performance will be announced at the conference.

#### **A Proposal for a Performance of up to 3 Co-Created Telematic EDM Works**

A performance of the Territorio Prismático, a co-created telematic EDM work that was devised using L2Ork Tweeter (<https://bit.ly/L2Ork-Tweeter>) platform that enables perfect sync regardless of the distance. Territorio Prismático is the 5th crowdsourced telematic EDM work co-created by the international L2Ork Tweeter Community Ensemble using the L2Ork Tweeter that is included as part of the pd-l2ork free and open source software. It is also the 2nd work that involves L2Ork Tweeter community members from UNTREF, Buenos Aires, Argentina. It is in part inspired by the bass line of the "roygbiv" EDM song by the Boards of Canada. Its world premiere featured performers over 5,000 miles apart, performing tightly synchronized EDM-style work.

Motivated by the pandemic, L2Ork Tweeter is designed to support telematic co-creation of tightly-timed EDM-style music, while empowering the ensemble members to co-create every facet of a musical piece and its performance. The ensuing music can be observed live in person or via L2Ork Tweeter with minimal internet bandwidth requirements and with pristine audio quality. The work will be presented live telematically. The final iteration is curated and co-performed by the L2Ork Director Ivica Ico Bukvic. The performance will also include a synchronous projection mapping element by Thomas Tucker that will be staged on the Virginia Tech campus. [l2ork.music.vt.edu](http://l2ork.music.vt.edu)

## Sophie Rose | Enough

**Sophie Rose** is a singer, multi-instrumentalist, extended technique enthusiast, composer, improviser, researcher, multi-media artist, and maker. She is currently undertaking a PhD Interactive Composition sonifying gestural data to represent trauma-induced mental states. Her work explores creative practice, interactive technologies, new instrument design, phenomenology, feminism, embodiment, time, and space. In performance works, Rose mixes technology and technical proficiency to explore the nexus of human potential and the affordances of machines. She most enjoys being immersed in the unfolding exploration of sounds in the liminal space. In addition to her artistic practice, Sophie is an enthusiastic teacher and mentor.

### Enough

Enough is a work for voice, live gestural electronics, and projections. This interdisciplinary work explores traumatic experiences in music composition through the feminist praxis of radical vulnerability. It outlines the ongoing burden of advocating for fundamental rights as women, surviving and persisting through repeated sexual abuse and harassment in the face of the overwhelming statistical probabilities. The solo performer is supported by an invisible vocoder choir as a nod to the unseen chorus of other survivors. The piece utilises the MiMU dataglove system to transmit movement data, transforming it into musical and visual elements through Max and Ableton Live. The mapping draws from conducting practices to create a vocoder-choir proxy for the soloist. Trauma often eludes linguistic expression, impeding one's ability to articulate events, sensations, and emotions. However, the human voice possesses a unique capability to unveil and alleviate the repercussions of trauma. To vocalise one's experiences is to reintegrate the fragments of the past, assimilating them into the tapestry of one's narrative. The performer, thus, stands alone on the stage. The choir then represents the multitude of other survivors' narratives, which echo the individual experience.

## William A Turner-Duffin | WOAS: An aleatoric drum machine

**William A Turner-Duffin** is a musician and instrument builder based in Bristol UK, but is mostly recognised for his production and engineering contributions to a wide range of releases over the past 20 years. As the main force behind Orgeldream Electronics, he's introduced a variety of analog and digital synthesizer products to the marketplace. A lifelong and confirmed metalhead, he continues to tour and release internationally. Currently, Will is immersed in a PhD program at Bath Spa University in the School of Design.

### WOAS: An aleatoric drum machine

Woes/weás – Adverb: By chance, by accident, fortuitously (Old English).

WOAS is a black box drum machine that makes decisions for and with you using the algorithms it contains. It can make up content based on what you play in or invent new parts entirely.

The unit can be used intuitively without a clear idea of the controls, as well as mastered in a way that allows nuanced control of its internal processes.

By allowing chance to influence the rhythm and evolution of the music it produces, the drum machine shifts the score from a static guideline to a living, evolving framework. The musician becomes a collaborator with the machine, blurring the lines between interpreting a score (a pattern they want in their music) and actively participating or collaborating with algorithms in its creation in real time.

## Jeff Albert | J.B. Remembers J.B.

**Jeff Albert** is a musician, music technologist, and educator. He joined the faculty of the School of Music at the Georgia Institute of Technology in August of 2023, and served in a variety of roles at Loyola University New Orleans from 2010-2023. In May of 2013, he became the first graduate of the PhD program in Experimental Music and Digital Media at Louisiana State University, where his teachers included Stephen David Beck and Jesse Allison, and he was a founding member of the Laptop Orchestra of Louisiana (LOLs). He also holds degrees from Loyola University – New Orleans, where he studied with Dick Erb and John Mahoney, and the University of New Orleans, where he studied jazz with Ellis Marsalis, Harold Battiste, Ed Petersen, and Steve Masakowski. He has also served on the faculty of Xavier University of Louisiana and the University of New Orleans. Jeff’s areas of research include improvisation, performance paradigms for live computer music, and audio pedagogy. Jeff has given presentations at the conferences of the Society for ElectroAcoustic Music in the United States, the Symposium for Laptop Ensembles and Orchestras, the International Society for Improvised Music, the Guelph Jazz Festival Colloquium, and the inaugural Symposium on Integrated Composition Improvisation and Technology. His article “Improvisation as Tool and Intention: Organizational Approaches in Laptop Orchestras and Their Effect on Personal Musical Practices” was published December of 2012 in *Critical Studies in Improvisation/Études critiques en improvisation*.

### J.B. Remembers J.B.

“J.B. Remembers J.B.” for Improviser and Computer is part of a series of interactive performance environments for improvisers in which the computer accompaniment is dynamically created in collaboration with and reaction to the music being improvised by the performer. This piece was inspired by the music of John Bischoff and James Brown. John Bischoff’s piece “Bitplicity” uses a system he created to capture information about musical phrases and resynthesize them. That idea is a core technical inspiration for this piece which also asks the performer to mark musical phrases for the computer to then reuse and manipulate, creating an accompaniment that is comped from the human improvised material. The rhythmic vitality of the music of James Brown is a core musical inspiration for this piece which creates an unpredictable pocket in which the dynamically created accompaniment can sit. “J.B. Remembers J.B.” sits at my personal artistic nexus of improvisation, interactive computer music, and groove.

## Maximilian Yip | Silent Panda

**Maximilian Yip** started composing at the Clara-Schumann School of Music with Christian Banasik in 2008. Maximilian also holds Master of Science in Economics and is currently working as a consultant at Deloitte Consulting. His work were performed amongst others at:

- Musica Viva Festival 2011, Lisbon Portugal)
- 60x60 (2012) PianoForte mix, Chicago (USA)
- The 2013/2017/2018 and 2023 New York City Electroacoustic Music Festival (USA)
- International Electroacoustic Music Festival of the Conservatorio S. Cecilia 2013 Rom (Italy)
- The Irish Sound, Science and Technology Convocation, Maynooth, 2014 (Ireland)

### Silent Panda

The sounds of the composition “Silent Panda” is based on the piece Silent Partner by Ticker. The idea was to transform the newly created rhythmic patterns based on the source material into electronic sounds. The focus is clearly on rhythm. The resulting samples were processed using Metasynth 4 and Cubase 5.

## Devin Barone [DVB] | Previously On & Coming Soon

**Devin Barone [DVB]** (he/they) is a composer, percussionist, writer, & friend from Bay Shore, NY. They create music in a variety of settings, with roots in classical and contemporary music, the various genres of the modern drummer, and soundtracks.

[DVB] is particularly interested in narrative, rhythm, motivic development AND //??// is currently fixated on glitches in music, and finding musical ways to “break” music as we expect it to be to find new sounds and gestures, and depict new stories.

Devin’s music combines aspects of EDM, hip-hop, chiptune, jazz, ambient, orchestral music, & musical theater — and is influenced by the works of Conlon Nancarrow, who wrote music that pushed past what was playable by humans.

Paradoxically and in the same breath, I’m also invested in finding music we can all play and connect over as humans, and find inspiration from communal music making, and the processes by which people create musical memes to share with others.

In 2020 Barone earned an MFA in Music Composition at the Vermont College of Fine Arts, where he is now Assistant Director of the Music Composition MFA.

### Previously On & Coming Soon

A piece composed at the crossroads between the past and the future, a gift from the present. It is about looking forward and backwards simultaneously from the present, being and becoming, using your strengths and building on your weaknesses, and combining all of them.

It is partially written in response to my experience living as a non-binary person and being told in so many ways that I have to “choose” in anything. The piece seeks to simultaneously be a concert work, dance-track, and narrative experience.

## Huang yi-an | River

**Huang yi-an(Yi-An Huang)** is currently studying for her Master Degree of Music (Oboe) with Ms. Li-Yueh Lin in the Department of Music of National Taiwan Normal University. Huang began her music learning in piano in the age of 5, she is also a skillful piano accompanist. Recently Huang had joined contemporary theatre sound projects and researched in leveraging her music with special education programs for children.

### River

River: for Oboe and Computer-Generated Sound by Wuan-chin Li, Yi-an Huang, Cheng-yen Yang, Oboe: Yi-an Huang.

《River》 is a computer music work calling for peace in both the environment and human societies. The creative concept was originally inspired by the work of photographer Yun Lin’s 《Between the river and earth, the courage for being alive.》

The sound of Oboe represents a river, which reflects the reality of human history. The sound generated by computer is the irrigation from river. It resonates from the earth to the whole universe—to bless the world return to its original serene state.

## Myungin Lee | All Threshed

**Myungin Lee** is an artist and researcher who designs multimodal experiences based on scientific theory, music composition, signal processing, AI, and HCI. Myungin was affiliated with the AlloSphere, designing large-scale interactive 3D immersive experiences, and joined the Immersive Media Design & Computer Science faculty at the University of Maryland, College Park. His works are featured at venues including Ars Electronica, Getty PST, IEEE, CHI, NIME, ICMC, and the ACM SIGGRAPH DAC. He holds a BS & MS in ECE from Hanyang University and a Ph.D. in Media Arts and Technology from the University of California, Santa Barbara.

### All Threshed

“All Threshed” is an interactive electronic music performance using a novel instrument, AlloThresher. AlloThresher is a multimodal instrument based on granular synthesis using the gestural interface. Granular synthesis is a sound synthesis method that creates complex tones by combining and mixing the simple micro-sonic elements called grains. The grain source includes recorded noises, wave sounds, acoustic instruments, voices, Tibetan Monk Om Chanting, and Korean Emile Jong. Using smartphones with gyroscopes and accelerometers in each hand, the user can precisely and intuitively trigger the parameters of the granular synthesis in real-time. The modulated spectrogram of each grain and post-processing generate the corresponding visuals, morphing and blending dynamically with the instrumentalist’s performance. The entire software is programmed in C++, optimizing the real-time multimodality. By removing conventional interfaces like knobs and sliders, this seamless connection between modalities utilizes the profound advantage of the gestural interface. The instrumentalist’s physical presence and gesture become part of the space and the performance so that the audience can simultaneously observe and cohesively connect the audio, visual, and interface.

## Thursday, July 11th

Peter C. Falconer	Lift Up (2018)
Pengcheng Wei	Summer Light in Winter (冬日夏光)
JUI-CHE WU	$1 + 1 = \infty$
Nicola Fumo Frattegiani	Luar
Sri Hanuraga	(De)Conception <a href="#">Performer_Sri Hanuraga</a>
Alo Allik	Mechakucha in the ganglia
Samuel Y. Elnathan	Outer 'Core'
Alexandria Smith	Palpitations (2024)

### Peter C. Falconer | Lift Up (2018)

**Peter Consistently Falconer** is a UK-based sound artist/composer, originally from Hartlepool. His work combines music, sound design, narration, historical research, and sonic journalism to tell parafictional stories about our own and possible alternative realities. He runs What Happened To Seaton Snook, an online archive of sounds and music documenting the history of an abandoned seaside town in County Durham. He is also a voiceover artist, providing narration for several New Music composers. He does not normally refer to himself in the third person.

#### Lift Up (2018)

A lost man with amnesia has broken in to the headquarters of the UK's largest funeral home. In the elevator, he falls unconscious and begins to dream...

### Pengcheng Wei | Summer Light in Winter (冬日夏光)

**Pengcheng Wei** (Wei Pengcheng), received his bachelor degree in Recording Art from Sichuan Conservatory of Music. Now he is the graduate student of Electronic Music Department of Sichuan Conservatory of Music, and studies Electronic Music Composition with Prof. Lu Minjie. He has been engaged in electronic music composition, pop music arrangement and production, live performance and other work for a long time. His work used to be selected in China's Computer Design Competition for College Students, and the International Electronic Music Competition (IEMC, Shanghai).

#### Summer Light in Winter (冬日夏光)

This piece was inspired by "Weathering with You" which was created by Japanese manga artist Makoto Shinkai. Its special painting's style impressed the composer a lot. The piece employs sound elements from the three primary categories: bubbles, human voices and electronic sound. To create ambiance, the composer used sound materials that reflect soundscapes, and applied electronic music techniques to create a visual representation of sound, attempting to describe the sunshine in winter which feeling like in summer.

This piece is supported by Music and Digital Intelligence, Key Laboratory of Sichuan Province, China.

## JUI-CHE WU | 1 + 1 = ∞

### JUI-CHE WU

- Taiwanese composer
- Studied at Catholic Fu Jen University
- Professional for soundtrack, sound design, mixing, mastering
- Learning piano, violin, guitar, electric guitar since childhood
- Likes to experiment with different types of art forms

### 1 + 1 = ∞

The track “1 + 1 = ∞” simulates the mental and emotional state of a student with Tourette syndrome during an exam, expressing the difficulties that individuals with Tourette’s face in verbal expression through sound. The title “1 + 1 = ∞” represents a simple question, where the student, due to symptoms, struggles to concentrate and requires nearly infinite time to respond. The piece depicts a cycle of focus and distraction, culminating with the ringing of a bell.

The sound elements sampled from the patient include:

1. Sound of writing with a pencil, 2. Pages turning, 3. Sound of erasing with an eraser, 4. Spontaneous vocalizations (“hmm” sounds), 5. Background noise from an air conditioning unit, 6. Breathing sounds

Audio processing techniques involve:

Effects: a. Delay effect, b. Reverb effect, c. Shimmer effect

Sampler: The sampled sound elements are loaded into a sampler, allowing for MIDI-controlled playback time and pitch modulation to create a cacophony of internal distractions.

## Nicola Fumo Frattegiani | Luar

**Nicola Fumo Frattegiani** is an electroacoustic and audio-visual composer living in Perugia, Italy. His works have been presented at various national and international festivals.

Author and performer, his research deals with electroacoustic music, sound for images, video, art exhibitions and compositions for theatrical performances.

He is a Subject Expert in “Electroacoustic” and “Computer Music” at the Conservatory of Music of Perugia.

He held the chair of Electroacoustic Music Composition at the Conservatory of Music of Messina and he was professor of Sound design at the Academy of Fine Arts in Macerata.

He is currently professor of Sound design at the Academy of Fine Arts in Perugia.

### Luar

LUAR is the inexorable descent of the man within himself. A fall towards the most hidden places of his soul where the protagonist struggles with the multiple representations of the self. The primordial conflict of every individual fragmented in a horde of identities. The poetic and the words of poet Fernando Pessoa accompany this descent towards never-ending subjectivity, through the labour of existence which, in its own way, finds a resolution.

LUAR is a Portuguese word that means ‘moon light’, the quintessential nocturnal light, the one and only light amongst the shadows, which allows to see the hidden side, in which the inner epiphanies emerge in their splendour, and cruelty.

## Sri Hanuraga | (De)Conception

**Sri Hanuraga** is a pianist, composer and music educator from Indonesia. His work explores the topic of multiple modernities and digital humanities, he attempts to push the boundary of jazz improvisation by exploring Javanese gender tradition and reflecting how current digital technology shape our musical perception. Aside from working on his own project he has also worked with many prominent artists across different musical genres and art forms. He has worked with great jazz artists such as Harvey Mason, Alex Sipiagin, Peter Bernstein, Perico Sambeat. He has also worked with prominent Indonesian pop and rock stars such as Glenn Fredly, Tompi, Tohpati, Dewa Budjana, Dira Sugandi, Monita Tahalea, Bara Suara, Scaller and many mores. He also made music for dance, poetry, theater works, painting and installation by prominent artists such as Goenawan Mohamad, Melati Suryodarmo and Hanafi.

His works has won many awards, “The Indonesian Young Talent Award” (Java Jazz Festival 2011), “To The Universe” as album of the year by JGTC Festival, Tempo Magazine and bee Hype, four AMI awards for best jazz instrumental artist (2016), best jazz album (2019), best electronic music (2020) and best contemporary jazz artist (2022).

Apart from performing in many countries in Asia and Europe, since 2015 Sri Hanuraga has joined the faculty of UPH Conservatory as the coordinator of jazz and pop performance concentration.

### (De)Conception

In the process of composing, a composer would encounter many forking paths, but one must choose only one, hence actualizing only single possibility, a singular present. (De)Conception is Hanuraga’s exploration of the unrealized presents in Conception, Shearing’s masterpiece, but it’s not just about Shearing. (De)Conception is an etude, in Dipesh Chakrabarty’s words, to unlearn to think of history as a developmental process in which that which is possible becomes actual by tending to a future that is singular. Or, to put it differently, it is to learn to think the present—the “now” that we inhabit as we speak—as irreducibly not-one.

Writing about the great jazz pianist George Shearing, this is what jazz historian Ted Gioia had to say:

“The resulting ‘Shearing sound,’ as it came to be known, was tasteful and inoffensive-- but hardly measured the full depth of the pianist’s talent...” As it stands, much of his recorded output only hints at the depth of his musicality.

Upon reading this Hanuraga came to realize the unexplored potential of Shearing’s recorded music. Ted’s carefully chosen words in describing Shearing’s music--“tasteful and inoffensive”-- hints at the unexplored subversive side of Shearing’s music. Shearing was the child of his age, subsumed by the spirit of his time, he tamed down his subversive side.

To realize radically different presents, a subversive one, Hanuraga needs to borrow from the history and musical language of Balinese gamelan master and composer, Dewa Alit. Each composition, in the album is a collision between Shearing’s history and musical language with Alit’s.

In the works all the electronic sound was created from Shearing’s speech and he also created a patch to extrapolates his basic musical ideas into intricate musical gestures that mimics the behaviour of modern jazz rhythm section, that Hanuraga as an improviser converse with. (De)Conception is a residency out of one’s self.

## Alo Allik | Mechakucha in the ganglia

**Alo Allik**, kurivari is a project by UK-based Estonian sound artist who has performed his live coded electronic music and generative computer graphics throughout the world. 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 jam sessions, electroacoustic composition, free improvisation and audiovisual performances. He has forged collaborations with a number of curious and innovative musicians, writers and visual artists along the way focussed on exploring links between technology, creativity and tradition.

### Mechakucha in the ganglia

kurivari derives its musical style from analysis of traditional rhythm patterns fused with sonic material generated with genetic sound synthesis algorithms. The rhythmic structure of the performance is built from patterns that have been stripped down to their most essential skeletal structures and are then juxtaposed during performances to create long complex cycles and unpredictable syncopation while still maintaining a clearly discernible downbeat in order to undermine the dominance 4/4 time signature of electronic dance music. The fusion of traditional rhythm patterns and complex modulation synthesis is intended to create a sonic environment that explores the uncertain area between rigid rhythmic structures and completely form-free noise improvisations, the edge where order and chaos meet and create interesting moments of complexity intermittent with simplicity. Each performance is improvised with live coding allowing to traverse different sonic outcomes depending on the context and atmosphere.

## Samuel Y. Elnathan | Outer 'Core'

**Samuel Y. Elnathan** is an Indonesian Composer born on February 23, 2001. He began his musical activities at Music Highschool Yayasan Musik Jakarta (2016) and continued his studies at Conservatory of Music Pelita Harapan University (2019-2023). Samuel has completed more than 20 compositions and 5 film music during his time in college. Two of the five films he worked on received accolades, namely the animated film "Jambong Gondrong" which was nominated for "Best Indonesian Short Animation" at the Piala Citra awards (2022), and the animation "LOG: C.U." which received an honorable mention at the Student World Impact Film Festival (2022). In addition to the mentioned animation, Samuel has also worked on music for the film titled "Missing" (2023), as well as short animations titled "Kereta Terakhir" (2023) and "The Sewer" (2023). Samuel's works have been performed in various concerts, including Amity (2022) in Karawaci, 1st Yun Artificial Anniversary Celebration in North Jakarta (2020), Works of Isolation (2020) in Karawaci, Onomatopoeia (2020) in Karawaci, Second Genesis (2019) and First Genesis (2019) in Karawaci. In addition, Samuel has been a speaker at the "Arranging Less Than an Hour and Creative Music Making" Composition Workshop at UPH CoM Music Week (2020) and the "Voyage de Fantaisie" Orchestration Webinar at Pelita Harapan University.

### Outer 'Core'

This project draws inspiration from the musical creations of Sam Aaron, who employs live coding and visuals in his compositions. It is an electronic piece accompanied by responsive visuals, distinguishing itself through the visual elements reacting dynamically to the audio. The visuals take the form of particles representing celestial objects, and their movement is responsive to the audio. Meanwhile, the color of the visuals is the cosmic latte color, which is the average color of the entire universe when taken collectively. Titled Outer 'Core', the piece utilizes Sonic Pi for its auditory components and TouchDesigner for its visual elements.

The term Outer 'Core' implies the external core, though the composer intends to convey the core observed from an external perspective. Every entity possesses a core or central aspect in its material makeup; even the smallest particles, like atoms, have a core. The composer seeks to articulate human inquisitiveness in the pursuit of the core of the grandest entity in nature, the universe. This is reflected in humanity's endeavors to explore and understand the cosmos through spacecraft equipped with telescopes, such as the Voyager.

## Alexandria Smith | Palpitations (2024)

**Alexandria Smith**, praised by The New York Times for her "appealingly melancholic sound" and "entertaining array of distortion effects," is a multimedia artist, audio engineer, scholar, trumpeter, and educator who enjoys working at the intersection of all these disciplines. Her research interests focus on integrating feminist methods of making and scholarship into music technology. To explore how electronic music is embodied through practice, she has been experimenting with ways to integrate biofeedback training and sensor observation into her music and designing interactive media applications and environments for performers. Her research in this interdisciplinary area has been published in Arcana Musicians on Music X and presented at the Audio Engineering Society (AES), MoxSonic, New Music on the Bayou, and more.

Alexandria Smith is an active performer-composer in New York City, California, New Orleans, and Atlanta. Recent performances include performing in the premiere of Alvin Lucier's Orpheus Variations for solo cello, seven wind instruments, and seven dancers, David Behrman's "Open Space with Brass" with Ed Bear & Ensemble, San Diego Symphony's Hearing the Future Festival, Tulane's Music at Midday Series, Instigation Festival, and the Instant Opus Series. She has also performed with Marina Orchestra at French Quarter Fest, Congo Square Fest, and opened for Red Baraat with Marina Orchestra at Tiptina's. As an improviser/multi-media artist, Smith has had a residency at the Stone NYC and feature recitals on the Future of New Trumpet (FONT) Festival West, Dartmouth's Vaughan Recital Series, the VI Semana Internacional de Improvisación in Ensenada, Baja California, and Tulane University. She has been a performer at the FONT Festival NYC, Improv Night at the Stone, Chosen Vale Seminar for Advanced Musical Studies, Either/OR Spring Festival.

She is currently an Assistant Professor of Music at the Georgia Institute of Technology. [alexandriasmith.com](http://alexandriasmith.com)

### Palpitations (2024)

In August, I started having episodic heart palpitations that were induced by stress and anxiety. At times, I would feel my heart speed up; sometimes, it felt like it would pause and quickly start back up again. This led me to start asking my female-identifying and non-binary colleagues if they ever had these sensations and how they felt them. Most of them said that they have. They felt them in different ways and in different parts of their bodies. Hearing these stories led me to listen to and interact with my heart rhythms more intentionally. I started performing biofeedback-like listening sessions by attaching multiple heart rate sensors to my body, soloing them, hearing them together, and/or hearing how they were latent across different parts of my body. Palpitations is a result of vulnerable conversations between friends and the desire to observe inner states without judgment.

Palpitations is the first piece in a series of pieces that sonifies women, trans, and non-binary health issues. In this performance, you will hear three methods of sensing being sonified live: heart rate readings from three different parts of the performer's body, galvanic skin response readings, and respiration. The performer will first interact with their heart rate readings, listening to and observing the space around them. Gradually, the performer will start adding other methods of sensing. In some instances, they will be superimposed with previous heart rate sonifications that the performer gathered while experimenting with listening to their biological data in advance.

Palpitations can be performed with the biofeedback instrument electroacoustically with any other instrument connected to the software system.

For Palpitations, I constructed a NIME that sonifies galvanic skin response, heart rate, and respiration. The electronic sounds you hear will be sonifications of sensor readings processed in and interacting with Max MSP/Ableton Live.

## Friday, July 12th

Jinshuo Feng & Shanshan Dai	Listening to the Deep: An Interactive Music Exploration of Oceanic Soundscapes and Climate Change
Malitzin Cortes	AUTO()construccion
Henrik von Coler	Autogenous Study
Berk Yagli	Grains of Temporality Performer_ Berk Yagli
Esther E. Lamneck & Alejandro Colavita	Wedding Dance Tárogató_Esther Lamneck
Miriam Akkermann	destroy Performer_Miriam Akkermann

### **Jinshuo Feng & Shanshan Dai | Listening to the Deep: An Interactive Music Exploration of Oceanic Soundscapes and Climate Change**

**Jinshuo Feng**  
**Shanshan Dai**

#### **Listening to the Deep: An Interactive Music Exploration of Oceanic Soundscapes and Climate Change**

“Listening to the Deep” offers an innovative auditory journey into the vastness of the ocean, blending the latest in oceanographic research with musical expression to highlight the delicate changes in marine soundscapes amid climate change. This piece allowing listeners to experience the ocean from the perspective of its inhabitants and hear the sounds threatened by environmental shifts.

Employing audio processing and artificial intelligence, the composition captures the unique calls of marine fauna, such as whales, and the ambient sounds of their ecosystems, including the cracking of glaciers, integrating these with climate change data. These sonic alterations tell the story of climate change, fostering a new appreciation for the ocean's soundscapes and their residents.

The work reminds us of the importance of paying attention to marine life affected by climate alterations. Marine species rely on sound for communication, navigation, foraging, and predator evasion, with any change in sound velocity having profound implications on their existence.

Technologically, the project utilizes temperature sensing technology to simulate the effects of climate change on ocean temperatures. Glass tanks filled with seawater on stage, heated under lights to represent different temperatures, symbolize the reality of global warming. Real-time temperature monitoring, paired with AI analysis and machine learning, translates minor temperature variations into dynamic changes in music and whale sounds, illustrating the tangible impacts of climate change on marine life.

More than a musical work, "Listening to the Deep" is an interactive experience that to awaken environmental consciousness. Each note and melody is a reflection on the ocean and ecology, inviting listeners to explore the profound connections between music, technology, and the environment within a concise exposition, emphasizing music, artificial intelligence techniques, and musical technology.

## Malitzin Cortes | AUTO()construccion

**Malitzin Cortes**, as artists, the creative programmers Malitzin Cortés (aka CNDS) and Iván Abreu embark on a journey through the limitless universe of code. Their collaboration spans a wide range of disciplines, from architecture and sound art to algorithmic music and the intersection of science and technology.

Together, they engage in a thought-provoking and highly experimental dialogue, giving birth to a tapestry of new media poetics that is continually evolving through immersive experiences, data driven artworks and audiovisual practices.

Within this dialogue, CNDS takes advantage of noise and composition, visual and sound, conjuring them live. Meanwhile, Iván Abreu intervenes in the realm of 3D graphics and spaces, using generative animation, real-time video synthesis, and light control to create captivating images. Together, they offer an intense exhibition of code and music, giving artificial life to audiovisual landscapes that transcend the limits of reality.

### AUTO()construccion

Video.2 - 00:02:51 | Extracts (Concept, live acts and synthesis of the process).

AUTOCONSTRUCCION is a live coded audiovisual concert and a video game animation executed by algorithms in real time. The AV concert narrates with fictions of speculative architecture, the phenomenon of informal housing in countries like Mexico, the United States, Latin America, Asia, India and some European peripheries. We are interested in the ability of writing and live editing (coding) to enunciate, create and tell audiovisual stories in a liquid and granular way.

Self-construction represents the most real option for the majority of the popular classes that inhabit megacities, defying the rigid limitations imposed by traditional architecture, real estate speculation and the economic crisis, transforming their living spaces into a constant work in progress, giving rise to new forms of self-expression, where flexibility, informality and pragmatism reign, reflecting the true essence of humanity.

## Henrik von Coler | Autogenous Study

**Henrik von Coler** is a composer, performer and researcher with a background in engineering, electronic music and empirical research. In his creative work, the design of technological systems is an integral part of the creative process. His research topics include spatial aspects of fixed media and live electronics, algorithms for sound synthesis, novel instruments, control devices and artistic practices for solo performers and ensembles.

Since 2023 he is with the School of Music at Georgia Tech. From 2015 to 2023, he was the director of the TU Studio for Electronic Music at Technische Universität Berlin, where he founded the Electronic Orchestra Charlottenburg (EOC) for exploring the possibilities of live electronic ensembles on multichannel setups. He has performed and directed spatial music on immersive audio systems around the world and curated various concerts with international artists.

### Autogenous Study

The Autogenous Study is the first work composed for and performed with Zerr\*, a novel framework for experimental spatialization. In Autogenous Spatialization, audio signals are distributed to arbitrary loudspeaker systems based only on their signal properties. This is realized through the extraction of typical audio features, which are then used for a dispersion of the original input signal, using a set of amplitude envelopes. As a result, the distribution of the audio signals to the loudspeakers is deeply linked to their respective audio qualities. Any loudspeaker configuration is possible when working with this approach. In this case, spatialization is more than the mere positioning of sound objects - it becomes part of the synthesis and sound design process, making use of the individual site and sound system.

A set of Pure Data externals has been built based on this paradigm, which are used for the rendering of the presented piece. Technical details can be found in the accompanying publication (Z. Yang and H. von Coler, 2023). Most importantly, all parts of the algorithm are implemented in audio rate, thus allowing spatial modulations at audio rates.

The study has not been premiered to this date - it explores the possibilities of the spatialization approach in a live electronic solo performance. A set of modular and semi-modular synthesizers is used to generate source material. Core concepts are simple and basic synthesis methods, such as subtractive, AM/Ringmod, FM and wave folding. In addition, processed recordings are spatialized with the Zerr\* approach.

## Berk Yagli | Grains of Temporality

**Berk Yağlı** (born 1999) is a Cypriot guitarist, composer, and producer. His mission with his music has been to talk about social, political, and philosophical matters interestingly to invite the listeners into reflecting on the topics. He has been active in the UK since 2017. He studied Music and Sound Technology (University of Portsmouth), Masters in Composition (University of Sheffield), and currently at the University of the Arts London working under Adam Stanovic for his Ph.D. topic hybridity between metal and electroacoustic music. His works have been presented internationally including Argentina (Salta), UK (Leicester, Plymouth, Sheffield, London, Staffordshire), US (New York City, Indianapolis, Georgia, Utah, Kansas City, Missouri), Taiwan (Taipei), South Korea (Seoul, Daegu), Poland (Krakow), Switzerland (Zurich), Ireland (Limerick), Italy (Padova), Mexico (Morelia), Austria (Linz), Australia (Sydney), China (Shenzhen) and more. He is regularly invited to compose in studios including VICC (Visby, Sweden), EMS (Stockholm, Sweden), CMMAS (Morelia, Mexico), Studio Kura (Fukuoka, Japan), and ACA-Atlantic Center for the Arts (Florida, USA). He recently won the 2022 18th WOCMAT Phil Winsor International Youth Computer Music Competition Award.

### Grains of Temporality

Grains of Temporality explores the ironic struggle of power, justice, and equality dynamics that have long haunted many civilizations and provides an abstract journey through our history and future of civilizations via the grains of time. This piece aims to hybridise metal and electroacoustic music through ideas of eclecticism, and polystylism.

## Esther E. Lamneck & Alejandro Colavita | Wedding Dance

### Esther E. Lamneck

#### Alejandro Colavita, Composer and producer

Tárogató Reflections is the second collaborative album with tárogató performer, and composer, Esther Lamneck and composer and producer Alejandro Colavita. Mr. Colavita is a prolific composer who has created works for solo instruments, chamber music, experimental works, improvisation, electronic, rock, fusion, film and dance music. He collaborates with musicians from many different cultures and countries outside of Mexico. He has produced more than 30 records, both, of his music and that of other composers, performers and ensembles. Is co-founder and director of Cero Records and has published some of his music under this label. (cero-records.com). Occasionally works as sound designer for film, both documentary and fiction. He is currently director and professor at IMCOMUSIC, Music school in Mexico City where he teaches musical analysis, history of western music and musical theory. His work and latest album with Esther Lamneck "Tarogato Reflections" is featured on <https://www.radiopodcast.unam.mx/podcast/audio/35529> and has been released on Cero Records; <http://www.cero-records.com/release/esther-lamneck-alejandro-colavita-tarogato-reflections/>.

### Wedding Dance

Tárogató Reflections is the second collaborative album with tárogató performer, and composer, Esther Lamneck and composer and producer Alejandro Colavita. This musical journey highlights reverberations of cross culture, indigenous and native musics which allows Ms. Lamneck to stretch the sonic horizons of the tárogató. Alejandro Colavita has created electronic scores utilizing sounds which include not only the tárogató, but also a variety of culturally diverse ethnic percussion such as tabla (Membranophone, leather), teponaztli (idiophone, wood), cymbals (idiophones, metal), acoustic and electronic drums. Wedding Dance is an upbeat work which features several traditional Hungarian folk melodies in a rhythmical and unexpected score setting.

## Miriam Akkermann | destroy

**Miriam Akkermann** is musicologist and sound artist. She studied flute and music and new technologies in Bolzano/Italy, and audio communication and composition in Berlin. In 2014 she received her PhD in musicology from the Berlin University of the Arts, and completed her habilitation at Bayreuth University in 2023.

Her research areas include music of the 20th and 21st century, computer music and music technology, digital musicology, musical performance practices and archiving music.

Her artistic activities are taking place in the fields of sound art, contemporary improvisation, electroacoustic music and live electronic performances and have been shown at international festivals.

Since April 2024 she holds the Ernst-von-Siemens Stiftungsprofessur at FU Berlin.

### destroy

Sometimes, the beauty only reveals itself only when it breaks.

The genesis of this piece started with an accidentally destroyed field recording. Taking over this forced perspective, the appearing sonic material became both guide and form of this piece.

Field recordings taken from both, nature and cities, were combined to outline the process of destroy and create while revealing new insights behind a seemingly obvious surface.

## Saturday, July 13th

Jessica A. Beaumont	Shugo
Sebastien Thon	Goto Music - Move 37
Christophe Lengele	Free party with Parmegiani and Dhomont <a href="#">Performer_Christophe Lengele</a>
Victor Zheng	//run with caution <a href="#">Live electronics_Victor Zheng</a>
Scott Barton	patterns without conventions
Taichi Kumon	improvisation with neural synthesizer <a href="#">Modular Synthesizer_Taichi Kumon</a>
Eunhee Cho	Slip and Combine (2022)

### Jessica A. Beaumont | Shugo

**Jessica A. Beaumont** is a British composer and performer. Her works traverse ideas surrounding physical place, a means of connection mediated through sound and synthesis, computation and coding to carve out thought provoking and left of centre performances. Beau's installation-based works adopt an interdisciplinary approach combining sound, image and sculpture; informed by her interest in narrative and the exploration of sound in unconventional locations. Her varied history includes commissions and performances for The Royal Opera House, Nike, Tate Gallery, Resident Advisor, Red Bull Music and Camden Art Centre. Support from Metal Culture and FACT Liverpool has enabled the artist to produce new experimental works exploring social change, translated into sonic collages. Most recently, Beau spent two months in Japan as Artist in Residence at Paradise Air. Developing sound works with local artists, whilst exploring different methods of recording and composition for live performance, Installation-based works and radio broadcasting from Tokyo. Beau is a resident on NTS Radio, often focusing on psychoacoustics to create experiences that imply and challenge the notion of music as an art form.

#### Shugo

An ecosystem derived from nurtured and careful manipulation of Serge electronics, a no-input mixing board, Modular Synthesis and Ableton software. With links to the natural world, differing recording techniques imitate the interpolation of movement in our ecosystem. The relationship between sound and space is an integral part of this process, inviting the listener into that of a "living organism". Beau's work is based on a subjective sense of place, time and movement, like that of a river constantly flowing in motion. A river crosses borders as an agent of change. A river is a part of the innate composition of cities, generating specific industries, recreational activities, and cultural identities. Nevertheless, a river itself is not "belonging". It runs across the land, constantly reminding us of how much we share, in spite of borders. This piece draws on methods between the involuntary nature of hearing and the conscious nature of listening. It focuses on the disruption of feedback systems; audible and inaudible synthetic sounds propel through differing frequency ranges, synonymous with chaos in daily life, nature, imagination and dreams, cultivating a heightened awareness of the sonic environment. Beau challenges the listener with the use of clean-cut sound design, spatial dynamics, intelligent curation of feedback and Hymenoptera-like sounds that emit from the piece.

## Sebastien Thon | Goto Music - Move 37

**Sébastien Thon** is a lecturer in Computer Science and Computer Graphics in the Laboratoire d'Informatique et des Systèmes (Computer Science and Systems Laboratory) at the University of Aix-Marseille, France. He earned a Ph.D. in Computer Science in 2001 at Limoges University, France. He is interested in the encounters between science and the arts by mixing technology with his artistic practice.

At the heart of his experiments are essentially image, sound and data. In his synesthetic explorations within this triangle, he moves from one to another; he uses sound to produce an image, an image to produce sound; all sorts of data to produce sound or image and vice versa.

He uses computer code to produce music from all kinds of data sources, such as records of Go games, river height data, transactions on the Bitcoin blockchain, artificial intelligence, image analysis, or even his own DNA code.

He has integrated his work into artistic installations, interactive devices, VJ software, and across various computing platforms.

### Goto Music - Move 37

Black and white like musical notes or the keys of a piano, arranged on a board where they form meaningful patterns, the Go game stones resemble notes that two musicians would take turns writing on a same musical score.

To explore this idea, I wrote GOTO MUSIC, a program in Python that automatically creates music from records of Go games. For each stone placed on the board, a value is computed from the stone and its eventual 8 neighbors, used as an index to get a note in a pentatonic scale of notes widely used in Korean traditional music. The algorithm thus constructs a MIDI score, with as many notes as moves were played during the game. If a stone is isolated, the note is low. If the stone is surrounded by several others, the note will be higher, reflecting a great activity for the conquest of the goban.

Between March 9 and 15, 2016, a 5-game Go match was held in Seoul between Lee Sedol, a South Korean professional player considered the best in the world at the time, and AlphaGo, a Go program developed by Google DeepMind. This match saw the first victory of a program against a professional of the highest level, AlphaGo winning the first three games as well as the fifth, Lee Sedol only managing to win the fourth.

With my program, I created a piece of music in 5 parts from the moves played during these 5 games. The MIDI score generated by the program is played on a computer, with a virtual instrument reproducing the Gayageum (traditional Korean zither) when Lee Sedol plays, and electronic sounds when it is Alpha Go's turn. The two instruments are placed in stereo space, like two opponents on either side of a goban.

The piece is strewn with effects at key moments of these 5 games, in particular an extraordinarily creative move (#37) played by AlphaGo in the 2nd game. The 5th part of the music piece gradually degrades into electronic glitch sounds to mark the historic victory of the machine over the man in the game of Go.

## Christophe Lengelé | Free party with Parmegiani and Dhomont

**Christophe Lengelé** is a spatial sound designer and performer for electronic and experimental music. He particularly focusses on the development of live experimental audio tools and interfaces built from open source softwares like SuperCollider. After a Doctorate in music (composition and sound design) at Université de Montréal, he is currently doing a postdoctoral research-creation in spatial improvisation at Université du Québec À Montréal.

He seeks to bring together the spheres of composition and improvisation and focus on performing variable spatio-temporal pieces with a global custom live tool. He has been regularly developing this tool since 2011, in order 'to play the place and the music at the same time'. His spatial research, which questions ways of linking rhythmic and spatial parameters, is based on the concept of free and open work, both from the point of view of form and in the diffusion of open source code (<https://github.com/Xon77/Live4Life>).

### Free party with Parmegiani and Dhomont

The sound performance « Free party with Parmegiani and Dhomont » is based on a custom live tool, called Live 4 Life (<https://github.com/Xon77/Live4Life>), which the author has been developing in SuperCollider since 2011. This program, based on loops and cycles of parameters, transposes some life process in music composition, by confronting pre-recorded parameter sequences and algorithmic patterns with all kinds of real-time variations.

The tool seeks to ease spatial sound creation and improvisation on multiple loudspeakers from numerous recordings of sound memories, by controlling the uncontrollable, through several interfaces, using fixed or more or less random algorithms (on e.g. tempo, rhythm, density, playback speeds, sound folders and files, durations or trajectories).

The primary sonic source of the performance consists of 2-hour records from both electroacoustic composers Bernard Parmegiani, (i.e. De Natura Sonorum, Rêveries and Hell from Dante's The Divine Comedy), and Francis Dhomont (Sous le regard d'un soleil noir), which have been cut in more than 2.500 sound samples and classified in dozens of folders. The form of the performance tends to look like life experiences, which can oscillate slowly or suddenly between sweetness and violence, intense moments and periods of boredom and sadness.

## Victor Zheng | //run with caution

**Victor Zheng** (b. 1994) was born in Beijing, China and raised in Portland, Oregon. He holds degrees from Oberlin Conservatory (BM '16), the University of Massachusetts Amherst (MM '18), and the University of Illinois Urbana-Champaign (DMA '23).

Victor explores the intersection between acoustic and electronic composition in his work, including such topics as algorithmically assisted composition, interactive electronics, and building custom hardware interfaces to control electronic sound. His notable performances have included collaborations with the Opus One Chamber Orchestra, TaiHei Ensemble, Composers of Oregon Chamber Orchestra, New Music Mosaic, and Illinois Modern Ensemble. He has had his music and research featured at events including MOXSonic, Electronic Music Midwest, SEAMUS, NYCEMF, and the SCI National Conference, as well as in publications including Art On My Sleeve, Willamette Week, and Oregon Arts Watch.

Victor currently serves on the faculties at North Central College in Naperville, IL and the University of Illinois Springfield in Springfield, IL, teaching composition, music theory, and music technology.

### //run with caution

Sometimes you create something horrific in SuperCollider that you just can't resist making use of.

## Scott Barton | patterns without conventions

**Scott Barton** Scott Barton composes, performs, and produces (electro)(acoustic) music; conducts psychological research; and develops musical robots. His interests include rhythm, stylistic synthesis, perceptual organization, instrument design, machine expression, human-robot interaction, improvisation, creativity, and audio production. He founded and directs the Music, Perception and Robotics lab at WPI and co-founded Expressive Machines Musical Instruments (EMMI), a collective that designs and builds robotic musical instruments. His work in robotics explores the novel expressive capabilities of machines, and the ways in which robots can voice and inspire human creativity. His research in rhythm perception and production has been published in journals such as Music Perception and Acta Psychologica. He fuses the worlds of psychology and robotics in software that allows robots to improvise with humans. He is active in the world of audio production as a recordist, mixer and producer. His most recent album Stylistic Alchemies (Ravello Records) features electroacoustic works that illuminate the creative potential of the studio in the synthesis and juxtaposition of musical genres. His compositions have been performed throughout the world including at SMC; ICMC; SEAMUS; CMMR and NIME. He is an Associate Professor of Music with affiliate appointments in Robotics Engineering, Computer Science, and Psychology at Worcester Polytechnic Institute. [scottbarton.info](http://scottbarton.info)

### patterns without conventions

Patterns without conventions was crafted solely from a soundbank of spoken-word samples of European voices curated by Mixage Fou. I chose samples based on their sonic characteristics, with no knowledge of the meanings to which the words are conventionally attached. The challenge was to see how these speech sounds could become musical in percussive, melodic, rhythmic, and textural ways. Transformation through compositional and technological processes thus reveals latent musicality in seemingly ordinary objects. One aspect of these transformations involves traversing stylistic boundaries, for example, when speech sounds become pop synths. From my perspective as an English speaker, the result is that materials of communication are converted from something that I don't understand into something that I do.

## Taichi Kumon | Improvisation with neural synthesizer

**Taichi Kumon**, born in 2000, is a master's student at Tokyo Denki University, conducting research that combines machine learning with modular synthesizers. As part of my research activities, He is performs improvisational performances using AI modular synthesizers that he has developed.

### Improvisation with neural synthesizer

“Improvisation with a neural synthesizer” is an improvised performance centered around a modular synthesizer equipped with machine learning-based signal synthesis. The machine learning model adopted is RAVE (Realtime Audio Variational Autoencoder)[1], which has been trained on human singing. This instrument synthesizes signals by exploring the model's latent space through knob parameter adjustments and the use of CV (Control Voltage). The model used has learned from a multitude of recording data, compressing this information into a lower-dimensional space known as the latent space. The latent space represents the essential characteristics of audio data, from which new sounds can be synthesized at any point within this space. Through learning based on recordings and the exploration of this latent space for synthesis, this approach reconsiders musical expression through synthesizers and the use of recording technologies like sampling.

[1] Antoine Caillon, Philippe Esling. 2021 RAVE: A variational autoencoder for fast and high-quality neural audio synthesis(<https://arxiv.org/abs/2111.05011>)

## Eunhee Cho | Slip and Combine (2022)

**Eunhee Cho**(Cho Eunhee) has been exploring music and performance by incorporating sound and electronic music based on classical composition. Her work represents an amalgamation of traditional music with contemporary technological elements, seeking experimentation and expansion at the intersection of art and technology. Key projects include post-music theatre and the Sound Map series.

She is currently developing works at the Sound x Technology Creative Lab hosted by the Arts Management Support Center and Art Korea Lab.

### Slip and Combine (2022)

The meeting and integration of digital and body flow and collide.

Through the microphone, the performer's voice is recorded and synthesized in real-time, and the text obtained using AI is fragmented and shattered.

One voice becomes many, wandering through space, heading towards the climax with beat sounds.

Video footage captured inside the subway of Seoul, South Korea, develops in sync with music and interaction.

# **INSTALLATION**

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## Music Building I

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### Pasquale Savignano | HALO

**Pasquale Savignano** is a musician, composer and sound artist based in Bologna. He trained between Italy (Conservatory G.B. Martini - Bologna), Canada (Simon Fraser University - Vancouver) and Denmark (Royal Danish Academy of Music - Copenhagen). He works with field recordings and digital sound processing to explore the boundaries of physical and sonic space in various fields: electroacoustic music, improvisation, video art, sound and multimedia installations. His research moves mainly between the flux of relationships and interferences in the soundscape.

#### HALO

HALO is a site-responsive open project designed to be experienced in public spaces. Windows are replaced with sound-producing mirrors, where the reflected images get distorted from vibrations. The sounds of the surrounding environment are cyclically absorbed, transformed and gently reintroduced into it through these devices. From sunrise to sunset, the sun and clouds actively modulate the system, controlling sound processing through sunlight sensors and changing the visual output of the installation. HALO is an interference that integrates into the pre-existing architecture and lives by adapting to both the landscape and soundscape.

### Maximilian Reiner | Sheet Music

**Maximilian Reiner** lives in Graz where he is a student at IEM for Computer Music and Sound Art as well as Sound Engineering. His main artistic interests include live performances and sound installations. In his work he connects interdisciplinary topics to transport ideas that cannot be translated if only looked at from one side.

#### Sheet Music

Sheet Music is an installation using the very essence of electroacoustic music - speaker movement. By linking the membrane of multiple speakers together with a special fabric, the interplay of the speakers' sonic output is made visible, thus combining the auditory with the visual representation of sound in an elementary way.

## Victor Zappi | Sonic Bloom: Navigating Resonant Patterns

**Victor Zappi** is an Assistant Professor of Music Technology at Northeastern University. As both an engineer and a musician, he focuses on the design and use of new interfaces for musical expression. How can we use today's most advanced technologies to build novel musical instruments? In what ways can these instruments comply with and engage the physical and cognitive abilities of performers as well as the audience? What new forms of musical training and practices are required to master them? Victor's research interests span musical human-computer interaction, physical modeling synthesis, music perception and cognition, and music pedagogy."

### Sonic Bloom: Navigating Resonant Patterns

"Sonic Bloom: Navigating Resonant Patterns" is an interactive sound installation that invites participants to visually and aurally experience the beauty of acoustic wave propagation in a 2D space. This immersive environment is a canvas where sound is both a visual art and a sonic exploration, drawing on the theme of 'Sound in Motion' to reveal the invisible motion of sound in a dynamic, interactive form. The installation's core is powered by a real-time simulation of wave physics, projected onto a large screen. Through a tablet interface, users direct sound sources within this space, manipulating waveforms that are computed live and rendered in colors corresponding to acoustic pressure levels. This interactivity is achieved with a minimalist approach, using a Wi-Fi connection and OSC protocols to translate touch into motion, allowing for intuitive exploration without distraction from the visual spectacle. Behind the scenes, the simulation is driven by a finite-difference time-domain solver running on a GPU. This technical backbone enables the precise calculation of acoustic pressures across a grid of over 56,000 points at an audio rate of 44,100 Hz. These computations are then translated into visual and auditory feedback, creating a seamless bridge between the virtual and real-world acoustics. "Sonic Bloom" showcases the intersection of technology and artistic exploration. The installation evolves in real-time, cycling through an array of geometric configurations and acoustic samples, allowing audiences to intuitively traverse a constantly evolving soundscape and encouraging repeat interactions.

## Luis Küffner | (self) questions

**Luis Küffner**, Berlin-based composer and media artist Luis Küffner(\*1997), focuses on the (algorithmic) composition of sound, visuals, and language in his work,. While doing so, his main emphasis is on the reflection of media and technologies while perceiving and interpreting them as instruments. Besides DJing and producing on the progressive borders of contemporary electronic (club) music as L\_ue, he runs the artistic-interdisciplinary platform and label Cime. He studied music informatics, visual music, and music and text alongside contemporary classical piano at the Institute for Music and Media at the Robert Schumann Hochschule Düsseldorf. Currently, he continues his studies in Alberto de Campo's class for Generative Art at Berlin University of Arts.

### (self) questions

2023

n-Channel sound installation, generative loop

(self) questions deals with assumptions about the future world situation from different (non-)human perspectives.

Because the non-human and artificial have always been associated with the future, the deep-learning based language model GPT-3 as well as five interviewees were included in the reflection process. There are four compositional material-systems consisting human as well as artificial voices, whereby their content can also be human or artificial:

1. human voice with human content,
2. human voice with artificial content,
3. artificial voice with artificial content and
4. artificial voice with human content.

Since artificially generated content varies in its meaningfulness due to various technical deficits in certain contexts, the actual inclusion of this material will be critically reflected. By exhausting the functionality of the corresponding medium, the question arises to what extent we can or should include non-human perspectives in the process of forming our opinions about the future. Aren't there other views to be explored?

## Hanyang University Museum

Courtney D. Brown & Cezary Gajewski	Dinosaur Choir: Adult Corythosaurus
John Ferguson & Nicole L. Carroll	Luma Sonic Revolutions
Mio Matsui & Shinya Fujii	Aftermath
PerMagnus Lindborg	Stairway to Helheim
Qi Chen	Mindscales in Flux
Saburo Hirano	Atmospheric Sound
Steven M. Leffue & Stewart Blackwood	Contrafactum
Teerath Kumar Majumder	stereo_nature_prototype_2.1
William A. Turner-Duffin	30 Score-instruments in 30 days

### Courtney D. Brown & Cezary Gajewski | Dinosaur Choir: Adult Corythosaurus

**Courtney D. Brown** (Dr.) creates new musical instruments and works, allowing embodied glimpses into another's experience, whether that other is a human, dinosaur, or another being. She is a performer/composer, Argentine tango dancer, and researcher combining music with paleontology, dance, and engineering. Her work has been featured globally including Ars Electronica (Austria), National Public Radio (NPR), Canadian Broadcasting Corporation (CBC), Diapason Gallery (New York), CICA Museum (South Korea), and Royal Alberta Museum (Canada). Her work on dinosaur sound has received an Honorary Mention from the Prix Ars Electronica for Rawr! A Study in Sonic Skulls, among others. She was also the 2022-23 Fulbright Canada Research Chair of Arts and Humanities pursuing her new work, Dinosaur Choir. She received a DMA in Interdisciplinary Digital Media and Performance at Arizona State University, an MA in Electroacoustic Music at Dartmouth College, and a BS in Music and Computer Science from Loyola University New Orleans.

**Cezary Gajewski** (Dr.) has been with the Department of Art & Design in a full-time academic position since 2003. During this time he has engaged in various leadership roles. In the position of Art & Design Chair he was in charge of the management and leadership of a multifaceted department that consists of three units: Fine Arts, Design Studies and History of Art, Design and Visual Culture. He is an author of several publications and international presentations on topics including Semiotics of Products, Virtual Environments, Media as experience, Physical Interactions and Applications of CAD Technology in the design process. His work was also part of various local, national and international exhibitions and permanent installations.

#### Dinosaur Choir: Adult Corythosaurus

Dinosaur Choir: Adult Corythosaurus recreates the sounds of dinosaurs as singing dinosaur skull musical instruments. Gallery visitors and musicians give voice to this musically interactive installation by blowing into a microphone, exciting a vocal mechanism and resonating the sound through a 3D printed replica of the dinosaur's nasal cavities and skull. They also change the pitch and timbre of the vocalization by changing the shape of their mouths as they blow into the instrument, not unlike a trumpet player. We realize the skull of an adult Corythosaurus, a lambeosaurine hadrosaur with a large hollow crest housing twisting nasal passages that scientists hypothesize were used for sound resonance. The skull and internal, hollow nasal passages are created via CT scans (Computational Tomography) of an adult Corythosaurus skull fossil (ROM 1933) and 3D fabrication technology. Via the intimate action of giving breath to this extinct creature, we hope to stimulate excitement and educate the public about dinosaurs, paleontology, and raise awareness of global ecologies.

## John Ferguson & Nicole L. Carroll | Luma Sonic Revolutions

**John R. Ferguson** (Dr.) is a post-digital musician & multimedia artist based in Brisbane, Australia as Associate Professor and Head of Creative Music Technology at Queensland Conservatorium Griffith University. John builds tactile interactive systems and explores creative technology in various sonic and audiovisual contexts. [johnrobertferguson.com](http://johnrobertferguson.com)

**Nicole L. Carroll** (Dr.) is a composer, performer, sound designer, & instrument builder working with audio, video, and tangible objects. Her work spans installation, improvisation, and fixed media performance across noise, soundscape, and acousmatic genres. She is Sr. Lecturer at Queensland University of Technology in Brisbane, Australia. [nicolecarrollmusic.com](http://nicolecarrollmusic.com)

### Luma Sonic Revolutions

“Luma Sonic Revolutions” is a mediatized performance intended for installation in a 3-projector open cube setup. The work showcases three handmade instruments that are performed using a combination of matches / candles and light sensors / rotating filters. These elements are utilised to configure kinetic movement as audio and control source. We are deliberately adopting a low cost and DIY approach that foregrounds the use of accessible tools in computer music. The aim is to 1) celebrate performative / theatrical gestures in an immersive audiovisual context, and 2) initiate a sonic dialogue between bespoke hardware synthesis and computer based audio processing. From a hardware perspective: Six photocells are mounted atop hexagonal wooden boxes, these photocells sit beneath a rotating frame that houses six triangles of coloured acrylic that can each be used to filter light in various ways. Each frame rotates on either a bearing or microcontroller-controlled motor, thus the expressive possibilities range from direct activation to intervening in or filtering/restraining pseudo-random computational behaviours. The photocells are routed to bespoke circuitry based on the 40106 CMOS Integrated Circuit, 6N138 optocoupler, and an Arduino compatible microcontroller. The final sound output is a mix of the three instrument’s raw audio mixed with each instrument’s output processed by a range of real-time generative and acousmatic techniques deployed using custom processors built in Max and Ableton. These processors both tame and enrich the soundworld. At times the processors soften the harsh timbres of the 40106, as well as augment the movement of the instruments, thus highlighting the gestural relationship between physical motion and sound. The overall goal is to celebrate sound and motion, magnify/amplify the unique characteristics of our self-built instruments, and explore tactile feedback systems where raw performance gestures and light controlled audio processing collide.

## Mio Matsui & Shinya Fujii li | Aftermath

**Mio Matsui** was born in Japan in 2000. He is a master's student at the Institute of Advanced Media Arts and Sciences (IAMAS).

**Shinya Fujii li**

### Aftermath

This is sound installation. In the center, there is a Shishi-odoshi, and at certain intervals, when the bamboo hits, the sound is captured by a microphone and played back through four vibration speakers. The vibration speakers are connected to containers filled with water, and each time the bamboo hits, the surface of the water ripples, and these ripples reflect off the walls.

The Shishi-odoshi is a traditional Japanese garden decoration made of bamboo. It collects water until it reaches a certain weight, then releases the water, making a distinctive "clunk" sound. This action repeats indefinitely. The sound enhances the garden's tranquility and the sense of passing time.

This piece allows us to listen and observe the dynamic phenomena of the physical world that surrounds us, which we normally miss. In the seemingly repetitive motions of the Shishi-odoshi, could we not find the constantly changing physical vibrations of the sound and the ripples of the water surface with each collision?

This work was supported by JST COI-NEXT Grant Number JPMJPF2203 awarded to S.F.

## PerMagnus Lindborg | Stairway to Helheim

**PerMagnus Lindborg** 林博培, PhD, is a composer, sound artist, and researcher in sound perception. The first author of more than 150 compositions, media artworks, and scholarly publications, he is a Fellow with The Arctic Circle (2023), SCM Team Research (2020-25), and TBA The Current (2016), and Principal Investigator for Multi-Modal Hong Kong (GRF 2023-25). He was commissioned by or selected for Asian Composers League (New Zealand 2022), ArtScience Museum (Singapore 2021), Osage (Hong Kong 2021), CubeFest (Virginia 2019), Berlin PianoPercussion (2018), Xuhui Museum (Shanghai 2017); Tonspur (Vienna 2016); National Gallery (Singapore 2015); Onassis Centre (Athens 2014); Moderna Museet (Stockholm 2008); Centre Pompidou (Paris 2003), and more. Won multiple awards for films about music, e.g. Best New Director at World Film Carnival, Cannes Short Film Festival, ISA Awards (2020), and for composition, e.g. First Prize at Stavanger Symphony Orchestra Prize (Norway 2002). Refereed publications in Applied Acoustics, Frontiers, IRCAM-Delatour, Leonardo, Organised Sound, PLoS One, JAES, and conference proceedings such as ICAD, ICMC, ICMPC, NIME, and SMC. Created DACA Conference on Data Art for Climate Action (2022) and Soundislands Festival (2013, -15, -17). Currently serves as Vice-President for Asia-Oceania of the International Computer Music Association and Review Editor for Frontiers. After completing studies in piano and composition (BMus Oslo), PerMagnus worked as an independent artist for ten years, while pursuing music computing (IRCAM Paris 1999) and contemporary musicology (DEA Paris 2003). In 2015 he defended his PhD dissertation Sound Perception and Design in Multimodal Environments (KTH Stockholm). Working in higher education since 2005 (France, Singapore, Korea), PerMagnus is currently Associate Professor at the School of Creative Media at City University of Hong Kong, serving as Research Degree Coordinator and teaching courses related to sound, music, research skill.

### Stairway to Helheim

Stairway to Helheim by PerMagnus Lindborg (2021) is an eight-channel sound installation originally commissioned for the Soundislands: Re:Sound exhibition at ArtScience Museum, Singapore, 13-21 November 2021. Designed for a staircase, it is a sonification of weather records provided by Hong Kong Observatory: rainfall, temperature, 'hot nights', 'hot days', and the sea level in Victoria Harbour, covering 138 years, between January 1884 and September 2021. The author assisted by Manni Chen and Daye Yoon recorded the sonic material for the piece using chairs, bottles, balls, and compact discs. The sound of physical interactions with these objects was then subjected to cross-synthesis, yielding a piece of 47 minutes. In Norse mythology, Helheim is the lowest part of the afterworld, the world of the dead. It is ruled by the goddess of death, Hel, a daughter of Loki. As visitors tread up the staircase, they are met with sonic objects splashing down - obscenely bouncing yoga balls, a hundred tennis balls, a thousand ping pong balls, crashing CDs. The cascade seemingly never-ending, visitors will nevertheless eventually reach the top floor. Released from struggle, they float serenely into the calm of the top level – is it Parnassum, Helheim, or Purgatory? Or is it another test altogether?

## Saburo Hirano | Atmospheric Sound

**Saburo Hirano** (Japan) started Hirano's artist activity that is creating sound tracks for video art and computer graphics at undergraduate days. After that Hirano worked at YAMAHA corporation as a software engineer. At the same time Hirano has collaborated with video artists, media artists and CG artists for sound track design and system design. In recent years, Hirano's art work on the subject of the interaction between image, sound and human movement. So that Hirano's works consist of not only image and sound but also computer program and interactive system design.

Kyoto SEIKA University Faculty of Media Creation Professor.  
Master of Design from kyushu institute of design.  
Doctor of Engineering from Kwansei Gakuin University.

### Atmospheric Sound

This work is a sound installation using an original sound system "AtmosPhone" which is consist of multi-channel microphones, loudspeakers, and a PC. The microphones and loudspeakers are placed in the exhibition space to augment reverberation and engender howling sounds. The PC, integrated into the acoustic feedback loop, applies effects to the microphone signals, regulates the howling sound through level control, and produces aesthetically pleasing howling sounds.

The audience discerns and values the howling sound and the accompanying effects. By immersing themselves in the ambient noise of the exhibition space and the transformed voices of the audience manipulated by the AtmosPhone, spectators are prompted to contemplate environmental sounds. Additionally, they derive pleasure from the howling sound itself, which undergoes subtle variations in response to the audience's movements and changes in the environment.

## Steven M. Leffue & Stewart Blackwood | Contrafactum

**Steven M Leffue** is a California-based musician and sound designer. He creates media in the arenas of theater, music, video, installation art, and performance art. He has taught sound design at Ohio University and the University of California San Diego. Steven is an Americas Region Director for the ICMA; notable performances of his work this year include NYC's Under the Radar Festival, Kunsten Arts Festival, and the Vienna Wochefeste.

**Stewart Blackwood** is a composer, sound designer, and creative coder. His work utilizes spatial & immersive audio, video game engines in unconventional ways, live coding, and interactivity in performance. He is an Assistant Professor of Composition and Sound Design at Carnegie Mellon University. Places his work has been shown/heard: Center Theatre Group, Cleveland Play House, Island Shakespeare Festival, Cygnet Theater, The Fountain Theatre, Center for the Performing Arts at Pennsylvania State, Hangar Theatre, Black Lives Black Words, Maelstrom Collaborative Arts, Factory of Terror, Rubber City Theater. He holds an MFA from UC San Diego in Sound Design and Technology.

### Contrafactum

Inspired by ICMA Director at Large QI Mengjie's piece "Echoes from woodblocks at Peking Opera", Contrafactum is a site-specific, multi-channel, virtual installation rendered through two types of VR environments.

One version is presented as a 3D interactive, audio-visual virtual installation via industry leader Adobe's Aero Beta platform. This software is only recently available in its development stage; the app is accessible on certain Apple and Android mobile devices.

The second version is presented as an audio only installation using proprietary software developed by Professor Stewart Blackwood of Carnegie Mellon University (U.S.) using the Unity programming environment and based on realtime geo-locational data. This version is available for all mobile devices.

Both installations are presented to attendees as free mobile apps, downloadable via a QR code posted in the presenting venue. One is triggered via a picture in the gallery, the other via geo-location parameters.

Synthesized in Pure Data, Contrafactum uses data from mass shootings in the United States over the past decade to serve as a lens through which to grapple with the scope of this atrocity, and a space from which to consider the unimaginable grief a society can inflict upon itself. As a contrafactum in choral music is the substitution of one text for another without substantial change to the music, this piece keeps the original idea of sampling of a sound source to produce washes of sound and rhythmic gestures while substituting a new expression/topic of examination.

This piece is configured as four virtual sound objects. Since no physical setup necessary, it is proposed that the installation be presented in any or all of the three venues at the Hanyang University Museum in the following order of preference: Hanyang 2nd Floor gallery, 1st Floor gallery, Main Lobby.

A short binaural excerpt of the full piece whose total length is approximately 5'26".

## Teerath Kumar Majumder | stereo\_nature\_prototype\_2.1

**Teerath Kumar Majumder** is a Bangladeshi composer, sound artist, designer, technologist, and educator who works in interactive and immersive media, computer music, and sound design. He is interested in how sound facilitates and mediates social relationships among people, spaces and objects. In 2021, he designed software and sound for Nicole Mitchell's immersive sound installation "Mothership Calling" which was featured in the "Mothership: Voyage into Afrofuturism" exhibit at the Oakland Museum of California. His 2022 project "Space Within" engaged audience members and featured musicians in a collaborative creation of electronic music. In 2023, he composed the score and designed sound for Qianru Li's immersive multimedia show "A Shot in the Dark" which explored Asian-American identity in light of the tragic shooting of Akai Gurley in 2014. He frequently collaborates with dancers, filmmakers, visual artists and writers in various capacities.

Teerath holds a PhD in Integrated Composition, Improvisation and Technology from the University of California, Irvine and is currently an Assistant Professor of Sound Design at Columbia College Chicago.

### stereo\_nature\_prototype\_2.1

A software program synthesizes a soundscape inspired by nature—bird calls, crickets, frogs, rustling leaves, stream of water, etc.—in realtime. The individual sounds are passed through several delay-based effects to add spatial qualities. A user interface on a computer screen provides three ways of manipulating the soundscape. The soundscape is interjected every minute by a pre-synthesized female voice that says, "Upgrade your experience of listening to the nature. Purchase the full version below." By interacting with the program using a mouse, a patron plays and listens to the soundscape generated by the program and transforms it. They can also click a button that reads, "Get the full version now!" which leads to a dialog that reads, "Trust me, it's not worth it."

The installation aspires to be a humorous provocation that urges someone experiencing it to reflect on the ongoing fetishization and commodification of nature's desirable aspects. The artist was stimulated by the abundance of YouTube videos and relaxation/mindfulness apps that present soundscape recordings of natural sites as a means of calming a person's mind and body. The soothing effect is, however, enmeshed in a state of anxiety for the artist. The anxiety stems from a separation between society and the complex processes that affect our environment that is achieved by the careful curation of nature's sounds heard in the videos and apps. This packaging of nature's pleasant artifacts serves nothing more than our own desire for calm and peace in our isolated spaces, a desire that is likely being exploited by corporate entities to lull our concerns about our footprint on this planet. Not the least among the contributors to that footprint are the electronic technologies that we use to experience the sounds of nature. This ironic yet inescapable reality is the context in which this installation is situated.

## William A. Turner-Duffin | 30 Score-instruments in 30 days

**William A. Turner-Duffin** is a musician and instrument builder based in Bristol UK, but is mostly recognised for his production and engineering contributions to a wide range of releases over the past 20 years. As the main force behind Orgeldream Electronics, he's introduced a variety of analog and digital synthesizer products to the marketplace. A lifelong and confirmed metalhead, he continues to tour and release internationally. Currently, Will is immersed in a PhD program at Bath Spa University in the School of Design.

### 30 Score-instruments in 30 days

The idea of separating music into scores and instruments has proven to be a powerful concept that has played a significant role in shaping Western music over the last five centuries. This division has enabled the sharing of musical knowledge, the study of music, and the coordination of large groups of musicians to some extent. However, this approach has its limitations, both as a method for creating music and as an analytical tool. These limitations have become apparent in the developments of music over the last century. Many forms of twentieth-century music, such as improvised and electronic music, have intentionally or unintentionally challenged the traditional model of music reproduction based on scores and instruments.

What if a form combined both score and instrument into a single entity where the mechanisms of the instrument are presented as the score for its activity and means of producing sound? If it were possible to produce these forms, could 30 be made in 30 days?

In this work the patcher programming environment Pure data (Pd) is used as a means to make 30 compositions where their mechanism, form, function and output were all presented as a single entity. A one-minute recording of each instrument was uploaded each day after it had been built and is presented here on a screen with headphones. Each screen cycles through three recordings, and the timeline of their creation runs from left to right.

Patcher programming environments present the possibility of creating instruments where musical workings can be traced, observed, and even pre-empted as one might when reading a written score. The difference is that these musical workings are themselves the entirety of the components and the instruments that sound the composition. In making this series of patches I explore how a composition might be about itself and its own form, a meta-composition, an instrument comprised of its own plan of activity.

## Hanyang University History Museum

Atsushi Tadokoro	100 fragments
Enrico Dorigatti	hyperobject::01
Jinwoong Kim	MORI (for realtime multimedia composition)

### Atsushi Tadokoro | 100 fragments

**Atsushi Tadokoro**

**100 fragments**

### Enrico Dorigatti | hyperobject::01

**Enrico Dorigatti** is an experimental sound artist and creative technologist working across a range of formats. He is especially interested in the interaction between audio and visuals, generative systems, and shared agency between humans and machines in the artistic creation process. He is currently a PhD candidate in sound art at the University of Portsmouth (UK).

**hyperobject::01**

Modern technology exists as a hyperobject; it is immensely vast and complex—the sheer scale of it exceeds our ability to ever fully comprehend its complexity. It is ubiquitous and in constant proliferation, encompassing vast networks of devices, software, and digital infrastructures that underpin our modern world. Through the interaction of abstract imagery and sounds rooted within the post-digital and glitch aesthetics, and realised through generative and algorithmic techniques, this installation aims to explore our understanding of this complex phenomenon—our limits of reality and human perception with complex concepts such as data—inviting the audience to contemplate and reflect on the vastness of the world we inhabit and our place within it, both physically and metaphorically, as technology becomes every day more ubiquitous and irreplaceable.

### Jinwoong Kim | MORI (for realtime multimedia composition)

**Jinwoong Kim** is a South Korean composer, musician, and media artist based in Japan. He has created works in various forms, from computer music to new media art installations. His artistic expression is based on compositional ideas and combines them with various media and philosophies. To this end, he has been studying various disciplines, including music and art, as well as engineering and natural sciences, and has developed his own computer programs such as BODIC, KCAC to create works using the knowledge he has acquired. He is also an avid freelance instructor and has trained various artists over the years.

**MORI (for realtime multimedia composition)**

MORI is the fourth work in a series of works produced with BODIC, a multimedia composition system developed by the author. In this series of works, the composer's music idea, the background of the virtual space, and the performance for the realization of music all exist in a visible form. In the work MORI, musical ideas placed by the author against the background of the forest are embodied in sound through real-time simulation. At this time, images, music textures, and music ideas of the forest are closely combined through a system designed by the author and are reproduced as one higher concept called MORI.

## Outdoor (July 11th, Thursday, after Concert)

Alexandros Kontogeorgakopoulos  
& Odysseas Klissouras

in (x,y)

### Alexandros Kontogeorgakopoulos & Odysseas Klissouras | in (x,y)

**Alexandros Kontogeorgakopoulos** is an academic and artist with a transdisciplinary research and artistic work at the intersection of art, science and technology. Between 2009 and 2022, he held the position of Lecturer and Senior Lecturer in Sound and Media Art at the Cardiff School of Art and Design in Cardiff Metropolitan University in Wales. Starting from 2022, he has taken up the role of Assistant Professor in Interactive Arts at the Department of Digital Arts and Media in the National and Kapodistrian University of Athens. His music, sound art, interaction, digital fabrication and multimedia related artistic work has been presented in various countries in Europe and America. He is a co-founder of oneContinuousLab, an art-science studio-lab that creates art and conducts research using a variety of computational and physical media, including sound, light, space, matter, text, and movement.

**Odysseas Klissouras** is an architect and transdisciplinary artist. His research interests derive from the development of expanded architecture and its infusion to soundscapes and local environments. His artistic work has been presented at Haus Kultur der Welt (HKW), Center for Media Karlsruhe (ZKM), Jewish Museum Berlin, at the local experimental scene of Berlin and in various countries around Europe.

#### in (x,y)

In (x,y) is a sound and light installation and composition based on locative audio. A number of music-sonic fragments are distributed in an open public space which can be played back in sync accompanied by rhythmic flashing lights. The public explores the area with GPS smartphones connected to mobile speakers, and triggers both the sonic and visual content accordingly. Therefore, the sound comes from many mobile sound sources, and in combination with light flashing from the smartphones, creates a dynamic spatial participatory interactive art event. The musical composition inherits a spatial dimension and is explored collectively in space instead of time. The piece is an homage to Terry Riley's composition In C which lets the performers of the piece which is based on 53 music phrases, to follow their score at their own pace but in sync with each other. The piece was created in 2022 with the support of the European Art Science Technology - Digital Creativity (EASTN-DC) project in an artist residency at NOVARS research centre at the Music Department of Manchester University. The smartphones run a customised version of the Sonic Maps application by Recursive Arts, adapted for the needs of the piece.

# **PAPER SESSIONS**

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## Monday, July 8th (08:30 - 10:10)

### Paper Session 1A: Piece + Paper (Music Building #105)

*Session Chair : Jeff Albert*

Sophie Jung	Time Travels, So Does the Sound: Exploring Memories Stuck in Between
Myungin Lee & Jongwoo Yim	AlloThresher: Multimodal Granular Synthesizer
Olivier Pasquet	Mollspeak — Unreal Spatial Synthesis for a Narration
Sujin Kim & Daeun Kim	Liquidation: Bridging Acoustic Piano and Electronic Soundscapes through Real-Time Performance System

### Paper Session 1B: Workshop (Music Building #103)

PerMagnus Lindborg & Giuseppe Pisano	Workshop on a Spatial Audio Pedagogy using the Open Ambisonics Toolkit
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## Keynote I (15:00 - 16:20, Music Building #105)

<b>Atau Tanaka</b>	<b>From mainframes to microcontrollers: Composing and performing computer music 1988-2024</b>
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### **Sophie Jung**

#### **| Time Travels, So Does the Sound: Exploring Memories Stuck in Between**

As a PhD research student and Korean who has relocated to Brisbane, Australia, the author has endeavored to examine the role of self-reflective soundscape listening in understanding the traumatized inner self, enhancing self-resilience, and assisting individuals dealing with grief and trauma due to sudden bereavement, as well as expressing ineffable emotions through soundscape music compositions. Drawing from personal experiences and cultural differences, the author's journey serves as a critical lens in exploring these inquiries.

This paper explores the intersection of sound, time, and emotion, utilizing recorded jet engine sounds collected over the years alongside other soundscape recordings from Korea and Brisbane. Providing a compelling illustration of the author's research project, the focus is on the composition 'Entropy', embodying the concept of 'Emotions in Time in Motion'. Through this exploration, the author aims to illuminate the potential of self-reflective soundscape listening in navigating the complexities of emotions and facilitating memorialization through soundscape music compositions.

## **Myungin Lee & Jongwoo Yim**

### **| AlloThresher: Multimodal Granular Synthesizer**

AlloThresher is a multimodal instrument based on granular synthesis using the gestural interface. Granular synthesis is a sound synthesis method that creates complex tones by combining and mixing the simple micro-sonic elements called grains. Using two smartphones with gyroscopes and accelerometers in both hands, the user can precisely and spontaneously trigger the parameters of the granular synthesis in real-time. The devised gestural interface includes an adaptive filter and reverberation, adding expressiveness. The modulated spectrogram of each grain and post-processing generate the corresponding visuals, morphing and blending dynamically with the instrumentalist's performance. The entire software is programmed in C++, optimizing the real-time multimodality. By removing conventional interfaces like knobs and sliders, this seamless connection between modalities utilizes the profound advantage of the gestural interface. The instrumentalist's physical presence and gesture become part of the space and the performance so that the audience can simultaneously observe and cohesively connect the audio, visual, and interface.

## **Olivier Pasquet**

### **| Mollspeak — Unreal Spatial Synthesis for a Narration**

Mollspeak is a permanent generative sound installation currently on exhibit at the newly renovated Museum of the Home in London until 2025. Maria Fusco wrote a text specifically for the piece and directed actress Maxine Peake's voice acting. The museum commissioned the piece for its building renovation. A shortened, linear version of the work, adapted for 2 or 8 channels, was later broadcast on the radio.

Mollspeak draws inspiration from 'The Management of Servants by a Member of the Aristocracy', exploring Britain's 18th-19th century social hierarchy and the cultural significance of domestic spaces. It delves into the subconscious relationships between home objects and their surroundings, where origins blur between past and present. This ambiguity lends itself to immersive storytelling through sound and abstract voice.

Spatial synthesis is used for the dramaturgy, the macroscopic scale structure of the piece, and all the sounds. Except for Maxine Peake's voice, all sounds and the composition's timeline itself are generated and positioned in space and time by a dedicated synthesis engine called Dürer, using 3D scans of numerous museum objects. This tool was developed by Olivier Pasquet, initially at ICST, Zurich University of the Arts, and later at Goldsmiths, University of London.

## **SuJin Kim & Daeun Kim**

### **| Liquidation: Bridging Acoustic Piano and Electronic Soundscapes through Real-Time Performance System**

Liquidation system is a real-time performance system for solo piano, implemented in MAX, that focuses on enhancing piano performances with live electronics. Utilizing sound modulation techniques such as ring modulation, delay, and reverb, the system dynamically transforms the piano's acoustic signals into complex, evolving soundscapes. Inspired by Arnold Schönberg's composition concept of 'Liquidation'—the progressive dissolution of musical thematic material—the system algorithmically manipulates the piano's audio signals, blurring the lines between traditional piano sounds and electronic sounds. This paper highlights the technical and creative potential of merging traditional musical instruments with contemporary electronic sound manipulation by collaborating live electro-acoustic piece Glacial Echoes.

## **PerMagnus Lindborg & Giuseppe Pisano**

### **| Workshop on a Spatial Audio Pedagogy using the Open Ambisonics Toolkit**

This is a proposal to hold a Workshop with both practical, pedagogical, and theoretical elements. The increasing number of possible applications for spatial audio technologies has caused renewed interest on the subject from academic institutions and resulted in a more widespread diffusion of techniques and practices. However, the lack of an integrated methodology for teaching these technologies is clear. This served as a motivation for our team to develop the Open Ambisonics Toolkit (OAT), a hardware-software system for spatial sound pedagogy. We are actively promoting a democratisation of spatial audio through a DIY approach, and our aim is to serve tertiary educational institutions and individuals alike. We have previously presented OAT at a workshop held at the Conference for the International Community for Auditory Display (ICAD 2023) and in a graduate workshop at the 1st author's institution. For the proposed ICMC Conference, we will present the system components, and its pedagogical development, which has not yet been fully covered. Through hands-on experiments and discussion on a spatial audio pedagogy, the participants will familiarise themselves with OAT modules, learn about the design of a low-cost Ambisonics system, and try out a spatial configuration in listening tests using their own sonic materials.

## **Atau Tanaka**

### **| From mainframes to microcontrollers: Composing and performing computer music 1988-2024**

This keynote address will describe a personal history of computer music systems for composition and performance, spanning over 35 years. We will start with the share system mainframes preceding the personal computer revolution, then look at developments in workstations, early digital signal processing (DSP) hardware and the possibility of real-time performance. The miniaturization and possibility to run sophisticated synthesis algorithms on commodity platforms including mobile telephones has opened up the field of application of computer music beyond the lab into the street. Finally, in the most recent era, the increasing computational power of microcontroller systems lead to a new period, potentially of what I call 'post-computer music'.



## **Sebastien Thon**

### **| Go To Music - Move 37**

Black and white like musical notes or the keys of a piano, arranged on a board where they form meaningful patterns, the Go game stones resemble notes that two musicians would take turns writing on a same musical score.

To explore this idea, we developed GOTO MUSIC, a Python program that generates music from records of Go games, by establishing a correspondence between a stone that is placed and a pentatonic scale of notes widely used in Korean traditional music. We used it to write a piece of music in 5 parts from the moves played in 2016 during the famous 5-game Go match between the Korean champion Lee Sedol and the artificial intelligence program AlphaGo.

Thus, our algorithm finds sound in motion, as it generates music and also animation from moves on a board.

## **Ken Paoli**

### **| Frasi ipermetriche Hypermetrics in Computer-Assisted Algorithmic Composition Environment**

Fraasi ipermetriche is a work for three virtual instruments that employs an algorithmic patch that generates arrays with shared rhythmic material to create a rhythmic output with motivic cohesiveness. The program takes a “top-down” or Gestalt approach to set a timed duration in which the same rhythmic values will be generated in a group of arrays to form a type of “hypermetric phrase.” New rhythmic and melodic components for the hypermetric phrase are generated with every change of the “real world” clock. The patch allows the user to pre-determine several aspects of the composition and allows for parameter changes during the generation of material.

The patch can also be used as a real-time performance instrument controlled via MIDI. This paper provides a brief description of hypermeter, the generative processes involved in the patch and the realization steps leading from compositional data to finished work.

## **Wanjun Yang & Jinhao Han**

### **| Promotion and Development of Music Programming Language in Music Universities in Southwest China - An Example from Sichuan Conservatory of Music**

Using music programming for electronic music composition has been a significant method in electronic music research and creation for over half a century. However, teaching students to develop their strengths in coding and composition remains a challenge for educators. This paper discusses the experiences and achievements in electronic music education and composition using music programming technology by Chinese researchers. Focusing on the Sichuan Conservatory of Music, we explore how to integrate new technologies with the essence of Chinese culture in electronic music composition and composer training. We aim to find new forms and examine the impact of the intermingling and collision of different cultures on advancing music art and technology.

## **Nicolas Brochec & Tsubasa Tanaka & Will Howie**

### **| Microphone-based Data Augmentation for Automatic Recognition of Instrument Playing Techniques**

Within existing research on the automatic classification of musical instrument playing techniques, few available datasets include enough playing techniques to cover the full range of a given musical instrument's expressive ability. However, creating a new large dataset requires recording many samples for many performance techniques, which is costly and time-consuming. Therefore, in this study, we attempt to augment data by increasing the number of recording microphones without increasing the recording duration and verify the effectiveness of this data augmentation method. As a result of recording flute playing techniques using multiple microphones, the accuracy and macro F1-Score of a Convolutional Neural Network-based classifier improved when using a combination of the five most close-to-source microphones. The classifier's performance further improved when data were combined with a data augmentation method based on pitch shifting.

## **Zengguang Wu & William Raffe & Michael Hobbs**

### **| A Switching Beat-Following Algorithm for Interactive Conducting Systems**

An interactive conducting system takes the role of an orchestra, and provides the user with a conducting experience. The beat-tracking and music-playing components of conducting systems have been well developed, but the beat-following algorithm still has room for improvement. Through a survey of past and present beat-following algorithms, we found a necessity for the algorithm to be able to handle different musical situations and user preferences. To address this issue, we developed a mobile conducting app with a novel beat-following algorithm, which can switch between different behaviours to accommodate those differences. To show its capability, we put it into action, and performed some excerpts from the orchestral repertoire.

## **Kento Otani & Mitsuyo Hashida & Haruhiro Katayose**

### **| GB-ABBX : A Framework for Enhancing Beatbox Performance Using Gesture Sensing**

Human beatbox is a musical performance technique that uses the human vocal organs to generate percussive sounds, beats, rhythms, melodies, and various other sounds. Recently, advanced techniques and unique styles employing sound effects have been developed, and competitions have also been organized. We have been working on extending beatbox performances by applying IT technology. This study specifically demonstrates the technical configuration for extending beatbox performances using gesture sensing and presents a musical work created for this technology.

## **Laetitia Sonami**

### **| REPETITION and DESIRE: Echo, Narcissus, AI and I**

I revisit the myth of Echo and Narcissus and how it perdures in the technologies we design, our perception of reality, and our criteria for what we consider meaningful representation.

While Echo's imprints are easily traced, Narcissus hides its lovely face in many manifestations of AI.

I present examples of synthetic voice as benchmarks of technological innovation and share my explorations of ML for dynamic mapping, and, finally, my discovery of a strange vocal persona.

## Wednesday, July 10th (08:30 - 10:10)

### Paper Session 3A: Piece + Paper III (Music Building #105)

*Session Chair : Mara Helmuth*

Christophe Lengele &  
Philippe-Aubert Gauthier

Exploring Immersive Sound through a Workshop with the Open Source Tool Live 4 Life: User Insights and Preferences on Event vs. Track-based spatialization and Channel vs. Object-based paradigms

Valentina Ciniglio

Foresta di Corpi Elettrici Reflections between field recording and spatialization techniques

Jose I Lopez

A City the Goes Away: Constructing a Contemporary Patrimonial Memory through electroacoustic composition in the case of El Filo Errante

Danilo Rossetti

Catástrofes (2023): Creative Processes in Synthesis, Audiovisual and Sound Spatialization

### Paper Session 3B: Software and Hardware Systems I (Music Building #103)

*Session Chair : Paolo C. Chagas*

Felipe Tovar Henao

Emerging Patterns: Music Generation through Markovian Feedback

Jonathan Pitkin

rr: the Development of a new Max Package Facilitating Gradual or Randomized Parameter Changes Across Note Sequences

Clemens Wegener & Max Neupert

The Aliased Complex Oscillator as a Paradigm for Analog Physical Modeling Sound Synthesis

Miller Puckette

Reality Check - a framework for preserving real-time electronic music realizations

### Christophe Lengele, Philippe-Aubert Gauthier

#### | Exploring Immersive Sound through a Workshop with the Open Source Tool Live 4 Life: User Insights and Preferences on Event vs. Track-based spatialization and Channel vs. Object-based paradigms

Live 4 Life, an open-source spatial performance tool developed in SuperCollider, features an 8-track interactive sequencer with pre-defined spatial trajectories, algorithms and a multichannel effects system. This tool, emphasizes discrete finite event-based spatialization, blending channel- and object-based paradigms, for synchronized control of time (tempo, rhythm, duration) and space, in order to articulate temporal distribution of spatialized events.

This paper summarizes findings from a survey integrated within a workshop, evaluating the tool's practical use. It investigates participants' preferences in spatialization systems (event vs. track) and paradigms (channel vs. object), alongside their perceptual preferences for specific spatial models. The outcomes indicate that event- and channel-based spatialization should be more prominently considered, especially in rhythmic contexts. This finding confronts the industry's prevailing trend and standardization towards track- and object-based approaches, suggesting a potential shift in spatial sound practices.

## **Valentina Ciniglio**

### **| Foresta di Corpi Elettrici Reflections between field recording and spatialization techniques**

What can be learnt from the field about spatialization possibilities and its consequences for acousmatic music? As a composer who heavily bases her work on field re-cording, and as a researcher, I asked this question my-self many times.

This paper is a reflection about the salient technical and aesthetic aspects underpinning the piece “Foresta di corpi elettrici”, and its theoretical background.

It analyses some aspects of the research I have been do-ing about the relationship between sound, space and bodies through in-ear binaural microphones, and how these considerations affected the way the space was con-ceived in the piece, and how sound objects were put in motion.

I draw on decolonializing practices, sound studies, electroacoustic and acousmatic literature to bring up topics that can be valuable not only on a theoretical level, but also on a technical and aesthetic level, when composing.

## **Jose I Lopez**

### **| A City the Goes Away: Constructing a Contemporary Patrimonial Memory through electroacoustic composition in the case of El Filo Errante**

The present paper discusses the use of electroacoustic music to construct artistic representations of traditional cultural soundscapes fading away amid contemporary and social urban developments and technological progress. Through an analysis of my composition El Filo Errante 2.1 (2021), I examine the use of creative compo-sitional technology-based tools for the generation of an intangible cultural heritage in construction in which the historical sound elements of the city of Lima- Peru, those that accompany my early years and are slowly fad-ing away, acquire new life through artistic modern representations and reformulations. This musical piece argues for the use of local soundscapes as organic and contextual material to be rediscovered and reformulated into new representative sound products, and against an exclusively archivist view that sees to resolve a possible loss of cultural memory, positioning the sounds of a city as rigid atemporal objects to be preserved. As sound elements and musical pieces exist only when being perceived by the human being, the sound of the past is only relevant when experienced in a particular context, in this case: the contemporary context of computer music and the Lima of the 21st century.

## **Danilo Rossetti**

### **| Catástrofes (2023): Creative Processes in Synthesis, Audiovisual and Sound Spatialization**

Catástrofes (2023) is an audiovisual electroacoustic work combining different types of sound synthesis and ambisonics spatialization. The piece is malleable regarding the spatialization possibilities, considering ambisonics orders, 2D or 3D sound fields, and multichannel diffusion. It is conceived as a sound continuum in which the textures and sound masses are gradually achieved from the addition of up to 26 voices employing different synthesis techniques. Three main sound masses are juxtaposed and formed by different superpositions of partials. Their transitions are gradually performed through timbre interpolation. From this structure, psychoacoustic phenomena such as roughness and beats emerge as saliences and ruptures in listening. We propose an analysis of the sound morphology of the piece employing a methodology based on audio descriptors. This composition was conceived in a multidisciplinary research combining artistic and technological methodologies. It is a part of our recent research involving electroacoustic composition, synthesis, timbre, spatialization in ambisonics, and video.

## **Felipe Tovar Henao**

### **| Emerging Patterns: Music Generation through Markovian Feedback**

This paper presents a feedback-based implementation of Markov decision processes for symbolic music generation, aimed at addressing a well-known trade-off between novelty and coherence in regular  $n$ th-order Markov chains — novelty used here to denote the degree to which the output sequences deviate from the input sequences, and coherence defined as the long-term presence and persistence of patterns in the output sequence. The simplicity of Markov models, relative to state-of-the-art deep-learning architectures, serves as a framework for exploring potentially transferable and scalable solutions to the perennial problem of preserving complex, long-term musical dependencies in generative music.

## **Jonathan Pitkin**

### **| rr: the Development of a new Max Package Facilitating Gradual or Randomized Parameter Changes Across Note Sequences**

rr is a new Max package designed to facilitate the creation of successions of similar sounds which change either gradually or randomly within specified limits. It consists of three abstractions which output MIDI Note and Control Change messages which may be routed to plugins, recording modules, Max for Live devices or MSP objects within the Max environment, or to external applications. As well as describing the capabilities of the abstractions, this paper traces the package's evolution and sets it in the context of other toolkits, and other approaches to algorithmic composition.

## **Clemens Wegener & Max Neupert**

### **| The Aliased Complex Oscillator as a Paradigm for Analog Physical Modeling Sound Synthesis**

This paper describes a versatile stereo reverberation effect which feeds the signals into a rotation matrix. The matrix can be set to any angle. Its signal path is fully analog and the delay lines are implemented with bucket brigade delays. The design takes inspiration from a digital algorithm (which itself was inspired by an analog concept) and re-implements and extends them as analog circuit. The resulting resonator creates vivid physical modeling sound synthesis with an analog waveguide in the popular Eurorack format.

## **Miller Puckette**

### **| Reality Check - a framework for preserving real-time electronic music realizations**

A framework is proposed for protecting an ongoing music production using a continuous integration (CI) paradigm. An enabling technology named Reality Check is described, which has been applied so far to two existing and one in-progress electronic music production. The benefits are at least two-fold: the pieces that are included in the CI system can be monitored for their continued viability; and also, the various software components used in their realization can use the pieces as unit tests to ensure their own continued back-compatibility.

## Wednesday, July 10th (15:00 - 16:20)

### Paper Session 4A: New Instruments for Musical Expression I (Music Building #105)

*Session Chair : Anna Savery*

Jeffrey Stolet	Music-Centric Description of Performance with Data-Driven Musical Instruments
Sergey K. Kasich	Tangible sound object at hand
Richard Savery & Fouad Sukkar	Long-Term, Store-Front Robotics: Interactive Music for Robotic Arm, Caxixi and Frame Drums

### Paper Session 4B: Perception and Cognition (Music Building #103)

*Session Chair : Anthony De Ritis*

Ted Moore	Musical Agents, Agency, & AI: Towards a Phenomenological Understanding
Hiroki Sawamura & Haruhiro Katayose	Visualization of Melodic Gravity in Pops – Computational Model of Hierarchical Implication Realization by Complementary Use of IRM and GTTM –
Koki Domoto & Mitsuyo Hashida & Haruhiro Katayose	Examining the Effect of Phrase Structure Introduction on Performance Timing Prediction

#### Jeffrey Stolet

##### | Music-Centric Description of Performance with Data-Driven Musical Instruments

This paper explores the intersection of technical mechanisms and artistic expression in interactive computer music, focusing on the creation of a system that enables a consistent performance sensation for improvising musicians. The system, "J.B. Remembers J.B.," dynamically generates accompaniment that reacts to the performer's improvisation while maintaining a consistent sonic aesthetic.

#### Sergey K. Kasich

##### | Tangible sound object at hand

We present some key concepts behind the prototyping of a simple, expressive electronic music instrument, which embodies a natural step in the merging worlds of electronic and acoustic musicking. It has a rather random name, "dlld," and is a monophonic "sound object" with the possibility of flexible timbral morphology. A performer can take it in one hand and place it anywhere in physical space. It can be operated haptically like a tangible physical body (an affordance typical of acoustic instruments). This development serves as an example of the practical application of the idea of morphological evolution of musical interfaces (MEMI). The instrument is crafted through a series of stages, evolving in form while retaining its name and the main node of its "DNA" (described as the interactive kinematic concept). Because the stages in this approach are understood non-hierarchically, the instrument becomes potentially affordable for production at different financial levels. We provide three prototypes for the instrument.

## **Richard Savery & Fouad Sukkar**

### **| Long-Term, Store-Front Robotics: Interactive Music for Robotic Arm, Caxixi and Frame Drums**

This paper presents an innovative exploration into the integration of interactive robotic musicianship within a commercial retail environment, specifically through a three-week-long in-store installation featuring a UR3 robotic arm, custom-built frame drums, and an adaptive music generation system. Situated in a prominent storefront in one of the world's largest cities, this project aimed to enhance the shopping experience by creating dynamic, engaging musical interactions that respond to the store's ambient soundscape. Key contributions include the novel application of industrial robotics in artistic expression, the deployment of interactive music to enrich retail ambiance, and the demonstration of continuous robotic operation in a public setting over an extended period. Challenges such as system reliability, variation in musical output, safety in interactive contexts, and brand alignment were addressed to ensure the installation's success. The project not only showcased the technical feasibility and artistic potential of robotic musicianship in retail spaces but also offered insights into the practical implications of such integration, including system reliability, the dynamics of human-robot interaction, and the impact on store operations. This exploration opens new avenues for enhancing consumer retail experiences through the intersection of technology, music, and interactive art, suggesting a future where robotic musicianship contributes meaningfully to public and commercial spaces.

## **Ted Moore**

### **| Musical Agents, Agency, & AI: Towards a Phenomenological Understanding**

Creating AI musical agents is an interest to many electronic music artists and researchers. This paper suggests a phenomenological understanding of "musical agency" determined by four criteria: in order to perceive a technological system as a collaborative agent it must (1) be perceived as separate from the user, (2) be surprising to the user, (3) be intended as a collaborative agent, and (4) mirror the user's own musical intentions. Each criterion is explored through practitioners' writings, with modular synthesizers as an example of using complexity to fulfill these criteria. The aim is to pursue a broad identification of "AI" in music technology towards any systems that fill the criteria, thereby avoiding definitions that use specific categories of algorithms or implementations.

## **Hiroki Sawamura & Haruhiro Katayose**

### **| Visualization of Melodic Gravity in Pops – Computational Model of Hierarchical Implication Realization by Complementary Use of IRM and GTTM –**

We discuss Melodic Gravity, which is considered to be one of the music cognitive structures related to musical emotion for active music appreciation, and propose a method for analyzing expectations along melodic trends toward a computational model for analyzing Melodic Gravity. We propose a method for analyzing expectations along melodic trends toward a computational model for analyzing Melodic Gravity. In doing so, we propose a method to analyze and describe the hierarchical implicit realization of a piece of music by using the time span tree of GTTM, and discuss its applicability. Challenges such as system reliability, variation in musical output, safety in interactive contexts, and brand alignment were addressed to ensure the installation's success. The project not only showcased the technical feasibility and artistic potential of robotic musicianship in retail spaces but also offered insights into the practical implications of such integration, including system reliability, the dynamics of human-robot interaction, and the impact on store operations. This exploration opens new avenues for enhancing consumer retail experiences through the intersection of technology, music, and interactive art, suggesting a future where robotic musicianship contributes meaningfully to public and commercial spaces.

## **Koki Domoto & Mitsuyo Hashida & Haruhiro Katayose**

### **| Examining the Effect of Phrase Structure Introduction on Performance Timing Prediction**

This paper examines the effects of integrating phrase structure into conventional deep learning-based prediction models with the aim of enhancing the accuracy of performance timing predictions in automatic accompaniment technology. Traditional models struggle to predict timing that fully captures the performer's intentions. Thus, this study seeks to improve the precision of predicting the timing of the next beat in human performances of known pieces of music by incorporating new input information and refining the learning model based on existing methods. Specifically, we explore the effectiveness of including phrase structure as input information alongside score and performance data, as well as the method of its representation. We also redesign the model by employing a learning approach that excels in processing time-series data. Our experiments demonstrate a 35% reduction in prediction error compared to models where timing is predicted using a moving average. It was also seen that the prediction accuracy improved the most when appropriate phrase structure information was incorporated. The obtained results suggest that the introduction of phrase structure information is effective in improving the accuracy of timing prediction.

## Thursday July 11th (08:30 - 10:10)

### Paper Session 5A: Piece + Paper IV (Music Building #105)

*Session Chair : Richard Dudas*

Giuseppe Pisano & Paolo Montella & Andrea Laudante	ON THE PROWL: A report of a laptop trio's approaches to electroacoustic improvisation with specific reference to their performative philosophy and their digital luthiery works.
Paulo C. Chagas & Konstantin Fontaine	Integrating Higher Order Ambisonics and Cognitive Assemblages in Immersive Sound Composition
Jeff Albert	"J.B. Remembers J.B.": A System for Dynamic Improvisation Accompaniment
Peter Färber & Annkathrin Poepel & Angela Stoecklin	Was It Really Just The Dress? Change in Sound through Motion. A Comparison of Subjective Auditory Perception and Measurable Acoustic Phenomena in Swinging Loudspeakers and Moving Body.

### Paper Session 5B: Software and Hardware Systems II (Music Building #103)

*Session Chair : Hee-Seng Key*

Kunwoo Kim & Ge Wang	MIDI.CITI: Designing an Experience-oriented Musical Cityscape
Alois Cerbu & Carmine-Emanuele Cella	Reprogrammable Effects Pedals on the Daisy Seed Platform
Nick Hwang & Anthony T. Marasco	MoNoDeC: the Mobile Node Controller for audience-involved sound diffusion
Tomas Koljatic & Michel Rozas & Cristián Garcés & Juan Parra Cancino & Rodrigo F. Cadiz	Analog ring modulation for historical music performances

### **Paolo Montella & Giuseppe Pisano & Andrea Laudante**

#### **| ON THE PROWL: A report of a laptop trio's approaches to electroacoustic improvisation with specific reference to their performative philosophy and their digital luthiery works.**

The trio author of this paper carries within itself the heritage and experience of different periods and aesthetic directions in free improvisation and electronic music. This awareness is condensed in a few distinctive approaches to their practices, listening, and playing styles, but more importantly, it has also informed their methodology for designing devices that favor dynamism and speed, as well as intuitive interfaces, over operational complexity. The ability to respond to a wide range of scenarios and change behavior is crucial to the approach of the trio, who describe their playing style as being 'on the prowl', managing tension to make the perfect move at the right time. Of course, this has to be made possible by using instruments that offer this possibility, because, unlike acoustic instruments, the relationship between gesture and sound on laptops is often not very straightforward. This article describes the trio's design strategies for achieving responsiveness, along with the desired musical results.

## **Paulo C. Chagas & Konstantin Fontaine**

### **| Integrating Higher Order Ambisonics and Cognitive Assemblages in Immersive Sound Composition**

Immersive sound production has undergone a transformative shift with the introduction of Higher Order Ambisonics (HOA) and advancements in audiovisual practices. This paper explores the foundational principles of “Pune Metamorphosis,” an immersive ambisonics composition crafted at the TU Studio, Technical University Berlin (2022-23). The piece unveils a multilayered structure, utilizing original ambisonics recordings transformed through granular sound synthesis. Our focus lies in non-conscious cognitive sound assemblages, exploring the intricate interplay between human and nonhuman cognizers. This narrative delves into cognitive nuances, emphasizing technical agency, human interactions, and the transformative power within dynamic relationships. “Pune Metamorphosis” serves as a case study, showcasing the fusion of HOA and granular sound synthesis to illustrate the synergy between technological advancements and artistic creativity. Our discussion aims to deepen the understanding of how immersive audio compositions might engage with and reflect upon cognitive assemblages, influencing the production and perception of sound in a three-dimensional auditory space.

## **Jeff Albert**

### **| “J.B. Remembers J.B.”: A System for Dynamic Improvisation Accompaniment**

This paper explores the intersection of technical mechanisms and artistic expression in interactive computer music, focusing on the creation of a system that enables a consistent performance sensation for improvising musicians. The system, “J.B. Remembers J.B.,” dynamically generates accompaniment that reacts to the performer's improvisation while maintaining a consistent sonic aesthetic.

## **Peter Färber & Annkathrin Poepel & Angela Stoecklin**

### **| Was It Really Just The Dress? Change in Sound through Motion. A Comparison of Subjective Auditory Perception and Measurable Acoustic Phenomena in Swinging Loudspeakers and Moving Body.**

This research investigates the impact of the movement and stillness of a dancer and loudspeakers on pendulums within a sound field. The pendulums with loudspeakers on their lower end are integral components of the kinetic sound sculpture Sounding Influencer. Two pendulums are being used, emitting sine tones with varying pitches. A dancer manually sets the pendulums in motion. Changes in amplitude become noticeable when the pendulum is still and the dancer is moving. When the pendulum is set in motion and the dancer remains still, both amplitude and frequency shifts become evident. When both are in motion, the acoustic effects produced by the pendulum tend to mask those evoked by the dancer's movements. The auditory changes are particularly noticeable when the sound field comprises one or two standing waves.

## **Kunwoo Kim & Ge Wang**

### **| MIDI.CITI: Designing an Experience-oriented Musical Cityscape**

MIDI.CITI is an interactive audiovisual musical sandbox that offers room for playfulness, expression, and experiential narrative. It contains a real-time algorithmically generated drum machine mapped onto a metaphorical cityscape environment. This paper unpacks the design of MIDI.CITI through the lenses of interaction, play, and designing tools “inside-out,” i.e., designing outward from an intended aesthetic experience. We describe its design process as well as its interactions and audio algorithms. Lastly, we put forth a few underlying design principles, including prioritizing the experience, adopting an audio-first approach for tightly-coupled audiovisual correspondence, taking advantage of real-time generative audio, and finding a balance between high-level and direct control. Through these discussions, we aim to provide “things to think with” for creating experience-oriented interactive audiovisual software.

## **Alois Cerbu & Carmine-Emanuele Cella**

### **| Reprogrammable Effects Pedals on the Daisy Seed Platform**

Many creative audio effects are available only as plugins to digital audio work stations, or as boutique hardware devices. We describe the implementation of three realtime digital effects algorithms – a strobe tuner, spectral processor (with denoising & phase vocoder frequency estimation), and realtime granular synthesizer – designed to run on an inexpensive open-source hardware platform powered by the ElectroSmith Daisy Seed microcontroller. The platform has the form factor of a guitar stompbox; we discuss the merits of portable, reprogrammable hardware audio processing solutions for live performance, and future directions for this project.

## **Nick Hwang & Anthony T. Marasco**

### **| MoNoDeC: the Mobile Node Controller for audience-involved sound diffusion**

We present MoNoDeC, a multichannel audio system designed for immersive audio experiences by leveraging audience mobile phones and Internet of Things (IoT)-driven speakers. This network-based system uses audience mobile devices and speakers as point-source audio and dynamic audience participation through their mobile displays, allowing users to interact with and influence performances. MoNoDeC enables designers to craft interactive audio environments where audience members can modify musical elements, contribute to a collective canvas, or change instrument timbres. This paper highlights MoNoDeC's ability to foster engaging, immersive, and interactive musical experiences beyond traditional loudspeaker systems, showcasing its potential for interactive audience-based performances and sound diffusion.

## **Tomas Koljatic & Michel Rozas & Cristián Garcés & Juan Parra Cancino & Rodrigo F. Cadiz**

### **| Analog ring modulation for historical music performances**

In this paper, we present a device that implements a ring modulator intended to recreate historical analog audio. As simple as it sounds, the multiplication of two analog audio signals is not a straightforward task, mainly due to phenomena such as saturation or non-linearity. Drawing inspiration from historical realizations of ring modulation, we experimented with the most common methods described in the literature. Our device, which is comparatively inexpensive, improves upon the aforementioned alternatives from a DIY perspective. It is predominantly analog, adhering to the practices of the first decades of electroacoustic music, with the notable exception of the digital control for the sinusoidal carrier. We aim to strike a balance between analog audio technology and modern components and techniques. Additionally, this paper includes audiovisual demonstrations that showcase the practical uses of our ring modulator. A comprehensive GitHub repository provides open access to all the resources required for DIY enthusiasts to replicate our implementation.

## Thursday July 11th (15:00 - 16:20)

### Paper Session 6A: Sound Spatialization (Music Building #105)

*Session Chair : Nick Hwang*

Peter Färber & Junghae Lee &  
Giorgio Tedde

Mobile loudspeakers as an alter ego

Julián Ávila Sausor

Levels of Spectral Diffusion

John M. Chowning

Multi-channel spatialization /revisited: preserving perceived  
sound source angle projected in distance

### Paper Session 6B: Education and Studio Reports (Music Building #103)

*Session Chair : Hee-Seng Key*

Kieran McAuliffe &  
Felipe Tovar-Henao &  
Mara M. Helmuth & Yunze Mu &  
Carl Jacobson & Hefang Ma

Cincinnati Center for Computer Music 2024

Clay Williams & Monte Taylor &  
Tim Nadolsky & Mark French &  
Kristen Yeon-Ji Yun & Tae Hong Park

Studio Report: Purdue University Department of Music

### **Peter Färber & Junghae Lee & Giorgio Tedde**

#### **| Mobile loudspeakers as an alter ego**

In electronic music, sound, space, spatial sound, and sound movement have played a crucial role. We are researching to change the existing paradigm of sound distribution. Instead of merely simulating sound movements, we aim to develop a system that generates sound movements through the effective movement of the sound source. This required intensive collaboration among technicians, mechanics, engineers, programmers, and music composers. The result is a system that allows moving loudspeakers within the audience during chamber music concerts, bringing sound into new acoustic dimensions. This creates variable sound spaces, significantly enhancing the listening experience without a fixed listening position. Particularly interesting is the interaction of the mobile speaker system with the musical context, creating a theatrical and choreographic interplay where the speakers act as alter egos of human musicians.

### **Julián Ávila Sausor**

#### **| Levels of Spectral Diffusion**

Spectral Diffusion techniques in the context of electroacoustic composition and computer aided composition explained in this text, can bring a new dimension to the spatial compositional techniques available for immersive musical contexts and spaces surrounded by speakers.

The author proposes a systematisation of Spectral Diffusion methodologies organised into three different levels of complexity, which represent the depth of these techniques and the new compositional concepts and vocabulary emerging from them. This organized system not only enhances our understanding of Spectral Diffusion but also opens new avenues for musical expression in the field of electroacoustic and computer aided composition.

**John M. Chowning**

**| Multi-channel spatialization /revisited: preserving perceived sound source angle projected in distance**

The presentation of distance percept is often ignored in contemporary multi-channel spatialization, even though it is a richly extensible localization cue when a sound is projected in an illusory space, the others being angle and elevation. Multi-channel projections, both on a plane and hemispherical, brilliantly effect angular information but rarely that of distance. In closed spaces, the distance cue requires a reverberant signal, which gives the listener information as to the loudness of a sound source at a distant position when compared to the loudness of the direct signal. This is equivalent to perspective in vision. But, reverberation masks the angular position of the direct signal at great distances. Reducing the reverberant signal is not desirable as it changes the character of the space. In this paper, we present an alternative that preserves both the character of the reverberation and the angle of the direct signal.

**Kieran McAuliffe & Felipe Tovar-Henao & Mara M. Helmuth & Yunze Mu & Carl Jacobson & Hefang Ma**

**| Cincinnati Center for Computer Music 2024**

An update of the post-pandemic situation at the Center for Computer Music, College-Conservatory of Music, University of Cincinnati details recent music, research and activities of faculty and students. Research areas include three different sonification projects, one using pulsar data, another with snowflake crystals and the third contributing sound signifying substances in a game application. Granular synthesis techniques were extended further by Kieran McAuliffe and Mara Helmuth in the Rtemix language, and MaxMSP externals. Creative activity was high with inventive performance strategies, an installation event and concerts in Cincinnati, Seoul, S. Korea, Morelia, Mexico, New York City, and many other locations.

**Clay Williams & Monte Taylor & Tim Nadolsky & Mark French & Kristen Yeon-Ji Yun & Tae Hong Park**

**| Studio Report: Purdue University Department of Music Mark French & Monte Taylor**

This studio report describes the recently launched Department of Music at Purdue University and its new Music Technology Program, providing an overview of initiatives, research, and growth in the music technology area including the establishment of the Laboratory for Acoustics and Music at Purdue (LAMP) in fall 2023. Additionally, a summary of various academic curriculums, facilities, resources, faculty, and event programming is provided.

## Friday, July 12th (08:30 - 10:10)

### Paper Session 7A: Computer Music History and Culture I (Music Building #105)

*Session Chair : Anthony De Ritis*

Saadi Daftari	From Composing History to Composing with History
Hyunmook Lim	Problems in Accessing Music for Piano and Electronics in Japan
Shanshan Dai & Ren Gui	Technical Implementation and Artistic Expression Characteristics of Multimedia Electronic Music Creation in China
Miriam Akkermann	Changing terms – naming categories. A systematic approach to performance information

### Paper Session 7B: Music Representation & Networked Music (Music Building #103)

*Session Chair : Paolo C. Chagas*

Carlos Agon & Gonzalo Romero-García & Isabelle Bloch	OMM: an OpenMusic library for Mathematical Morphology
Jason Hoopes	An Extension of the Note-Based Tonnetz to 31-Tone Equal Temperament
Jeremy J. Ham & Uwe Woessner	A Networked Musico-Spatial Virtual Environment
Gabin Kim	Distant Concerto', New Genre of Network Computer Music in the 21st Century; Realization and Possibilities

### Keynote III (15:00 - 16:20, Music Building #105)

<b>Tae Hong Park</b>	<b>Music, Computers, and Computer Music: Observations from an Unlikely Journey</b>
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#### **Saadi Daftari**

##### **| From Composing History to Composing with History**

The sound installation described herein combines the sounding-listening synergy of oral history with ideas from acoustemology and theory of emergence. It employs a network of microphones and loudspeakers that is algorithmically controlled to capture and replay some of the sonic events of their environment. This allows for fragments of the environmental sonic events to persist beyond their acoustic limit and echo a version of the aural history of the place. Passers-by are enticed to weave together the sonic traces left in an environment, including their own, with their electronically treated echoes, displaced and distorted, and in the process of doing so, become aware of the history of a given location and the memories it hosts.

## **Hyunmook Lim**

### **| Problems in Accessing Music for Piano and Electronics in Japan**

This paper will describe the problems in accessing music for Piano and electronics in Japan. Although more than 100 composers have composed a considerable amount of music for Piano and electronics since 1958, most remain unpublished or unarchived and have not been performed again after their premiere. The performers are still having difficulties obtaining the score and electronic materials in Japan. Upon recognizing the situation, we will discuss the current archiving issue in Japan while comparing several cases inside and outside Japan, and future possible practices to improve the current situation. Although this paper is limited to the case of Piano repertoires in Japan, the author expects the cases of other instruments and countries could be expanded by subsequent researchers in the future based on this research.

## **Shanshan Dai & Ren Gui**

### **| Technical Implementation and Artistic Expression Characteristics of Multimedia Electronic Music Creation in China**

Based on the past competitions, performances and exhibited works of the Beijing International Electronic Music Festival, this paper analyzes and interprets the Chinese multimedia electronic music works from technology and art. It categorizes these works into three types based on their creative technical methods means: unidirectional audio-visual creation, bidirectional audio-visual creation, and immersive audio-visual creation. We analyze the artistic characteristics of these works from the perspectives of media symbols and audio-visual symbols. With the development of 5G and artificial intelligence technologies, Chinese electronic music continuously extends to other art forms for cross-disciplinary integration. In retracing traditional arts, it constantly derives new, subversive forms of musical artistic expression.

## **Miriam Akkermann**

### **| Changing terms – naming categories. A systematic approach to performance information**

Performance details contain many information that go beyond pure concert details, providing both insights in artistic work processes and hints to inherent performance traditions. This accounts also for musical works that are genuinely linked to technology. Both insightful with regard to the role of the embedded technology and challenging for analytical approaches is hereby the variety of terms and categories for describing music technologies, which is, amongst others, mirrored in program lists and concert notes. This paper presents the collection and systematization of performance information on mixed music compositions which have been created and performed at IRCAM in the 1980s and 2000s, and discusses how performance details can serve as a starting point for examining performance practices with regard to the use of music technologies from a musicological point of view.

## **Carlos Agon & Gonzalo Romero-García & Isabelle Bloch**

### **| OMM: an OpenMusic library for Mathematical Morphology**

This article introduces OMM, a new OpenMusic library based on Mathematical Morphology. After conducting several years of research on the potential uses of Mathematical Morphology operators in composition, musical analysis, and music education, we are convinced that it is now opportune to develop computer tools for music creation, analysis, and education based on Mathematical Morphology concepts. Our primary objective is to demonstrate the relevance of these techniques in the musical domain. In pursuit of this goal, we present one illustrative example based on rhythmical transformations. OMM represents an initiative aimed at bridging the gap between theoretical ideas and practical applications in the musical domain. This contribution reflects our commitment to democratizing access to advanced musical tools, thereby promoting a more inclusive musical landscape.

## **Jason Hoopes**

### **| An Extension of the Note-Based Tonnetz to 31-Tone Equal Temperament**

When musicians approach composing in the visual domain, they are usually working with the traditional notation of musical notes, with markings on staff paper. While other visual representations do exist, like those that leverage the geometric relationships of notes, these models are usually created, and used in the context of musical analysis. However, the visual properties of these geometric representations can be also helpful in the process of musical creation, which is particularly useful in unfamiliar conditions, like alternative tuning systems. I propose the use of the Tonnetz as a compositional tool, and its extension to 31-tone Equal Temperament.

## **Jeremy J. Ham & Uwe Woessner**

### **| A Networked Musico-Spatial Virtual Environment**

This paper describes a Networked Musico-Spatial Virtual Environment (NMSVE) as a virtual reality (VR) based spatialisation of music and sound in motion. Using MIDI instruments, live and recorded sound and controllers and consumer-level virtual reality gaming technologies, the NMSVE provides a potential platform for new forms of musico-spatial performance (combining the musical and spatial arts) and expression for geographically-distant performers. We describe the new affordances of the NMSVE as 'Synaespacia' - the spatial experience of music and sound in VR, and propose potential new areas of research for the computer music community.

## **Gabin Kim**

### **| 'Distant Concerto', New Genre of Network Computer Music in the 21st Century; Realization and Possibilities**

The main focus of this paper is the realisation of 'Distant Concerto' (telematic performance) and its potential extension of networked performance possibilities. This experiment implemented during the pandemic to discover a way of performing music together in an isolated environment. The paper examines the limitations encountered in this networked music, such as audio latency, and proposes practical approaches based on experiments carried out during rehearsals and concerts from 2021 to 2023, primarily from the performer's perspective. These approaches are divided into two aspects: the technical side and the performance practice side. Specifically, the discussion investigates how Max/MSP/Jitter is utilised in 'Distant Concerto' to simultaneously process live electronics music and real-time video by integrating inputs from performers at various locations.

## **Tae Hong Park**

### **| Music, Computers, and Computer Music: Observations from an Unlikely Journey**

In this talk, we will explore the evolution of "computer music" over the past three decades through my personal, and somewhat unlikely, journey of discovery that began as a hobby. We will explore the key observations, experiences, and milestones that have shaped my understanding, appreciation, and engagement in the field and its community, while also considering what may lie beyond the horizon.

## Saturday, July 13th (08:30 - 10:10)

### Paper Session 8A: Computer Music History and Culture II (Music Building #105)

*Session Chair : Anthony De Ritis*

Hugues Vinet & Greg Beller & Miller Puckette & Guillaume Piccarreta	DAFNE+: A blockchain platform for preservation and valorisation of experimental music and sound production
Wanjun Yang & Haokun Yang & Mingliu Yangxu	The Future is Here, Opportunities and Challenges of avatar Technology for Music Performance
Victor Zheng	The Interpretive-Generative Spectrum and Its Role in the Form of Live-Performed Electroacoustic Music

### Paper Session 8B: Computer Music History and Culture III (Music Building #103)

*Session Chair : Miriam Akkermann*

Fotis Rovolis & Thanos Polymeneas Liotiris	Queer Soundscapes: deconstructing gender identifiers in vocal and bodily sounds through a technologically-aided music composition
TeAiris J. Majors	Rap is Art: Creating Spaces for the Interpretation of Misunderstood Voices
Ken Paoli	Phil Winsor: An Exemplar of the Artist Technologist
PerMagnus Lindborg	Towards Sustainable Sonic Arts Practices: Less Glitz, More Grit

### **Hugues Vinet & Greg Beller & Miller Puckette & Guillaume Piccarreta**

#### **| DAFNE+: A blockchain platform for preservation and valorisation of experimental music and sound production**

A new international research and innovation project supported by the European Union, the DAFNE+ project for fair creative content distribution aims to empower creators and communities through new digital distribution models based on digital tokens. The purpose of DAFNE+ is to design a blockchain and NFT based platform providing digital content creators with new forms of creation, registration, distribution and monetization of their works of art. DAFNE+ addresses several creative communities and the purpose of this article is to focus on those of its features intended to the experimental sound and music community. Halfway between IRCAM's Forum and archives of interactive music/sound repertoire, and based on an autonomous organization and distributed infrastructure, the platform will enable artists, researchers and engineers to share and monetize pieces of technology for producing music and performing works - libraries, patches, documentations. This paper presents the general objectives of the project, its foundations, the specification process it followed, the target features that resulted from it and its current state of development.

## **Wanjun Yang & Haokun Yang & Mingliu Yangxu**

### **| The Future is Here, Opportunities and Challenges of avatar Technology for Music Performance**

With the advent of the post-epidemic era, changes in human lifestyles and technological transformations have made it necessary for humans to accept and embrace new technologies and futures. The ever-evolving technology of virtual digital people will become the basic trend of future performances, and the foundation for grasping the future direction. This paper takes ABBA Reunion and Alter Ego of Fox News as entry points, and combines them with other cases of virtual digital person application in music performance to explore the opportunities and challenges brought by virtual digital person for music performance.

## **Victor Zheng**

### **| The Interpretive-Generative Spectrum and Its Role in the Form of Live-Performed Electroacoustic Music**

Live-performed electroacoustic music refers to music that incorporates both an acoustic and electronic component in its composition. The integration of acoustic and electronic composition represents a bridge between traditional and modern musical techniques, making works incorporating this integration receptive to formal approaches taking inspiration from, but not wholly rooted in, traditional descriptors of form. In its own right, this integration constitutes a fast-evolving field of electroacoustic music as technology continues to innovate on methods to consolidate the human performer and their interaction with the electronics in a manner conducive to real-time music performance.

I describe three general technical categories that define integrated live and electroacoustic performance, those being fixed media, where the electronics are limited to pre-rendered recordings; live electronics, in which the electronics are assisted by a computer and can react dynamically to a performer's gestures via microphone and live processing; and augmented performer, which entails technical modification of a performer's instrument or body. I then propose the concept of the interpretative-generative spectrum to describe the relationship between the performer and electronic components: the generative end of the spectrum represents an electronic component producing material independently of musical material within the acoustic, thus generating its material, while the interpretive end of the spectrum involves the electronics directly processing or developing a performer's gestures, thus interpreting their content to produce material. This framework analyzes the balance between traditionally notated and performed gestures versus technologically generated gestures, with respect to their musical material, performative possibilities, and technical or logistical limitations.

## **Fotis Rovolis & Thanos Polymeneas Liontiris**

### **| Queer Soundscapes: deconstructing gender identifiers in vocal and bodily sounds through a technologically-aided music composition**

This paper presentation is based on the exploration of technological processes applied on bodily sounds, both as a means for research on music making, as much as for the personal review and observation of one's gender identity and fluidity. The research is founded upon an intellectual dialogue between queer theory and contemporary music practices. The results of this discourse support theoretically a technologically aided music practice, the subject matter of which is the gender identity of bodily and vocal sounds. The investigation follows an autoethnographic method on a creative-critical practice. It explores the capacity of music to highlight gender aspects of voice, it looks into processes that remove such gender identifiers, aiming towards the making of queer soundscapes. This paper is aiming to present the theoretical background of the research, alongside the creative processes and methods employed to develop a queer soundscape.

## **TeAiris J. Majors**

### **| Rap is Art: Creating Spaces for the Interpretation of Misunderstood Voices**

This paper explores the integration of rap music, an auditory art form conveying powerful sociopolitical commentary, into visual arts spaces to create immersive multimedia experiences. A virtual museum was developed in Unity, spatializing music from prominent rap artists to amplify their messages. Interactions allow users to visualize lyrics and access sources linked to deeper analysis. Parallels are drawn to soundscape composition techniques and the World Soundscape Project's exploration of acoustic ecology. Goals include highlighting lyrical depth in rap by extracting and projecting vocal and song lyrics, uniting visual and auditory arts through an inclusive museum space, and providing an innovative template for future virtual experiences. This paper argues that rap music deserves recognition as impactful artistic expression, not just mere entertainment, containing deeper meaning beyond its aural perspective. It concludes that embracing rap music in cultural institutions and virtual interactive experiences can increase accessibility and awareness, foster dialogue about social justice, identity, and empowerment, and resonate with more diverse audiences.

## **Ken Paoli**

### **| Phil Winsor: An Exemplar of the Artist Technologist**

American composer and visual artist Phil Winsor (1938-2012) lived through a time of exciting and accelerating change in technology. His long academic career in America and Asia displayed consistent excellence and the determined integration of the technological resources at his disposal. His journey in academia and art can serve as a model and perhaps, an inspiration for emerging artists who are only beginning their artistic journey. This paper examines his career in four stages from his post-baccalaureate studies until his retirement. Winsor's teaching and composing awards and accomplishments are presented in the context of the technologies he employed.

## **PerMagnus Lindborg**

### **| Towards Sustainable Sonic Arts Practices: Less Glitz, More Grit**

In the context of the climate crisis, what makes for a sustainable practice for contemporary sound artists? It is clear that musicians, producers, composers, and sound designers can no longer blindly pursue the creation of beauty - emotional melodies, exciting rhythms, lush timbres - simply to lure listeners on a leisurely, alas temporary, escape into Scharaffenland. Art is more than entertainment. This paper argues that it is incumbent upon sound artists to dedicate their skill, time, and efforts towards the greater good of climate change mitigation. While many sound artists, including me, are closely connected to academic institutions that provide material resources and ample time for reflection, we must recognise that positions of privilege come with great responsibility. In fact, we cannot be content with raising awareness but must strive to stimulate action. I will review initiatives towards sustainable practices amongst pop musicians, working in industry, and sound artists, working in niche or academic contexts. From there, I discuss four matters of concern for sound artists working in academia. Firstly, a rethinking of the aesthetics, purposes, sonic materials, and methods that composers and sound artists use, if their output is to generate meaning-filled experiences that reach beyond the serotonin rush of instant gratification and instead influence listeners to reflect and react to the crisis. Secondly, finding ways to calculate CO2 footprint for the production, presentation, and distribution of sonic artwork, while carefully weighing reasonable costs against potential (if not measurable) impact on audiences, in terms of positive behavioural change. Thirdly, stimulating students and other stakeholders by reviewing curricula and teaching practices in educational institutions. Fourthly, strengthening the network of initiatives geared towards sustainable practices among professionals in the field of sound art.

## Saturday, July 13th (15:00 - 16:20)

### Paper Session 9A: Piece + Paper V (Music Building #105)

*Session Chair : Richard Dudas*

Matthew Barnard &  
Mark Slater & Adam Martin

Nightports at Hull Minster: Transporting a Site-Specific Musical Work Across Physical and Virtual Spaces

Sophie Rose

Enough: a radically vulnerable composition approach for gesturally mediated human voice

### Paper Session 9B: New Instruments for Musical Expression II (Music Building #103)

*Session Chair : Ken Paoli*

David Kim-Boyle

Multiplayer Performance Scores for VR

Austin A. Franklin

The Robo-Cajon: An Example of Live Performance with Musical Robotics

Anna Savery &  
Richard Savery

Collaboration Between Robots, Interfaces and Humans: Practice-Based and Audience Perspectives

### **Matthew Barnard & Mark Slater & Adam Martin**

#### **| Nightports at Hull Minster: Transporting a Site-Specific Musical Work Across Physical and Virtual Spaces**

'Nightports at Hull Minster' is a musical project that harnesses spatialisation techniques to present music composed of the sounds of Hull Minster, UK, in both the location itself and alternative performance spaces, whilst still expressing the spatiality of the location. The root of the project is a live electronic music performance by Nightports (The Leaf Label), using only sounds recorded in the Minster itself, spatialised in real-time by another performer across a 25-loudspeaker array in situ. Three variant performance approaches are detailed that allow this original principle of spatialisation to endure in contrasting locations: a physical acousmonium in-situ; a hybrid acousmonium and virtualmonium; and headphone-targeted virtualisations for radio. The compositional and performance processes, influenced by architectural and acoustic considerations, necessitated the development of a scalable and adaptable spatialisation system by the Hull Electroacoustic Research Organisation (HEARO). Alongside the technical implementations, this paper details performance observations including the interplay between spatial dynamics, audience interaction, and sonic immersion, while also offering insights into potential refinements and advancements in the spatialisation methods.

### **Sophie Rose**

#### **| Enough: a radically vulnerable composition approach for gesturally mediated human voice**

Enough is a composition for voice, live electronics, and projections that employs radical vulnerability as a foundational concept, pushing boundaries in the artistic expression of trauma and recovery. The piece utilises the MiMU dataglove system to transmit movement data, transforming it into musical and visual elements through Max and Ableton Live. Routing draws from conducting movement practices to support the vocal line thematically. This interdisciplinary work explores the intersection of trauma, feminist praxis, and technology in music composition, using gestural interfaces and datagloves to express deeply personal experiences of sexual trauma. The piece draws from a trauma-informed approach to consider aspects of trauma's psychological aftereffects in sonic and lyrical content, challenging conventional narratives and offering an alternative portrayal of survivors' complex emotional landscapes. The paper discusses the use of trauma-informed practices, the concept of radical vulnerability, and the implications of music and technology as tools for personal expression and societal commentary.

## **David Kim-Boyle**

### **| Multiplayer Performance Scores for VR**

The mid-twentieth century witnessed radical experiments with musical notation aimed at exploring open musical forms that granted performers greater agency and interpretive freedom. In this paper, the author discusses the creative and technical process behind the development of a multiplayer, virtual reality adaptation of a work from this period, Earle Brown's 4 Systems (1952-53). The expressive affordances of VR are explored and solutions to various technical challenges including those presented by multiplayer networked performance in VR space are described. The paper concludes with a brief overview of other VR adaptations currently in development.

## **Austin A. Franklin**

### **| The Robo-Cajon: An Example of Live Performance with Musical Robotics**

The Robo-Cajon is a robotic musical performer capable of real-time improvisation and live performance with a human performer. It is a wooden cajon, or box-shaped percussion instrument played with the hands, mounted with two push/pull solenoids that receives input from a separate cajon mounted with piezo contact microphones performed by a human. Rhythmic data from the human performer is first classified using a Multi-Layer Perceptron (MLP) and a Hidden Markov Model (HMM) is used for prediction and generating rhythmic patterns based on this prior classification. The Robo-Cajon demonstrates a novel and lightweight approach to human-computer interaction and real-time applications for various machine learning algorithms. The Robo-Cajon was realized using Max and Arduino.

## **Anna Savery & Richard Savery**

### **| Collaboration Between Robots, Interfaces and Humans: Practice-Based and Audience Perspectives**

This paper provides an analysis of a mixed-media experimental musical work that explores the integration of human musical interaction with a newly developed interface for the violin, manipulated by an improvising violinist, interactive visuals, a robotic drummer and an improvised synthesised orchestra. We first present a detailed technical overview of the systems involved including the design and functionality of each component. We then conduct a practice-based review examining the creative processes and artistic decisions underpinning the work, focusing on the challenges and breakthroughs encountered during its development. Through this introspective analysis, we uncover insights into the collaborative dynamics between the human performer and technological agents, revealing the complexities of blending traditional musical expressiveness with artificial intelligence and robotics. To gauge public reception and interpretive perspectives, we conducted an online survey, sharing a video of the performance with a diverse audience. The feedback collected from this survey offers valuable viewpoints on the accessibility, emotional impact, and perceived artistic value of the work. Respondents' reactions underscore the transformative potential of integrating advanced technologies in musical performance, while also highlighting areas for further exploration and refinement.

**ICMC2024**  
**TEAM**  
**&**  
**REVIEWERS**

# ICMC2024 TEAM

## Conference Chair

Richard Dudas, Hanyang University

## Conference Co- Chair

Taehi Kim, Hanyang University

## Music Chair

Taehi Kim, Hanyang University

## Late Night Concert Chair

Yemin Oh, Sangmyung University

## Installation Chair

Shinwon Ahn,  
Hanyang University Museum

## Installation Coordinator

Nayoung Hwang,  
Hanyang University Museum

## Installation Manager

Yoonjae Choi,  
Indiana Univ. Jacobs School of Music

## Paper Chair

Hee Seng Kye, Hanyang University

## Tech Chair

Jae hyun Ahn, JoeunSorine

## Tech Manager

Yongwoo Lee, CREAMA,  
Hanyang University  
Dohyun Bang, CREAMA,  
Hanyang University  
Piao Yisong, CREAMA,  
Hanyang University

## Web Technology Team

Taehi Kim, Hanyang University  
Sujin Kim, Hanyang University

## Designers

Daeun Kim, CREAMA,  
Hanyang University  
Yoo Kyung Lee  
Hyunju Ji, Hanyang University  
Jiyoung Kim  
Minjoo Song, PSL

## Concert Coordinators

Taehi Kim, Hanyang University  
Seunghyun Jang,  
Creative Village Mippeuda Inc.  
Sujin Kim, Hanyang University

## Performance Chairs

Hyeyeon Jung,  
L Contemporary Group  
Jonghyun An,  
L Contemporary Group

## Performance Organizer

Youkyung Kim,  
L Contemporary Group

## Administrative Manager

Minjoo Song, PSL

## Stage Director

Jieun Jeong, JoeunSorine  
Juyeon Park, JoeunSorine

## Staff Manager

Daeun Kim, CREAMA

## Staff

Hyunjoo Ji, Hanyang University  
Hyeonmuk Na, CREAMA,  
Hanyang University

## Interns

Kukje Universty of Arts  
Garam Kim

Baekseok Arts University  
Seunghyeon Park

University for Music and Performing  
Arts Vienna  
Seoyoon Jang

Sangmyung University  
Doa Kim

Seoul National University  
Minjoon Choi

Sungshin Women's University  
Jisoo Park  
Yubin Kim  
Yumin Lee

Sookmyung Women's University  
Jiwon Lee  
Nayeon Kim  
Yihyeon Kim

Hanyang University  
Chanhee Kim  
Eunsun Kwon  
Haneul Jin  
Hyunjun Bae  
Jaeyoung Chang  
Jihyun Jung  
Joonhee Kim  
Kysang Cho  
Minju Kim  
Seungho Kim

Cate School  
Philip Choi

Indiana Univ. Jacobs School of  
Music  
Minho Kang

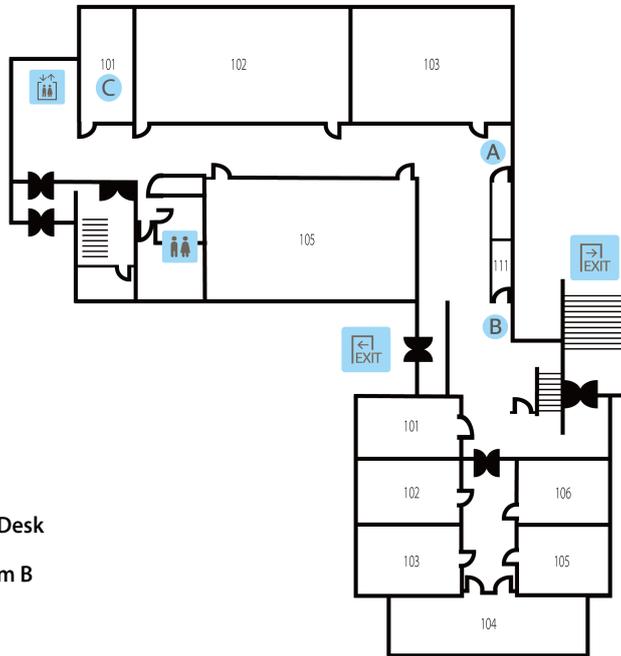
San Francisco Art Institute  
Heejin Jang

Seoul Jazz Academy  
Seohee Kim  
Dong Woo Lim

University of Central Missouri  
Taylor Gardner

Korean National University of the Arts  
Da Hyun Kim

# Music Hall II



## FLOOR INFORMATION

# 1



출입구  
EXIT



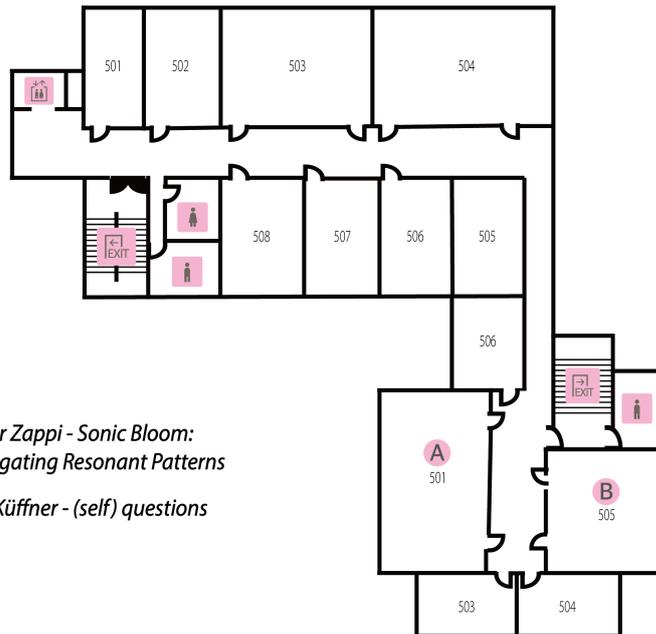
화장실  
RESTROOM



엘리베이터  
ELEVATOR

- A Coffee Booth
- B Registration Desk
- C Listening Room B

# Music Hall II



## FLOOR INFORMATION

# 5



출입구  
EXIT



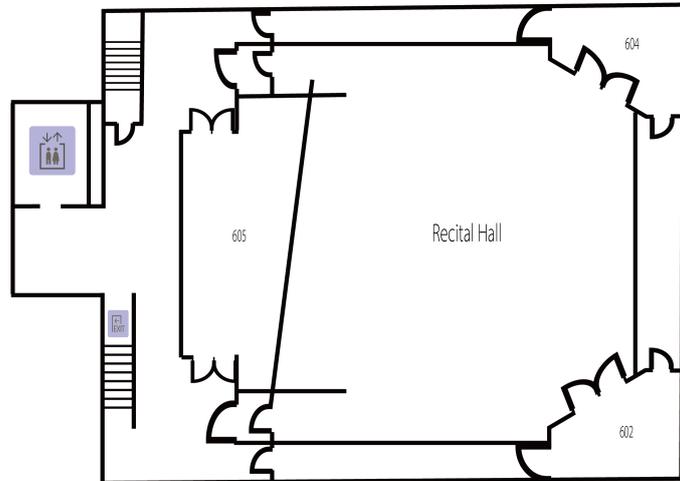
화장실  
RESTROOM



엘리베이터  
ELEVATOR

- A *Victor Zappi - Sonic Bloom:  
Navigating Resonant Patterns*
- B *Luis Küffner - (self) questions*

# Music Hall II



FLOOR INFORMATION

6

출입구  
EXIT

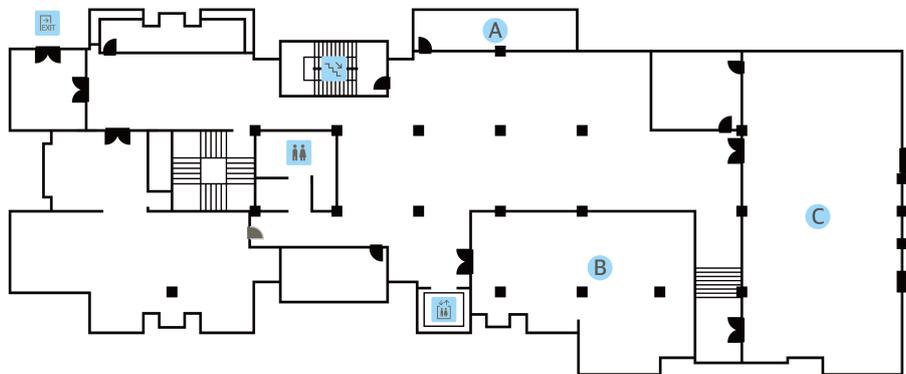
엘리베이터  
ELEVATOR

## ICM RE

### ICMC 20

Armeno J.  
Alejandro  
Kevin A.  
Hanae A.  
Andrew J.  
Erich J. E.  
Matthew  
Scott Bar  
Isaac Bar  
Mattia B.  
Lucas Be  
Jonathan  
Andrew J.  
Monica I.  
Paul J. B.  
Michael J.  
Hector B.  
Benjamir  
Courtney  
Ivica Ico  
Peter Bus  
Mario I C.  
Rodrigo J.  
Fede Car  
Ryan Car  
Antonio A. Carvallo

Paulo C. Chagas



FLOOR INFORMATION

2

출입구  
EXIT

화장실  
RESTROOM

엘리베이터  
ELEVATOR

계단실  
STAIR

**A** PerMagnus Lindborg - Stairway to Helheim

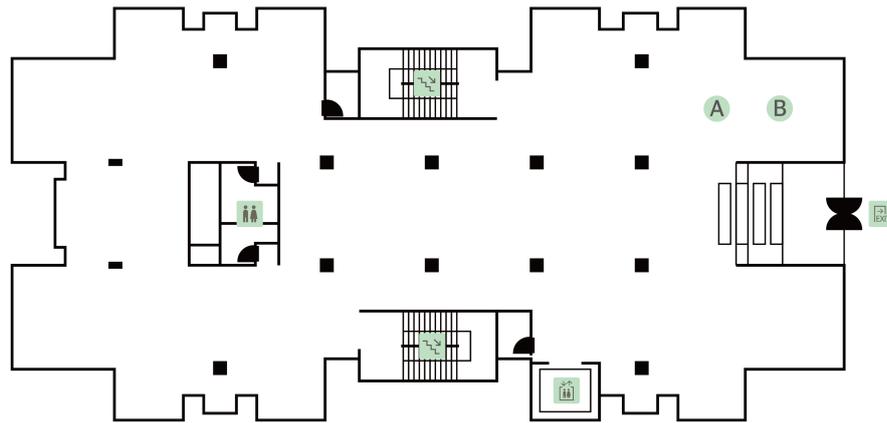
**B** William A Turner-Duffin - 30 Score-instruments in 30 days  
Courtney D Brown - Dinosaur Choir: Adult Corythosaurus

**C** Listening Space A

Dave Payling

University Museum

Felipe I  
Giulia I  
Felipe J  
Bradley  
Stephe  
Ana M:  
Robert  
Joran R  
Jorge L  
Robert  
Seth S:  
Takuro  
Seonga  
Ryne S  
Micael  
Jerod S  
Rosalia  
Kurt St  
Adam S  
Fred Sz  
Akira T  
Hans T:  
Benjar  
John T:  
Yu Chu  
Roxanr  
Anders  
Shiau u  
Ken Ue  
Zhen W  
Andrea  
Daniel  
Keisuk  
Wanjun raug  
Mark Zaki  
Qian Zhou  
Lidia Zielinska



FLOOR INFORMATION **3**



출입구  
EXIT



화장실  
RESTROOM



엘리베이터  
ELEVATOR



계단실  
STAIR

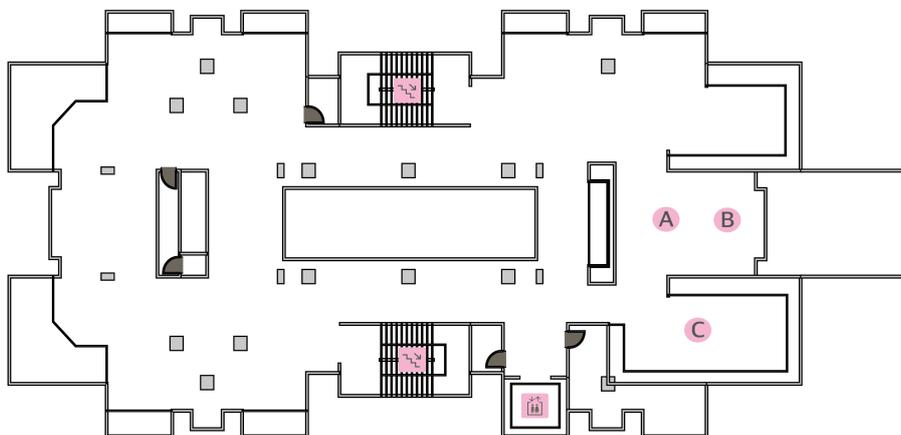
**A** Saburo HIRANO - Atmospheric Sound

**B** John Ferguson, Nicole L. Carroll - Luma Sonic Revolutions

NIKOLAOS GOMES FERREIROS  
Omar E. Guzmán Fraire  
Javier Jaimovich  
Yunze Mu  
Max Neupert

ICMC 202

Miriam Ak  
Alejandro J  
Rebecca B:  
Rodrigo F.  
Antonio A.  
Paulo C. Cl  
Lamberto C  
Cathy Cox  
Paul Doorn  
Arne Eigen  
Aaron Eint  
Tom Erbe  
Carl Faia  
John ffitc  
Omar E. G:  
Lauren Hay  
Revital Hol  
Eric Honou  
Kittiphan J.  
David Kim  
Andrew Ki  
Panayiotis  
Jonathan J.  
Johnathan I  
Serge Lem  
Jose I. Lopez



FLOOR INFORMATION **4**



출입구  
EXIT



화장실  
RESTROOM



엘리베이터  
ELEVATOR



계단실  
STAIR

**A** Teerath Kumar Majumder - Stereo\_nature\_prototype\_2.1

**B** Qi Chen, He Jing, Meng Fang - Mindscapes in Flux

**C** Mio Matsui, Shinya Fujii - Aftermath

# HANYANG UNIV. CAMPUS MAP



한양대학교 전자음악연구소 CREAMA  
Center for Research in ElectroAcoustic Music and  
Audio Technology (CREAMA)



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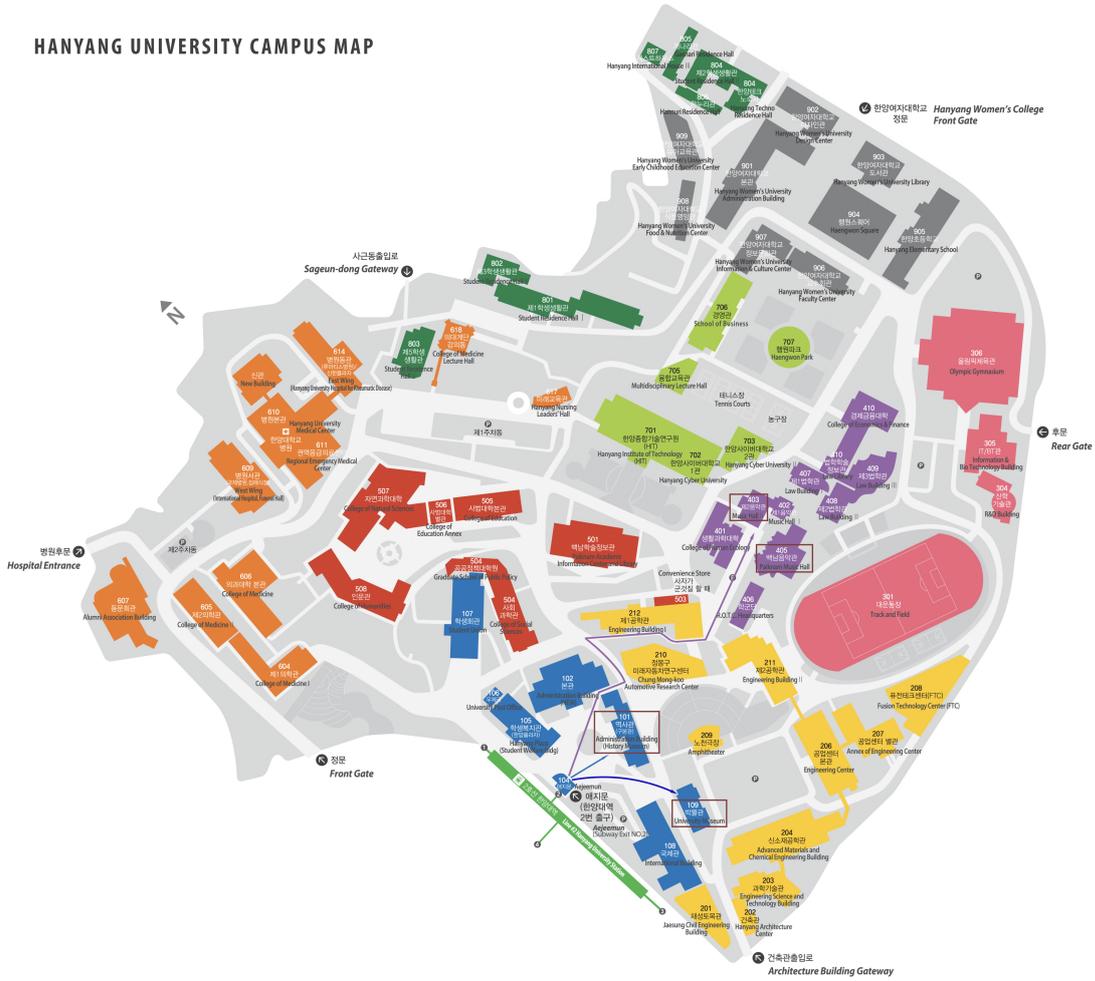
P S L  
Entertainment



PROSOUND LAB



# HANYANG UNIVERSITY CAMPUS MAP



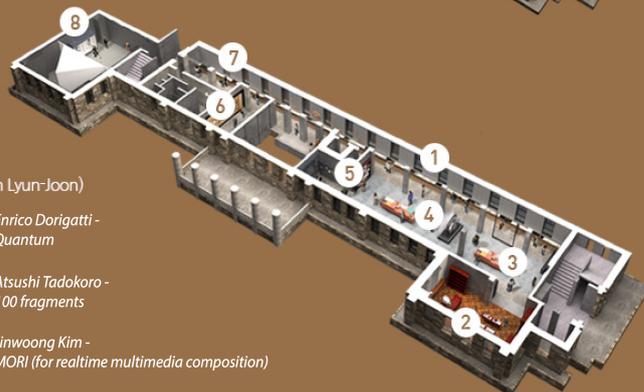
## 1F

- 1 Intro
- 2 기념품점 Gift Shop
- 3 대학기록실 University Archives
- 4 수감고 Storage



## 2F

- 1 The Chronicing of Hanyang
  - 2 The Founder of Hanyang (Paiknam Kim Lyun-Joon)
  - 3 The History of Hanyang
  - 4 The Engine of Hanyang
  - 5 The Heart of Hanyang
  - 6 The Pride of Hanyang
  - 7 The Life at Hanyang
  - 8 The Future of Hanyang
- A Enrico Dorigatti - Quantum
  - B Atsushi Tadokoro - 100 fragments
  - C Jinwoong Kim - MORI (for realtime multimedia composition)



### Administration Building (History Museum)



