SSSP

Sound, Sight, Space and Play

2009

Abstract Book

Sound, Sight, Space and Play 2009
Postgraduate symposium for the creative sonic arts

6th, 7th and 8th May 2009

Music, Technology and Innovation Research Centre
De Montfort University, Leicester

Introduction

A very warm welcome to Sound, Sight, Space and Play 2009. We are delighted to welcome you to Leicester, those from the UK and especially those from other countries. We were overwhelmed to receive 47 submissions from various places. Hopefully, these three days will be full of interesting talks and discussions, concerts and installations. We also hope that there will be enough time within this tight schedule to meet other postgraduate students, to chat about your academic and creative work and – of course – to have fun.

The aim of the conference – now in its second year – is to connect postgraduate and research students, who are working in the sonic arts or related fields.
Thanks to a grant from the Arts and Humanities Research Council the conference could be extended to three days and it was possible to give out travel bursaries for delegates with high travel costs.
This year all submissions were subject to a double-blind peer-review procedure conducted by PhD students and post docs from different institutions representing the various sub-disciplines of sonic arts and related fields. We have also had the opportunity to publish proceedings on the Music, Technology and Innovation Centre (MTI) website, for which we are very grateful.

We would also like to thank those people who have supported us in organising this conference, especially

Prof. Leigh Landy (MTI)
Mark Williams (MTI)
Simon Smith (MTI)
Carol Nash (Fincances)
Lisa McNicoll (IOCT)
James Kelly (Humanities)
Postgraduate Centre
Arts and Humanities Research Council (AHRC)
Centre for Exellence in Performance Art (CEPA)
Music, Technology and Innovation Research Centre (MTI)

Andrew Hill and Motje Wolf
Conference Directors

Commmittees

Organising committee

Andrew Hill and Motje Wolf,
PhD students at Music, Technology and Innovation Research Centre,
De Montfort University Leicester

Review committee

Members of the Review Committee (in alphabetical order):
Serena Alexander, University of Manchester, UK
Dr. Thomas Feist, Leipzig, Germany
Anna-Marie Higgins, Cambridge University, UK
Jeffrey Mettlewsky, De Montfort University Leicester, UK
Dr. David Ogborn, McMaster University, Canada
Lorenzo Picinali, De Montfort University Leicester, UK
Ambrose Seddon, City University London, UK
Diana Simpson, University of Manchester, UK
Andy Willy, Keele University, UK
Dr. Rob Weale, De Montfort University Leicester, UK
Ross Whyte, University of Aberdeen, UK

Support team

Zoë Allman,
Sean Carroll,
Sam Dodson,
Stephen Martin,
Jeffrey Mettlewsky,
Annelie Nederberg,
Jennifer Rafferty,
Nasia Therapontos

Review procedure

Sound, Sight, Space and Play is supported by a double-blind review committee consisting of PhD students from all over the UK, Canada and Germany. Abstracts of papers and compositions were reviewed.

The process for reviewing was as followed:

Talks
Each abstract was reviewed by four members of the review committee. The rating scale ranged from 1=poor, 2=ok, 3=good to 4=excellent. An average of 2.0 was needed for talks to be accepted.
An abstract with average 3.5 or higher could be suggested for a keynote.

Composition/Installations
Each submission was reviewed by two members of the review committee. The rating scale ranged from 1=poor, 2=ok, 3=good to 4=excellent. An average of 2.0 was needed for compositions/installations to be accepted.

The final decisions about accepting abstracts/works was done by the conference committee based on the comments of the review committee and technical requirements.

Logo

The Logo of Sound, Sight, Space and Play 2009 was designed by Neal Spowage, De Montfort University Leicester, who also designed last year's version. We thank Neal very much for his work.

Abstracts

Keynotes

Three keynote talks were chosen from all submissions, based on the rating of the review committee:

Diana Simpson: Relocating the acousmatic: A case-study of the issues presented when composing for non-concert hall performance.

Wednesday 6th of May, 2009, 10:30am

Camilo Salazar: Cultural Appropriation in Electroacoustic Music: Issues and Ethical Questions Raised when Manipulating and Interpreting Foreign Sources.

Thursday, 7th of May, 2009, 10:00am
and

Stan Wijnans: A Choreography of a Spatial Sonic Disembodiment Development of the Three Dimensional Data Interpreting Methodology (3DIM)

Friday, 8th of May, 2009, 10:00am

Abstracts

Session 1

Chair: Motje Wolf

Relocating the acousmatic: A case-study of the issues presented when composing for non-concert hall performance.

Diana Simpson,
University of Manchester, United Kingdom

This paper will discuss the author's own work, *Spindlesongs* (an 8 channel sound installation). Through analysis of the realisation, performance and audience reception of this work, the paper will present the implications of relocating acousmatic-informed composition from the traditional concert hall context to an alternative venue and subsequently, an alternative audience.

Technical, practical and aesthetic considerations of this specific installation will be examined in preparation for approaching broader questions, which include:

- What is required for a composition based on the acousmatic tradition and its principles to work within an alternative performance context, notably a site-specific installation environment?
- What compositional techniques and modes of performance might allow the acousmatic composer to engage with wider audiences and why?
- How might techniques like multi-channel spatialisation, and the absence/perception of human presence, impact on an audience?
- When and why might visual or other sensorial information be beneficial in sound installations?

With reference to current theory on the performance practice and reception of electroacoustic music as well as works by contemporary sound artists, I will present the findings of my own practice-based research in the above areas. The paper will conclude by establishing a basis for further debate on what are increasingly important matters for acousmatic composers; transferability, audience demographics and accessibility, and the future of performance practice in electroacoustic music.

Biography
Diana Simpson (b. Glasgow, 1982) initially studied composition at the Royal Scottish Academy of Music and Drama with Alistair MacDonald, where she was awarded a BA, PGDipMus, and MMus with distinction. She is currently a PhD student undertaking practice-based research in electroacoustic composition at the University of Manchester (UK), where she is supervised by Dr. David Berezan and Dr. Ricardo Climent. Her studies are funded by the Arts and Humanities Research Council and a Dewar Arts Award.

Her works have been performed throughout the UK and internationally, in Belgium, France, Germany, Spain, Italy, Brazil, Costa Rica and the USA. Work has also been broadcast on Swedish National Radio, Radio France, and BBC Radio 3.

She has been a prizewinner in a number of international competitions including Insulae Electronicae International Competition of Electroacoustic Music (2nd prize, 2004), CIMESP (International Electroacoustic Contest of São Paulo, Public Prize

2005, Honourable Mention 2007), the Bourges Competition of Electroacoustic Music (Residence Prize 2006), SCRIME (Prix SCRIME 2007) and *L'Espace du Son* Diffusion Competition (2nd prize, 2008). Residencies include CEMI (Center for Experimental Music and Intermedia) at the University of North Texas, Atlantic Center for the Arts in Florida, the Institute for Electroacoustic Music in Sweden and Orford Center for the Arts in Montreal.

She is currently a Graduate Teaching Assistant at the University of Manchester, a freelance workshop leader for the Sonic Arts Network and a tutor for Sheffield Music Academy. She looks forward to joining the faculty at Kingston University, London, from September 2009.

For An Epidemic Resistance (In production) 30-channel dynamic sound installation

Jacqueline Hoang Nguyen,
Electronic Music Sweden

An unexplained laughter epidemic disease-phenomenon occurred in central Africa in 1963 is used here as a conceptual framework in which to situate the installation For An Epidemic Resistance. The social malady commenced on 30th January, 1962 at a mission-run girls' middle school in the village of Kashasha. An explosion of laughter took place over the course of six months and contaminated several hundred people in the infected community and neighboring villages. I encountered this incident while listening to the WNYC, the New York Public Radio, Radiolab program the episode on laughter. Ellen Horne, senior producer of Radiolab, investigated on-site and her search for an explanation brings us to the idea that laughter is a social mechanism that responds to more than comedy, and it communicates more than mere merriment. The installation will result into a 30-channel dynamic sound installation and will function as a re-contextualization of the classroom where the epidemic originated.

Biography
By the use of trivial stories, Jacqueline Hoang Nguyen sheds an individual and novel light onto these anecdotes to reveal the unnoticed political relevance of these accounts. Her artistic endeavors are often developed into new media installations, in which the aesthetic experience becomes a strategy for the disassembling of Cartesian thinking, and by extension the modernist binaries of mind/body and self/world, while being informed by critical and feminist theories. The corpus of work that she has produced invites a collective understanding of today's societal ethos. Nguyen has exhibited at Rooseum, Museum of contemporary Art in Malmö, Sweden, and the Living Art Museum in Reykjavik, Iceland. Ms. Nguyen also has the distinction of being the recipient of the Swedish Research and Development in the Arts (2007), the Swing Space Residency and production grant at the Lower Manhattan Cultural Council in New York, USA (2006), and the Nordic Institute for Contemporary Art NIFCA (2004) amongst many other recognitions. In addition, her curatorial practice that she carries parallel to her artistic career, led her to a number of international exhibitions that were shown in 2008, such as at the Museum of Modern Art Kiasma in Helsinki, Overgaden Institute for Contemporary Art in Copenhagen, and the Darling Foundry Gallery in Montreal.

Thespian Play

Falk Hübner,
University of Leiden, Netherlands
Orpheus Institute Gent/DocARTES, Belgium

How many parameters from the musician's profession can be removed and still keep him a musician? Which activities of his profession does a musician need in order to *be* a musician?

Thespian Play, a performance for saxophone player without saxophone, soundtrack and video, is an example of a specific concept of 'fragmenting the performer'. The different medial layers of the musician's body - especially movement and sound - are extracted and used as separate entities and elements in the performance. The performer is not allowed to make any sound at all during the performance - every sound is pre-recorded, produced and partly processed by electronics.

One central aspect of the performance is the relation between the musician and the mechanical, rhythmical soundtrack - an aural environment on which the performer does not have any control, neither over sound nor over time. The form of the performance sets it into relation with works between theatre and installation, among others the Belgian director and visual artist Kris Verdonck; its demand for rhythmic synchronicity with Dutch composer Michel van der Aa, and its consequent separation of elements and process-oriented way of working to German composer-director Heiner Goebbels.

The performance is part of the practice-based research project *Shifting Identities*, in which I seek to develop new strategies of task performance in (music-)theatre and performance; I conduct this project as composer, researcher and director. At the core of this research lies a paradox: I am specifically interested in what happens when central elements of performance are abstracted away from the musician-performer, and yet crucial abilities of the musician's profession are explicitly used as the most important feature of the performance.

Biography
Falk Hübner works as freelance composer, performer, theatre maker and researcher. Born in 1979 in Bückeburg, Germany, he studied composition and double bass in Arnhem, The Netherlands. From the beginning of his studies onwards, he began to work regularly with artists from other art forms.
The continuous moving away from traditional ways of composing evolved into a substantial body of music for theatre and performance in various countries and theaters, such as the MousonTurm Frankfurt or Schauspielhaus Bochum.
Recently Falk is busy with the development of his own concepts and ideas of (music-)theatre on the boundaries between music, installation and performance, also in the context of his PhD-research project *Shifting Identities* at the university of Leiden (NL) and the Orpheus Institute Gent/DocARTES (B). He has published essays and articles about various artists and their work, about his own work and related concepts, ideas and analysis.

Falk Hübner lives and works in Rotterdam (NL), together with his partner Marieke Küttschreutter and their son Yannis.
www.falk-huebner.de

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Session 2

Chair: Andy Willy

Sensory Threads: Using an Interactive Soundscape to Sonify Imperceptible Phenomenon in the Urban Environment

Robin Fencott,
Queen Mary University of London, UK

This paper introduces Sensory Threads, an ongoing research project between Queen Mary University of London, Birkbeck College, Nottingham University, Mixed Reality Lab, University of Southampton, and Proboscis [7].

Sensory Threads is a mobile interactive experience for four people, building upon technology developed for the "Snout" [1] and "Feral Robots" [4] projects. In Sensory Threads, sensors monitor phenomenon that are imperceptible or periphery to our everyday senses, including light temperature, heart-rate and spatial-density. The participants carry a sensor as they move around an urban environment, and the sensor data is mapped in real-time to an interactive soundscape which is transmitted wirelessly back to the participants.

This paper focuses on the design considerations and development of the soundscape, which was informed by data sonification techniques [6], principles of Auditory Scene Analysis [2] and Electro-acoustic composition [8].

A central theme of this research is the tension between aesthetic concerns and perceptible data representation [9]. The soundscape is intended to be both an engaging aesthetic experience and a comprehensible rendering of the underlying data, giving listeners a heightened awareness of the phenomenon their sensor is monitoring. The soundscape is also a collaborative auditory environment where four data sets are concurrently presented. Auditory Scene Analysis principles are used to segregate these data sonifications into discrete auditory streams, allowing participants to focus on individual sensor reading contributions. The composition of the soundscape develops over time, so as to maintain participant attention during the experience, and avoid desensitisation to changes in the incoming data. Other important discussion points include sound design, aspects of interactivity, and mapping strategies between sensor data and sound. This paper also surveys related work (e.g. [5], [3]) and outlines plans for future development, both technically, and in terms of evaluation.

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Biography

Robin Fencott is a PhD student within the Interaction, Media, and Communication group at Queen Mary University of London. His research concerns the design and evaluation of interactive multiparty sound experiences.

Robin is also a composer and installation artist. His installation work has been presented at clubs, festivals and public exhibitions, while his music has been played at concerts and on the air in the UK, Canada and the USA. Robin lives in north London and holds a Degree in Sonic Arts from Middlesex University.

Exploring a Theatre of Sounds

Shrinkhla Sahai,
School of Arts and Aesthetics, Jawaharlal Nehru University, India

The paper focuses on the element of sound design in theatre and seeks to explore how the concept of 'theatre' itself might get reconfigured through contemporary experiments in sound-centric performance.

Sound and Fury is a London-based theatre group that works on 'developing the sound space of theatre and presenting the audience with new ways of experiencing performance and stories by heightening the aural sense'. Through an analysis of their sound-centric performances like 'War Music' and 'Watery part of the World', the paper addresses the question of whether theatre can be a largely aural experience and whether there can exist a 'theatre of sounds'.

While sound has been an integral constituent of the experience of theatre, it has been peripheral and subordinate to the text, body and spectacle in theatre. But, if sound is situated as the focal point of performance in theatre, would the production still remain within the theatre genre? While numerous experiments with sound have been done in theatre, the question still remains of how the language of theatre can be expanded or evolved or adapted to create a unique sound-scape as the 'spectacle' in theatre and whether theatre history can be re-constructed through an alternative methodology centered around sound design theory.

Biography

Shrinkhla Sahai is a Research Scholar in Theatre and Performance Studies at School of Arts and Aesthetics, Jawaharlal Nehru University (JNU), India. Her research work focuses on voice as a site of performance, and aims to study the voice

performance of radio presenters. She graduated in Economics from Hindu College, Delhi University and did her M.A. in Arts and Aesthetics from School of Arts and Aesthetics, JNU. She is Content Manager and Radio-Jockey at Radio Gandharv—the 24-hr Hindustani Classical Music station on WorldSpace Satellite Radio and has also produced radio documentaries and shows for All India Radio.

Venusia

Andrea Santini,
SARC, Queen's University, Belfast, United Kingdom

Venusia
spatial electro-acoustic musical theatre with motion tracking.
For actors, cello, flute, tapes and live electronics.

Synopsis:
Venusia is a theatrical sonic journey inspired by and dedicated to the city of Venice and its lagoon. The performance uses actors, instruments and live electronics to take the audience through a number of sonic scenarios, as if it was wandering through an imaginary Venice. Elements of the Venetian tradition and culture past and present mix with glimpses of Commedia dell'Arte, references to Luigi Nono and the Venetian 'spatial' music of the XVI and XVII centuries. Venusia combines music and theatre into a single expressive form, using the actors' movements to generate sounds and control musical parameters including pitch, volume, spatial position and motion in a multichannel sound setup (up to full 16ch 3D Ambisonics).
The technology, developed by Andrea Santini in collaboration with Dave Hunt, (Middlesex University London) and SARC (Queen's University Belfast) allows to map physical gestures and translate them into 'sound gestures', capable of creating an evocative and immersive sound dramaturgy.

The project, produced by Ubikteatro (Venice), with support from 'Regione del Veneto', originates from a desire to describe and reinterpret the extraordinary soundscape of Venice, its surrounding lagoon, its culture and traditions. The original text, by leading actress Francesca Sarah Toich (Ubikteatro), is inspired by elements of the literary tradition either from or about Venice, and by a direct 'experience' of the city, fused together through her own poetry. The music, by Andrea Santini (SARC), uses recordings and Venetian sounds as a foundation and inspiration for both the live parts, performed by the actors with voice, instruments and live electronics, and a series of short electro-acoustic multichannel compositions on tape.

Characters:
Venusia - Francesca Sarah Toich
Margera - Ilaria Pasqualetto
Serenissimo - Giacomo Trevisan

Text: Francesca Sarah Toich
Concept, music and electronics: Andrea Santini
Cello: Giacomo Trevisan
Flute: Ilaria Pasqualetto

Further information and a demonstration video can be found at
http://www.ubikteatro.com/ubikteatro/venusia_en.html
or by contacting: info@ubikteatro.com

Biography

Andrea Santini is a musician, sound artist and engineer. Born in 1978, he's lived and studied in Italy and the U.S. before settling in the UK in 2002.

He has an MA in Sonic Arts from Middlesex University, and he's currently working as postgraduate researcher at the Sonic Arts Research Centre (SARC) | Queen's University Belfast. His research interests include spatial audio, Luigi Nono, gesture mapping and live electronics. He teaches sound at various institutions in Italy and in the UK and is active as a performer, composer but also as freelance sound engineer and consultant between Italy and the UK. 'Venusia', his latest project, is produced by Ubikteatro in Venice, developed with support from 'Regione del Veneto' and is due to debut in 2009. Other recent projects and collaborations include Fondazione Archivio Luigi Nono, Napoli Teatro Festival Italia, Venice Biennale and Istituto della Commedia dell'Arte Internazionale.

Session 3

Chair: Andrew Hill

The Language Of Aural Space: Environmental Sound, Human Being and Experience.

Marcus Leadley,
No affiliation

This paper explores the use of a combined installation and internet strategy for gathering qualitative and quantitative data for practice-based research in the field of soundscape studies. It is focussed around the *Sounding Shore* project (www.marcusleadley.com) which was run by the artist as part of the Whitstable Biennale satellite programme in 2008 and the approach is being adopted as part of the practice methodology for the PhD. The installation used a Max/MSP patch to recontextualise field recordings, gathered along a stretch of coastline, into a randomised soundscape composition. This was played back, at the same location, using a wireless headphone network to create a seamless transition from the real to the mediated experience. The work was designed to interrogate the interstices between hearing and listening and explore the perceptual impact of separating aural and visual cues. The provision of an online resource before, during and after the event was invaluable for promotion and documentation.

A literature review has established a trajectory for the study of environmental sound which is moving beyond the consideration of sound as object or event towards a new model, sound as language. A theoretical investigation which draws on perspectives from psychology, linguistics, cultural theory and philosophy as well soundscape studies will be supported by a practice-led enquiry using field recordings and soundscape compositions to test participant perceptions of soundscape content, sonic relationships, classifications, degrees of abstraction and preferences. Online questionnaire and interview data will be collected through visitor interaction with sound installations and web-based content using custom software interfaces.

Biography
Marcus Leadley is a PhD researcher based at the Centre for Art and Design Research and Experimentation (CADRE) at the University of Wolverhampton, he completed a Masters in Music at Goldsmith College University of London in 2008. As well as an ongoing interest in phonography and soundscape composition he has a background in music performance and has composed work for physical theatre, film and public spectacle, most notable Icarus Ablaze, an exploration of ancient Greek mythology which toured internationally between 2000-2004. In April 2008 he curated the soundscape event Worlds Collide at Tate Modern as part of the Art, Lifestyle and Globalisation symposium organised by PVA Media Lab. Prior to taking up his current position Marcus spent eight years as the editor of the IPC Media magazine Guitar & Bass.

Site-Specific Sound Installations in the Urban Environment

María Andueza,
Universidad Computense de Madrid, Spain

My dissertation examines Site-specific Sound Installations placed in the city, as an artistic expression that integrates other disciplines such as Sociology and Urbanism in the practice and theory of Art. It also explores the impact these soundworks produce not only on the physical city but also on the role that citizens play in it. I propose a critical and theoretical approach to this field of sonic arts from the main topics that along time artists have been concerned for in their work: on the one hand the relationship between the artwork and the spectator, and on the other the analysis and reasoning of the space through the work of art. In considering Site-specific Sound Installation from these two starting points, the echoes of the previous non-sonorous artistic tradition, especially that closest to its advent in the mid-sixties are noticeable. For this reason, together to their sonorous specificity, other arguments, such as their sociological, urban and phenomenological implications, are rather suggested in this discussion to come up to the expanded and renewed concept of Total Art integrated within the dynamics of the city.

I organize the dissertation in two main parts. The first one draws up the guidelines for the later study of the Site-specific Sound Installations in public space; in this part, I analyse three main topics putting together arguments from Art, Philosophy, Sociology and Urbanism, that is: (1) the spectator transformed in citizen, (2) the city as the main focus in Art, (3) the production of space in Art. The second part, continuing the guidelines of the first one, focuses specifically on Sound Installations carried out in public spaces. This part analyses the conditions in which these artworks are immersed in the city and the different functions they develop in the complexity of the urban configuration. The conclusions of the dissertation will be presented through the analysis of different interviews made to the spectators-citizens of Site-specific Sound Installations in a variety of cities.

Biography
María Andueza (Madrid, 1978) is a researcher at the Complutense University of Madrid (Spain). She obtained her degree in Fine Arts and at the moment she is writing her PhD dissertation about Site-specific Sound Installations in the urban environment. From a sociological and anthropological approach that assumes the presence of the spectator as 'citizen of the work', her research discusses an aspect of contemporary art whose origins date back to the art of action.
As a researcher she has participated in congresses in Spain, Canada and Italy, where she made public the progress of her research and where she found mainly a place for reflection and discussion on this topic. She has also participated as an artist in festivals and group exhibitions, in Italy, Spain, and Sarajevo.
Since she got her degree in 2002 she has combined her research with the professional work. She has worked as a cultural mediator in media art (MediaLabMadrid), as a set designer in a TV channel and also as a cultural manager in a contemporary art gallery. At the moment she is full-time working in her PhD. The Cultural Centre for Contemporary Creators *KREA Expresión Contemporanea*, has granted her with one of its research fellowships, funding her project Site-specific Sound Installations in Public Spaces. Since January 2009 she is researcher-in-residence at the Residencia de Estudiantes of Madrid.
 http://mariaandueza.wordpress.com

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Session 4

Chair: Diana Simpson

Cultural Appropriation in Electroacoustic Music: Issues and Ethical Questions Raised when Manipulating and Interpreting Foreign Sources.

Camilo Salazar,
No affiliation

Due to the phenomenon of globalization and the possibility of accessing information previously unavailable, there is now the possibility to exploit previously untapped resources from other cultures. Consequently, there are an increasing number of artists who create works informed or inspired by musical traditions, which would otherwise be foreign to them.

The manipulation and interpretation of such musical and/or cultural ideas by an individual with no background, experience of, or relationship to the original and authentic source creates many ethical issues. For today's artists, these issues present very real challenges concerning professional responsibility, with one major risk being the false interpretation of the 'represented' culture. This paper acts as an introduction to the issues, ethical and creative, which may be raised when dealing with cultural borrowing/appropriation as source and/or inspiration specifically in the field of electroacoustic composition.

By defining cultural tradition, presenting several case studies concerning Latin-American traditions, and demonstrating a variety of approaches by composers, I will argue that composers should be encouraged to approach cultural borrowing from a more discreet and considered perspective. I will conclude by presenting strategies which might allow the composer to present to the audience an arguably more ethical and respectful work, avoiding the misinforming of an audience.

Biography

Born in Bogotá, Colombia, Camilo Salazar began his studies in classical guitar performance at the Pontificia Universidad Javeriana in Bogotá, Colombia. In 2002, he transferred to the University of North Texas, where he specialized in composition and classical guitar. He studied under the supervision of Jon Christopher Nelson, Joseph Butch Rovan, Andrew May, Joseph Klein, and David Bithell.

His pieces have been selected in numerous festivals and concerts in the United States, Europe and Colombia, including SEAMUS, ICMC, and Bourges Synthèse. He has completed a master of music in composition and computer music at the University of North Texas, where he held a Teaching Assistant position at the Center for Experimental Music and Intermedia (CEMI).

Currently, he is a composer in residence at the NOVARS studios of the University of Manchester, where he has been commissioned to compose work inspired by and using materials from the Delia Derbyshire archive.

Voice-controlled Electronics for Live Performance

Jeffrey Mettlewsky,
De Montfort University Leicester, United Kingdom

Combining instruments with electronic processing is primarily a live endeavor in the field of electroacoustic music, where a performer is typically an input for a laptop computer. Composers in the development of the new music genre have generally regarded the ability for electronics to extend the sound world of conventional instruments in a performance. The use of digital signal processing is a present example of transformations that result in much information about instrumental origins. These however, require little need for the interpretation of a gesture by an audience. I have therefore researched alternative methods for the interactions of a 'live' performer and electronics in order to achieve a greater complexity in a performance. Parameters are extracted from the voice in real-time using third-party objects in Max/MSP with selective mappings for the generation of electronic materials. The aim is for a controllable sonic output that portrays meaningful sonic relationships with the performer and allows intrigue for the listener by involving non-instantaneous transformations of performance gestures.

The particular technical devices chosen by a composer become crucial in the transmission of an individual work and inform the audience's relationship to it. The presence of a 'live' performer, who produces sounds and responds to those that are of the electronic domain, helps the audience to establish further relationships. Electronics and instruments need not be perceived on different levels, but can reinforce the presence of the other. Visual gestures of a performer can often take precedence over the electronics, however a composition system that uses the 'live' element as a control rather than a source signal is a possible solution towards perceptual balance. I will present this practical research project and put into creative context the aesthetic choices I have made with a short live improvisation.

Biography
I am a postgraduate undertaking practice-based research in the Music, Technology and Innovation Research Centre, De Montfort University. I am currently researching compositional practice in the 'mixed music' genre, including technical aspects as well as issues involved in audience reception. I hold a Bachelor of Fine Arts in Music from Simon Fraser University, Canada, where I studied instrumental and electroacoustic composition.

Thinking about Noise

Motje Wolf,
De Montfort University Leicester, United Kingdom

The genre Noise Music does not have a proper definition. There is Noise music, for example the work of Merzbow, which lets the listener feel the sound or rather the borders of listening. Additionally, there is Noise Music consisting of equivalent sounds (e.g. hiss, crackling, feedback) without performing on high volume, which is often considered as main parameter for Noise Music.

Adjectives related to the phenomenon Noise Music vary (unwanted, dangerous, distracting, bad, …). (Hegarty 2007) The common definition of noise as 'unwanted sound' (ibid) pushes the definition of music – taken it to the extremes – towards being 'wanted sound'. Confronted now with the term "Noise Music", a paradox begins to evolute.

However, every approach of dealing with Noise Music conceals the underlying assumption, that there must be an empirical perception of noise and therefore a judgement, which is implicit in the word noise (as this is already a judgement). (Hegarty 2007) This empirical perception requires an observer, a person or rather a system, which is perceiving noise. (cf. Luhmann's system theory) While Hegarty identifies noise as relation between listener and environment and (somehow in a self-contradiction) at the same time as emptier of this relationship (Hegarty 2001), it is possible – using Luhmann's theory – to identify both as a system, including the observer as an own system.

This paper will show different ways of dealing with the "problem" Noise Music. Without judgments and inevitable interrelated aesthetic discussions, it will reflect on system theories by Niklas Luhmann as well as on George Spencer Brown's Laws of Form.

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Biography

Motje Wolf studied musicology and dramatics at University of Leipzig (Germany) and Karl-Franzens-University (Graz, Austria) completing her Master's Degree in 2007. Her research focused on contemporary music as well as on communication theories applied to (electroacoustic) music and contemporary theatre. In this context she is co-editor of two proceedings.

Since 2008 she has been studying for a PhD at Music, Technology, Innovation Research Centre (De Montfort University, Leicester), where she is developing the pedagogical ElectroAcoustic Resource Site (EARS II). For her PhD she investigates the hypothesis that accessibility and appreciation of electroacoustic music can be enhanced for inexperienced listeners (e.g., children) through explanation of the main concepts of this music using an e-learning environment.

Remixed, Recomposed, Rhizomed:

Frank Hilpert,
University of Leipzig, Germany

By following the ideas of Gilles Deleuze and Félix Guattari published 1977 in their book "Rhizom" I am going to talk about electronic variations of former non-electronic music. An exciting example for those kind of musical joint ventures is the CD-serie by the German Gramophone Society called "recomposed". The third release, after Matthias Arfmann in 2005 and Jimi Tenor in 2006, is produced by Carl Craig from Detroit and Moritz von Oswald from Berlin. For their "recomposition" they have chosen Modest Mussorgsky's "Pictures of an exhibition" and "Bolero" and "Rhapsody Espanola" by Maurice Ravel, all three played in 1987 by the Berlin Philharmonics, conducted by Herbert von Karajan. While Matthias Arfmann and Jimi Tenor recomposed "piece by piece", so that every original was transformed into a new version, Carl Craig and Moritz von Oswald built a completely new composition in eight movements with two interludes, just with samples from the three originals. So this is the first release of the series, that is a real "recomposition" and not just a remix or an electronic variation. Maybe a kind of a collage?

How can we describe that kind of production in a sociological and aesthetical way? What are the differences between a variation and a collage, between a remix and a recomposition? And what is rizhomed? In use of the idea by Gilles Deleuze and Félix Guattari, statements by Carl Craig, Moritz von Oswald and the interviewers, and of course critics and reviews I try do explain the complex connections between the persons and the music they make, from composer and player to conductor, recorder and recomposer. The six central principles of a "rhizome" by Deleuze and Guattari - connexion, heterogeneity, multitude, significant break, cartography and decalcomania - should help by explaining.

Biography

Frank Hilpert, born in 1978 in Nordhausen/Thüringen, examination at the Landesgymnasium für Musik Wernigerode, master-graduation in musicology and sociology at the university Leipzig. The provisional theme of the dissertation "musical means of electronic music" bases on the master-graduation-exam „electronic music, electronic aspects of life and clubcultur in the year 2005". Beside the theoretical works CD-productions (The Electronic Beat Variations on Bernd Franke, 2004), live-performances (SonneMondSterne Festival 2001, 2006, 2007 and 2008) and performances of his compositions („Huddled Love", Staatsgalerie Stuttgart, 5.4.2003) are practical realisation of electronic music. Since September 2005 music-journalistic works for several magazines complement the field of activity.

Session 5

Chair: Andrew Hill

Texture and Entropic Processes in Electroacoustic Music

Erik Nyström,
City University London, United Kingdom

This paper investigates the aesthetic possibilities of textural processes as the root of organisation, causality and gesture in electroacoustic music. A general model for the qualification of textural properties is outlined, providing a foundation for elaborations concerning transformational and mutative, textural and gestural processes. In these explorations, metaphorical thinking is applied, inspired by contemporary natural science, rooted in thermodynamics, which has a wider relevance to the questions of organisation, causality and time in nature. The approach renders *entropy* (irregularities, disorder, unpredictability) the central subject, held here as a key influence on the emergence of temporal process and form out of textures. These processes are described as *dissipative structures* - an aesthetic concept based on the scientist Ilya Prigogine's work on self-organisation in nature (1984), which metaphorically matches well with the notion of texture as a self-propagating phenomenon (Smalley, 1986).
The ideas presented here are a condensation of my MA dissertation, and are supported by excerpts from two compositions, *Multiverse* (2007-08) and *Far-from-equilibrium* (2008), which were realised as part of the research, supervised by Professor Denis Smalley at City University,

Biography
Erik Nyström is an electroacoustic composer born in Sweden and based in London. His educational background includes a BA in Recording Arts from SAE London, courses in Computer Music at CCMIX in Paris with Gerard Pape and others, and an MA in Electroacoustic Composition from City University, supervised by Denis Smalley. Currently, Erik Nyström is undertaking a PhD research on Spatial Texture, at City University, under the supervision of Denis Smalley. Furher preoccupations include choreography and the acousmatic experience, which has lead him to write works for contemporary dance performances. His music has been performed and broadcast in the UK, France and Germany

Visual Music and Musical Images - Audiovisual Transformation Strategies

Jan Thoben,
Martin-Luther-Universität Halle/Saale, Germany

Since the 1930s artists have increasingly explored audiovisuality in terms of electronic transformation. Dada artist and inventor of the ›optophone‹ Raoul Hausmann had already proclaimed in 1922 that the photoelectric cell and its possibilities to produce visual equivalents of sound and vice versa will change traditional notions of correspondences between the art genres. With regard to electronic media, sound/image relations no longer solely rely on structural equivalences or synaesthetic associations. Transformed into signals sounds and images can be conceived as identic physical phenomena. These preconditions of of audiovisual mediality became more and more important during the 1950s and 60s and aesthetic concepts reflecting the medium in advance of form or content have been increasingly articulated. This can be observed in different fields of artmaking

across the borders of abstract/structural film, electroacoustic music and videoart (i.e. filmsound experiments by Arsenij Avraamov, Oskar Fischinger, Rudolf Pfenninger, Peter Kubelka and TV/oscilloscope experiments by Nam June Paik and David Tudor/Lowell Cross and others). I want to argue that those strategies undermine the modernist dictum of medium specificity. Moreover, in the age of eletronic media music again serves as a paradigm for the abstract image, as it has during the rise of abstract painiting and early abstract film, but the foundations of this comparison have radically changed.

Biography
Jan Thoben (1978) studied musicology and art history at Humboldt-University in Berlin. He received his M.A. in musicology in 2007 and is working on his Ph.D. Thesis on "Artistic Sound and Image Transformation Strategies" at Martin-Luther-University in Halle. He currently lives and works in Linz (Austria) for the Ludwig-Boltzmann Insitute - Media.Art.Research as fellow of the research project "See This Sound". Since 2000 he has been involved in several musical projects, is a founding member of post-rock band Gaston, the acoustic music ensemble Taunus and works with improvising groups Pan Am Scan (audiovisual) and Makrobe (duo with composer Boris Hegenbart-Matsui).

After this session Dionysis Athinaios will give a short introduction to his installation:

Bubbles is an interactive surround sound installation realized in the SuperCollider programing language.
It is very simple to use:
1. Pick up a straw.
2. Place it inside the glass.
3. Blow!
Have fun :)

Biography:
Dionysis Athinaios studied music theory and modern guitar in Athens-Greece and Music/Creative Sound Technology in Cambridge; and is currently a PhD student at Sonic Arts Research Center. He is interested in a wide range of sound based art forms ranging from tape composition to installation art, he is (due to a strange form of indecision), exploring the application of algorithmic procedures for the generation of Sonic material.

Session 6

Chair: Dr. Bret Battey

A Choreography of a Spatial Sonic Disembodiment Development of the Three Dimensional Data Interpreting Methodology (3DIM)

Stan Wijnans,
Bath-Spa University, United Kingdom

In dance performance sound still tends to be seen as mainly a 'time-rhythm' medium with space as an unobserved, and therefore, insignificant element of the sound. However, experiments with the spatial, and thus choreographic elements of sound have been undertaken by numerous instrumentalists and composers in the past (such as Stockhausen's '*Gruppen*' 1955-57, Cage's '*Williams Mix' 1952,* Boulez's '*Répons'* 1981).

This paper investigates mapping methodologies that emphasize the sonic spatiality in an interactive choreography by creating a range of ChoreoSonic experiments that succeed from both spatial perspectives. In an earlier paper I introduced the conceptual ideas behind an interactive transformation of the spatiality of dance movements into a real time 3-D spatial sound composition (Wijnans 2009). In order to further discuss the interdisciplinary possibilities, this article expands upon the development of the Three Dimensional Data Interpreting Methodology (3*D*IM) as the mapping procedure used in the creative process. Several spatial observations referring to movement theorist Laban (1966) and psycho-acoustic scientist Blauert (1997a&b) are reviewed and integrated in the 3*D*IM software development.

The spatial experiments are realized with the application of a wireless RF/Ultrasonic indoor positioning system (Randell *et al.* 2001 & 2002) and the visual programming environment Max/MSP/Jitter. The system measures both the trajectory of the whole body in space plus the movements of the individual body parts as the starting point for a real-time generation of a spatio-temporal musical form. It is outlined how 3*D*IM makes it possible to design a virtual spatial sound body outside the dancing body: *'a Choreography of a Spatial Sonic Disembodiment'.*

Biography

Stan Wijnans is an interactive sonic artist, performance developer and MAX/MSP/Jitter programmer. Her work investigates the human-machine relationship in interactive sound performances exploring and applying (3D-surround) sound, choreography, visuals, robotics and sensor systems. Her latest work entails collaborations with robotics artist Stelarc, her interactive dance- and sound performance 'Frozen White' at the ICA, London, and collaborations with choreographers Sarah Rubidge, Carol Brown, Sophia Lycouris, Isabel Rocamora amongst others.

Vertical Hearing

Anke Eckardt,
Universität der Künste, Berlin, Germany

'Vertical Hearing' is an ongoing artistic research-project focusing on the human perception of vertically moving sound sources within a given space. The project consists of two parts, theoretical research based on a sound anthropological approach and artistic work.

Whereas 'Vertical Hearing' in a musicological context is used in relation to vertical harmonics, I apply the term to the analysis of spatial perception. My theoretical research just started. Based on Michel Chion's concept of 'listening modes' I have begun to analyse vertically falling soundsources within European soundscapes of the past century. My intentions are to use the same methods to expand the research on electroacoustic three-dimensional sound-field reconstruction techniques in the context of music and art.

My artistic work augments the theoretical research to 'Vertical Hearing' by presenting the subject matter as a real experience and demonstrating a possible split between a sonic event and the perception thereof. The sonic sculpture "!", currently existing as a prototype, will be realised in Haus der Kulturen der Welt in Berlin in August 2009 for the first time. A vertically falling sound source can only be associated by the active recipient through synaesthetic perceptions. An invitation for rethinking is given by the graphical presentation of the title "!".

Biography

Anke Eckardt is currently completing her Master of Arts in Sound Studies at the University of the Arts Berlin, due to finish in 2010.

Born in 1976 in Dresden, Germany she moved to Berlin in 1994. As a trained audio engineer she has worked internationally as a professional sound engineer (2000-2008) as well as a professional event manager for events at Club Transmediale (2003-2008) and Volksbühne-am-Rosa-Luxemburg-Platz (2004-2007). Additionally she has taught event technology from 2004-2006. In 2008 she was part of the production team of 'Tuned City', a five day conference, performance and exhibition project on the theme of sound and architecture in Berlin. She began working as a sound anthropologist and sound artist in 2008.

There Will Always Be A You: Experiences with Wave Field Synthesis at Stichting Game of Life

Patrick Valiquet
Instituut voor Sonologie, Den Haag, Netherlands

In Wave Field Synthesis, wavefronts produced by small speakers arranged in linear arrays are combined in order to physically reconstruct 3d or 2d sound fields which are virtual "images" of arbitrary sound fields. Despite the growing body of technical and theoretical knowledge surrounding Wave Field Synthesis and the growing number of compositions which exploit it, the cost and complexity of the technology have restricted its use to academic or corporate researchers, and its practical and qualitative implications from the point of view of the artist have not yet been widely discussed. As a result, the standard palate of spatial effects available to users of Wave Field Synthesis systems has been developed with an emphasis on strategies which reflect a set of underlying technical idealizations and generalizations that have important consequences for the way "auditory space" can be approached. Drawing upon experiences working with the mobile Wave Field Synthesis system maintained

by Stichting Game of Life at the Scheltema Complex in Leiden during the development of my composition, *There will always be a you*, I will provide insight into the production process and discuss some of the basic philosophical assumptions which are revealed in the design of both the hardware and the software. I will suggest how the technology might be used to explore alternate spatial paradigms and how this line of exploration might lead to different approaches in the design of the interface.

Biography

Patrick Valiquet (b. 1979) is a Canadian multi-disciplinary artist currently residing in the Netherlands, where he is a masters candidate at the Institute of Sonology at the Royal Conservatory of Music in The Hague. He holds a Bachelor of Music degree in Performance from McGill University and a Graduate Certificate in Design and Computation Arts from Concordia University in Montreal, Quebec. His audio and intermedia work has been presented at concerts, galleries and festivals in Canada and the Netherlands and broadcast on radio and the internet around the world. His current research explores the impact of multi-channel audio spatialisation technology on the construction of the listening experience.

Applications of Systemic Principles in Music Compositio

Phivos-Angelos Kollias
University of Paris VIII, France

In this paper, I will present the practical results of my research on the interdisciplinary scientific field of Systemics. I will include two experimental approaches to composition based on the application of systemic principles.

Systemics consists of a number of interdisciplinary theories based on organizational approach to problems. From a systemic view point, everything is considered as a system, i.e. as a complex of interacting elements.

In the first part of the paper, I will show how I have applied the theory in instrumental composition. In this approach, I have attempted to develop an experimental compositional model based on a model of live interactive music from a systemic viewpoint. In the 'Systemic Model of Symbolic Music', we are interested on the information's flow through 'symbolic' means, i.e. through music notation. In addition, the approach treats 'systemically' the compositional work, applying notions found in Systemics through the help of the Cognitive Sciences.

In the second part, I will show an alternative approach to interactive electroacoustic composition, also based on concepts of Systemics. In this approach, the musical work it appears in time like a 'living music organism', a musical work able to adapt in any given situation but always maintaining a stable and recognisable structural form. This 'organism' results from a live algorithm, a software, installed in a computer. The organism has the ability to 'listen' through the microphones and to 'express' itself through the loudspeakers. In this way, the organism is a self-organised system, in other terms it is capable of influencing its own organisation. Here, I will demonstrate the structure of the 'organism' and I will explain the basic principles of its creation.

Biography

In the music of Phivos-Angelos Kollias the human element is of central significance. His works, whether they are instrumental or electroacoustic, are influenced by different art forms and the sciences. In his research as a PhD candidate he is exploring the connection of music and interdisciplinary scientific studies while he is applying it to his music.

Phivos-Angelos Kollias was born in 1982, in Rhodes, Greece, where he started his education in music. He has studied composition in England (APU, Cambridge & City, London) and France (Paris VIII, Paris) with *Horacio Vaggione, José Manuel López López, Richard Hoadley*, *Rhian Samuel* and *Athanasia Tzanou*. He has also taken lessons from *Helmut Lachenmann*, *Georges Aperghis*, *Beat Furrer*, *Adriana Hölszky* and *Agostino Di Scipio.*

He has been awarded the prize of the *Contemporary Music Workshops* (Greece) and the prize of the *Greek Festival of Chamber Music*. He has been offered scholarships from different foundations like the *Internationales Musikinstitut Darmstadt* (Germany), *Clinker Foundation* (Mexico), *Athens Concert Hall* (Greece) and *AEPI* (Greece).

He has been commissioned to write for several occasions including concerts at the *Z.K.M.* (Germany), *Athens Concert Hall* (Greece), *University of Boston* (USA), and the *University of Paris VIII* (France)*.* He has given lectures for music in international conferences like *Electroacoustic Music Studies Network* (Sorbonne, Paris), *Sound and Music Computing* (Technische Universität, Berlin) and *Visiones Sonoras* (Mexico).

His works has been performed in different countries like Germany (*Z.K.M., Darmstadt Summer Courses*), Mexico (*Visiones Sonoras*), Hungary (*Hungarian National Radio*), France (*Cervantes Institute, University of Paris VIII*), USA (*University of Boston, ICMC*), Denmark (*Re:New Festival*), Chile (*Ai-maako Festival*), Poland (*PI Performance & Intermedia Festival*), Argentina (*Festival Arte Digital, Museo de Arte Contemporaneo Santa Fe, Museo de Arte Contemporaneo Rosario*), Brazil (*FILE Electronic Language Festival*), United Kingdom (*Kettle's Yard Art Gallery*) and Greece (*Athens Concert Hall, Greek Festival of Chamber Music*).
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Turntable and Computer Composition

Eoin Smith,
NUI Maynooth, Ireland

This paper sets out to cover a range of topics in relation to turntables and composition. New attention directed towards the turntable by software developers and academic institutions has provided more original and creative environments for composition and improvisation using turntables. This amalgamation of computer musician and turntablist could give rise to a new generation of computer based turntablists who have their roots firmly in the techniques of the pioneers of turntable based composition and its respective sub-genres. It is my belief that the sonorities and innovative techniques of these computer based turntablists are the next step in the history for the turntable.
In this paper I will discuss the use of the turntable in today's technological climate, while attempting to decouple the dichotomy of the DJ and the turntablist. This will help me to better discuss the next possible stage in the history of the turntable and the type of artist that will usher it in. Where applicable, I will discuss some broader concepts, like the notion of gesture in relation to the area of turntables and computer music. As a primary exploration into the area, I will conclude by analysing a recent interactive installation of mine which focused on the fusion of turntables and computer music tools.

Biography
Eoin Smith is a PhD student at NUI Maynooth, Ireland. His interests and areas of research lie in electro-acoustic music composition, utilising field recordings and re-contextualising them to create unique and altered sonic environments. He is also interested in integrating turntable technology into composition through the development of original computer music environments.

Concert Programmes

Concert #1
Wednesday, 6th of May, 2009, 7:00 pm
PACE studio 1

Andrea Santini (UK) - Venusia

Manuella Blackburn (UK) - Cajon!
Diana Simpson (UK) - Papyrus
David Hindmarch (UK) - Altered Materials
George Forget (CA) - Orages d'acier

Concert #2
Thursday, 7th of May, 2009, 7:00 pm
PACE studio 1

Eric Nyström (UK) - Far-From-Equilibrium,
Phivos-Angelos Kollias (FR) - Ephemeron
Frank Hilpert (GER) - Serious 2 Sirius
Neal Spowage (UK) - Sound Canvas

Pei Yu Shi (UK) - Fall aus der Zeit...
Andrew Hill (UK) - Phase
Alexander Schubert (GER) - Nachtschatten
Robyn Farah (UK) - Samir

Installation

Dionysis Athinaios - Bubbles