

MUSLAB

2015



MEXICO
ARGENTINA
BRAZIL
FRANCE

<http://muslab.org>

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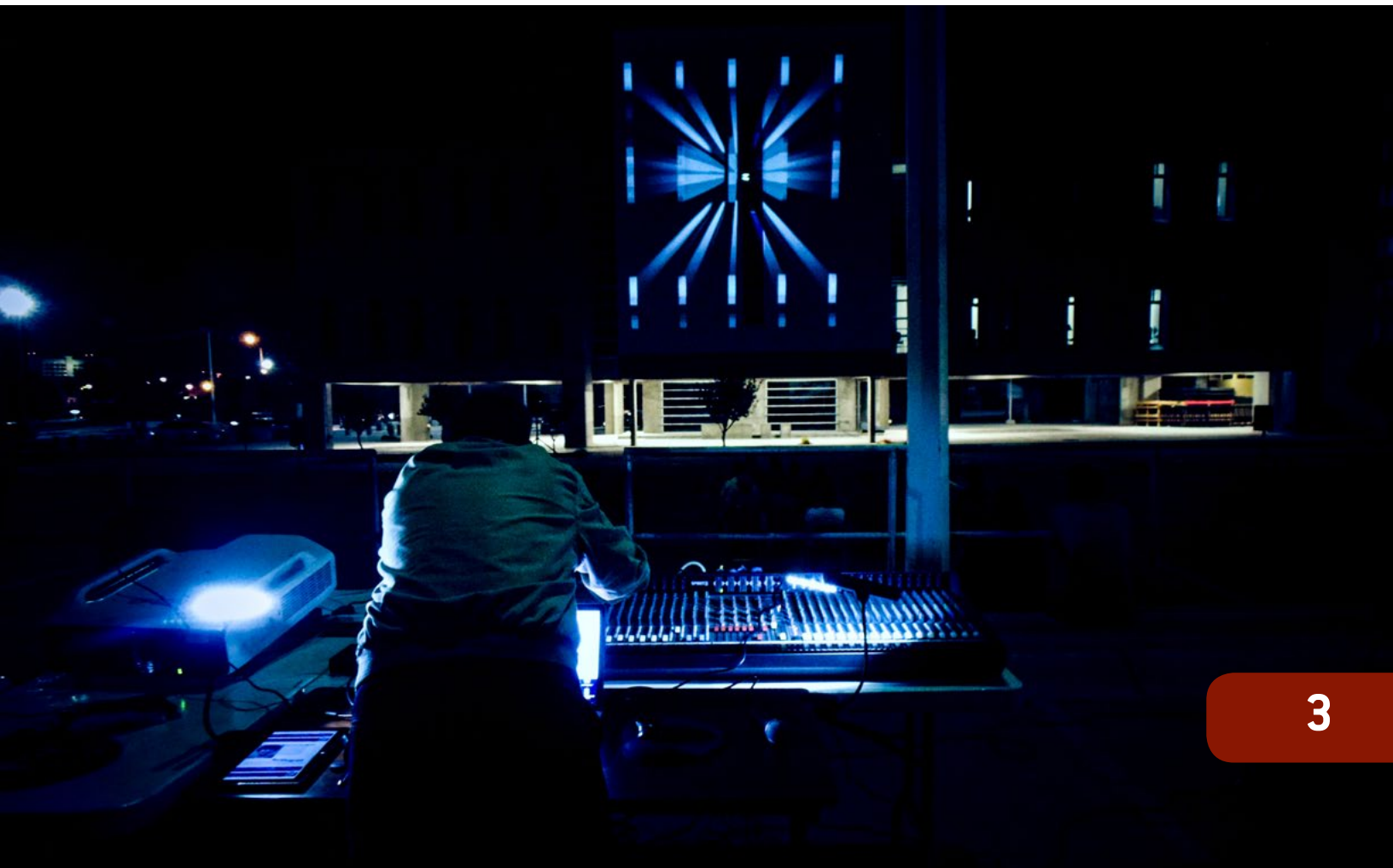
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MUSLAB

La Muestra Internacional de Música Electroacústica, MUSLAB, es un proyecto artístico que, a través de intervenciones sonoras con música electroacústica y video-proyección en edificios, parques, plazas, foros y otros recintos, se propone contribuir a la recuperación de espacios públicos para la convivencia social pacífica y así favorecer a construir la paz en la mente de los hombres y de las mujeres de nuestra sociedad.

Organizado por Asociación Camin-Art y Ensamble MUSLAB esta muestra, reúne obras de artistas de diferentes partes del mundo, los cuales ofrecen la oportunidad de apreciar su trabajo creativo mostrando nuevas formas de expresión que reúnen arte, ciencia y nuevas tecnologías.

Al usar espacios públicos para su realización, MUSLAB, transmite un mensaje que sensibiliza al espectador sobre el ejercicio de su derecho a convivir en armonía en los espacios de su comunidad.



MUSLAB ofrece un espectáculo gratuito, al aire libre, en un formato de bóveda sonora de 8 canales donde se presentan composiciones de música electroacústica y video-proyección.

La edición 2015 de esta muestra tuvo el placer de recibir mas de **250 composiciones** provenientes de **36 países** del mundo, programo **1150 artistas** en **20 Conciertos** que ocurrieron en diferentes ciudades de **México, Brasil Argentina y Francia**, impartimos **5 formaciones, 6 Platicas y mesa de debate y 7 residencias artísticas**.

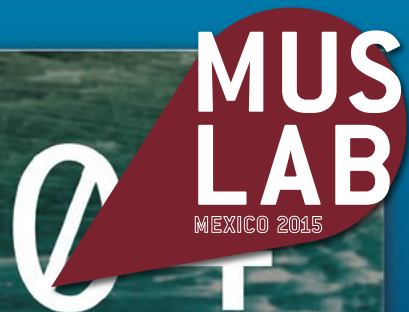
La muestra tuvo 2 Conciertos Radiofónicos en México, mas de 4500 personas de Publico directo MUSLAB y dos colaboraciones con festivales internacionales, Festival Música Estranha y Festival Ars contemporánea.



Venues

2015

MUSLAB MÉXICO



5 al 10 de Octubre 2016. Curso Fonoteca Nacional

Curso: Introducción a la programación orientada objetos "Max Msp Jitter - Pure Data"
Avenida Francisco Sosa 383, Coyoacan, Santa Catarina, C.P.O 4010 Ciudad de México, D.F. Tel.: 01 55 4155 0950
www.fonotecanacional.gob.mx/

Del 12 al 16 de Octubre - Universidad Autónoma de Ciudad Juárez

Curso Música por Computadora Introducción a la Música asistida por computadora "Composición, interpretación, Montaje Sonoro"
Centro Universitario de las Artes (CUDA)
Ave. Benjamín Franklin No. 4182 Zona PRONAF, C.P. 32310
<http://www.uacj.mx/IADA/Paginas/default.aspx>

17 de Octubre 20:00 h Concierto Centro Universitario de las Artes (CUDA)

Concierto multicanal Av. Benjamín Franklin núm. 4182 (esq. calle Manuel Díaz H.) - Zona Pronaf, C.P. 32310, Ciudad Juárez, Chih. Tel.: (656) 688-8898
Programación de 8 artistas de la selección MUSLAB 2015.

23 de Octubre 20:00 h Concierto Fonoteca Nacional de México

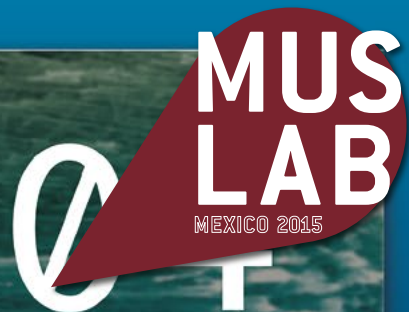
Concierto multicanal
Programación de 8 artistas de la selección MUSLAB 2015.
Avenida Francisco Sosa 383, Coyoacan, Santa Catarina, C.P. 04010 Ciudad de México, D.F. Tel.: 01 55 4155 0950
www.fonotecanacional.gob.mx/
<http://www.fonotecanacional.gob.mx/index.php/agenda/calendario-de-eventos/concierto/concierto-multicanal-muslab>

Fecha **1**

Venues

2015

MUSLAB MÉXICO



05 de Diciembre Concierto: Instituto Tudor

Concierto multicanal

Dentro de la primera iglesia anglicana en México 20:00 h

8 artistas de la selección MUSLAB 2015.

Artículo 123 #134 Col. Centro, Del. Cuauhtémoc, C.P. 06040 Ciudad de México, D.F. Tel.: 01 55 5510 0469

07 de Diciembre Concierto: Estudio A del Instituto Mexicano de la Radio IMER Opus 94.5 FM

Concierto Radiofónico - multicanal

8 artistas de la selección MUSLAB 2015.

Calle Mayorazgo no.83 col. Xoco.

Confirme su asistencia a los teléfonos 5628-1717 y 5604-8124, o bien escúchenos en vivo por el 94.5 de FM

08 de Diciembre Conservatorio Nacional de Música jardin 19:00 h

Concierto multicanal

8 artistas de la selección MUSLAB 2015.

Av. Presidente Masaryk 582, Miguel Hidalgo, Polanco, C.P. 11560 Ciudad de México, D.F.

10 de Diciembre Concierto en la sala Julián Carrillo de Radio UNAM 19:30 h

Radio Universidad Nacional Autónoma de México, Adolfo Prieto No. 133, Colonia del Valle, México D.F.

Delegación Benito Juárez, C.P. 03100

15 de Diciembre - Espacio Sonoro UAM-X

Concierto

Programacion 8 artistas de la selección MUSLAB 2015.

Calzada del Hueso 1100, Col. Villa Quietud, Delegación Coyoacán, C.P. 04960, D.F. México,

21 al 26 de Diciembre Jaltipan Veracruz

Curso: Música por Computadora Introducción al Mapping y el Montaje Sonoro 2.

Continuación del curso 2014

Centro de documentacion del son Jarocho.

Calle Madero 108. Centro, Jáltipan, Ver.

26 de Diciembre, Jaltipan Veracruz

Concierto multicanal

Concierto en el marco del XXII FESTIVAL DE SON JAROCHO JALTIPAN 2015. Iglesia de la Plaza Central.

8 artistas de la selección MUSLAB 2015

Fechas?

Venues

2015

MUSLAB FRANCIA



**MUS
LAB**
MEXICO 2015

MUSLAB - Francia Maquina del Sonido C153 - Edición 2015-2016

México Electrónico Serie de conciertos de música electrónica nueva de México.
Producidos por Mauricio Meza en el marco del Programa de Retribución Social del Fondo Nacional para la Cultura y las Artes.
Con la colaboración y el patrocinio de:
Consejo Nacional para la Cultura y las Artes, México Fondo Nacional para la Cultura y las Artes, México Festival Internacional MUSLAB,
México ATiPICA, Atelier Itinerant Pluridisciplinaire de Création, México / Francia Festival
http://www.crr-reims.fr/sites/default/files/BIMESTRIEL%20NOV%20DEC_1.pdf

3 de noviembre, 19:00 h, Sala 153, Conservatorio de Reims Conferencia

La música electrónica de México

3 de noviembre, 20:00 h, Sala 153, Conservatorio de Reims Concierto

- Sala 153, Conservatorio de Reims Concierto 2, Selección conjunta para el programa.
Maquina del Sonido C153 - MUSLAB
20 Rue Gambetta 51100 Reims France

10 de noviembre, 20:00 h, Sala 153, Conservatorio de Reims Concierto 2

- Sala 153, Conservatorio de Reims Concierto 3, Selección MUSLAB para el programa.
Maquina del Sonido C153 - MUSLAB
20 Rue Gambetta 51100 Reims France

17 de noviembre, 20:00 h, Sala 153, Conservatorio de Reims Concierto 3

- Sala 153, Conservatorio de Reims Concierto 1, Selección conjunta para el programa.
Maquina del Sonido C153 - MUSLAB
20 Rue Gambetta 51100 Reims France

Venues

2015

MUSLAB ARGENTINA



**MUS
LAB**
MEXICO 2015

Participación en los festejos del 40 aniversario de la Asociación Ars Contemporánea

Llegada Argentina Presentación del Festival con Asociación Ars Contemporánea.
27, 28 y 29 de Octubre. Conversaciones musicales México.

27 de Octubre, 18:00 h Presentación MUSLAB - Ars Contemporánea. Conferencia presentación de MUSLAB (Muestra internacional de Música electroacústica)

Presenta: Pedro Casitllo Lara, director de la Muestra.
AUSPICIA:
PROFESORADO CONSUDEC
Auspicia Profesorado CONSUDEC Departamento de Música.
mail: nestorciravolo@profesoradoconsudec.edu.ar
Tel.: 4326-3838 int 123
www.fundacionquirno.org.ar

30 de Octubre, FESTIVAL ARS CONTEMPORANEA 40 AÑOS - Concierto inaugural MUSLAB 16:30 h

Fundación Beethoven, Concierto multicanal:
Programación de 8 artistas de la selección MUSLAB 2015.
Contactos:
Dirección: Dirección Santa Fe 1452
Tel.: 4812 5859
<http://fundacionbeethoven.com.ar>

05 de Noviembre, 19:00 h Presentación MUSLAB - Ars Contemporánea Concierto multicanal

5 de noviembre es en LIPM Laboratorio de Investigación y Producción Musical del Centro Cultural Recoleta con 8 canales.
Programación de 8 artistas de la selección MUSLAB 2015.
Junín 1930 (C.P. 1113) Buenos Aires
Información:
Martes a viernes de 13.30 h a 20.30 h Sábados, domingos y feriados de 11.30 h a 20.30 h Lunes cerrado. Tel.: 4803 1040

07 de Noviembre, 19:00 h Presentación MUSLAB - Ars Contemporánea

Concierto Stéreo
Scala de San Telmo 18.00 h Pasaje Giuffra 371.
<http://lascalea.org.ar/>
Tel.: 3362-1187

10 de Noviembre, 19:00 h Presentación MUSLAB - Ars Contemporánea

Concierto multicanal
5 de noviembre es en LIPM Laboratorio de Investigación y Producción Musical del Centro Cultural Recoleta con 8 canales.
Programación de 8 artistas de la selección MUSLAB 2015.
Junín 1930 (C.P. 1113) Buenos Aires
Información:
Martes a viernes de 13.30 h a 20.30 h Sábados, domingos y feriados de 11.30 h a 20.30 h Lunes cerrado. Tel.: 4803 1040

Venues

2015

MUSLAB BRAIL



Rio De Janeiro: 16 al 21 de Noviembre

16 de Noviembre 8:00 h Instituto Cervantes de Rio de Janeiro.
Concierto multicanal
Programación de 8 artistas de la selección MUSLAB 2015.
Platica 19:00 h concierto 20:00 h
R. Visc. de Ouro Preto, 62 - Botafogo, Rio de Janeiro - RJ, 22250-180, Brésil +55 21 3554 5910
<http://riodejaneiro.cervantes.es/es/>

18 de Noviembre 14:00 h, Palestra introdutória e concerto

4 partes da seleção MUSLAB
Espaço, sonido, trajetória e percepção do movimento, tecnologia al serviço da imaginação.
Salão Leopoldo Miguez, Escola de Música da UFRJ, Rua do Passeio 98, Lapa, Rio de Janeiro RJ Brasil
<http://www.musica.ufrj.br>

18 de Noviembre 20:00 h Concierto 1, Instituto Cervantes de Rio de Janeiro

Presentación de la aplicación Tochtli
Concierto multicanal
Programación de 8 artistas de la selección MUSLAB 2015.
Platica 19:00 h concierto 20:00 h R. Visc. de Ouro Preto, 62 - Botafogo, Rio de Janeiro - RJ, 22250-180, Brésil +55 21 3554 5910
<http://riodejaneiro.cervantes.es/es/>

19 de Noviembre 20:00 h Concierto 2, Instituto Cervantes de Rio de Janeiro

<http://abstrai.com>
Abstrai Ensemble
Programación de artistas de la selección MUSLAB 2015.
Piezas para Saxofón, Guitarra, Percucion y Live Electronics
Platica 19:00 h concierto 20:00 h
R. Visc. de Ouro Preto, 62 - Botafogo, Rio de Janeiro - RJ, 22250-180, Brésil +55 21 3554 5910
<http://riodejaneiro.cervantes.es/es/>

Sao Paulo: 24 al 29 de Noviembre

Música Estranha "Mostra Internacional de Música Exploratória"

24 al 29 de Noviembre

Participación de MUSLAB en el festival Música Estranha "Mostra Internacional de Música Exploratória" de ÁguaForte Produções
MUSLAB - Ensemble Abstrai.
O Música Estranha destaca as experiências e trabalhos de artistas inquietos, que aceitam correr riscos, que exploram novos caminhos e abordagens musicais, trabalhando entre gêneros e linguagens distintas para expandir os limites da criação, fruição, produção e gestão na música clássica e exploratória em geral.
<http://www.musicaestranha.me>
<http://abstrai.com>

28 y 29 de Noviembre

Conciertos platicas, 8 artistas de la selección MUSLAB 2015. (Lugar y fechas por confirmar)

Workshops



MUSLAB incluye diferentes talleres de formación en nuevas tecnologías, aplicables a la música, teatro, danza, artes plásticas, publicidad entre otras disciplinas. Estas formaciones son abiertas a todos los interesados pero apuntarán a involucrar a estudiantes de conservatorios y escuelas de música y artes de la región. Nuestros cursos abarcan desde el acceso al conocimiento y aprovechamiento de nuevas tecnologías, hasta cursos de educación especializada que van desde la composición musical y multimedia, hasta la creación y programación de nuevos componentes tecnológicos.

Cursos de acceso a nuevas tecnologías:

Estos talleres están orientados a reforzar las capacidades locales mediante una plataforma de capacitación y gestión cultural compartiendo técnicas especializadas de audio, video, programación y producción que permitan a los asistentes devenir agentes de cambio y puedan contribuir al desarrollo de sus comunidades a través de su trabajo en las artes, adquiriendo conocimientos útiles para realizar producción, promoción, difusión y comercialización de bienes, servicios y actividades culturales, y artísticos que se desarrollan en su comunidad.

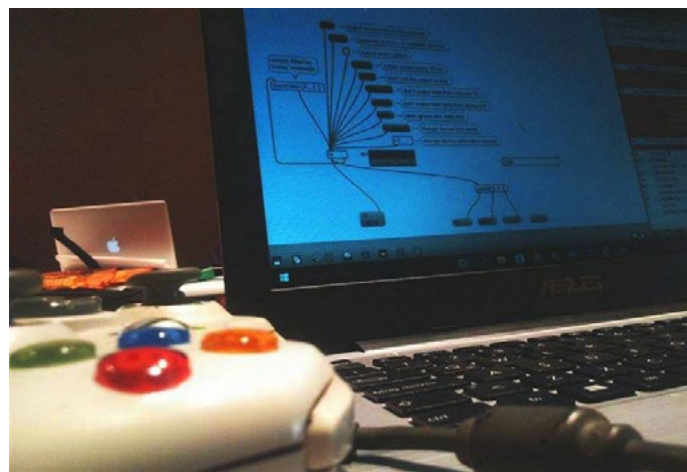
Como resultado de los talleres, los participantes podrán mejorar el acceso a los mercados mundiales al obtener la capacitación inicial necesaria para crear, difundir y obtener nociones sobre como capitalizar un producto cultural por medio de la web y las herramientas teóricas adquiridas.



Cursos de educación especializada:

Un proceso intensivo de formación en nuevas tecnologías aplicadas a las artes escénicas, y el intercambio con músicos de otras regiones del mundo composición musical y multimedia hasta la creación y programación de nuevos componentes tecnológicos.

Estos Talleres ofrecen una oportunidad para los artistas con una formación especializada, para formar grupos de discusión multidisciplinares donde abordar temas y conocimientos específicos especializados en arte y nuevas tecnologías, como son: relaciones de forma, discurso, diferencia y repetición, profundidad y perspectiva, teoría del color, la temporalidad en las artes escénicas y fijas, músicas de tiempo real transmutaciones interdisciplinarias, la programación orienta objetos, inter relaciones y creación de software y hardware, técnicas de control y transformación de señal, creación de espacios sensibles, y transformables, especialización del sonido.



Verano Sonoro

La Fonoteca Nacional dedica el Verano Sonoro 2015 a los jóvenes de 13 a 17 años de edad, del 13 julio al 7 de agosto, con talleres de formación integral a partir de la sensibilización y la creación sonora en los que se utilizan desde el propio cuerpo y la voz humana para crear sonidos hasta las nuevas tecnologías en audio y video para la composición musical.

Por medio de ejercicios de la escucha y el conocimiento de trabajos artísticos y músicas del mundo, así como con el uso de nuevas tecnologías para la creación artística, los participantes conocerán la importancia de la diversidad cultural y tendrán acceso a conocimientos técnicos de producción audiovisual.



Verano Sonoro 2015 en la Fonoteca Nacional

TALLERES DE SENSIBILIZACIÓN AUDITIVA

Si estás de vacaciones y tienes de 13 a 17 años, echa una oreja a los talleres de verano que la Fonoteca Nacional tiene para ti.
¡Inscripción gratuita!

Lunes 13 al viernes 17 de julio

10 a 13 h

Doblaje Sonoro

EL DOBLAJE Y LA VOZ EN LA RADIO

Imparte: Rodrigo Martínez

Cupo: 20 personas

Taller dirigido a jóvenes adolescentes de 13 a 17 años

Lunes 27 al viernes 31 de julio

10 a 13 h

Introducción a la música por computadora y videomapping

Imparte: Pedro Castillo Lara

Cupo: 15 personas

Taller dirigido a jóvenes adolescentes de 13 a 17 años

Este taller se realiza en colaboración con <http://muslab.org/>

Lunes 20 al viernes 24 de julio

10 a 13 h

Soundpainting

TALLER DE IMPROVISACIÓN

INTERDISCIPLINARIA

Imparte: José Carlos Ibáñez

Cupo: 20 personas

Taller dirigido a jóvenes adolescentes de 13 a 17 años

Lunes 3 al viernes 7 de agosto

10 a 13 h

Voces de aquí y allá

TALLER DE EXPLORACIÓN

Y JUEGO CON LA VOZ

Imparte: Leika Mochán

Cupo: 20 personas

Taller dirigido a jóvenes adolescentes de 13 a 17 años

FONOTECA NACIONAL
Francisco Sosa 383,
col. Barrio de Santa Catarina,
C.P. 04010, del. Coyoacán,
México, D.F.
www.fonotecanacional.gob.mx

FONOTECANACIONALDEMEXICO
 @fonoteca

Informes e inscripciones:
tel. **4155 1010**, y al correo electrónico:
informesfonoteca@conaculta.gob.mx
Talleres sin costo, previa inscripción.
Cupo limitado.



Introducción a la programación orientada a objetos Max/MSP, Jitter y Pure Data

Este curso tiene como meta introducir al estudiante en el universo de la programación orientada a objetos Pure Data, Max/MSP y Jitter, y mostrar las posibilidades y diferencias que ofrecen estos programas para la creación artística con multimedia, con el fin de formar artistas en este campo y volverlos autosuficientes y capaces de realizar una presentación multimedia con audio en transformación directa y en tiempo diferido.

CURSO

INTRODUCCIÓN A LA PROGRAMACIÓN ORIENTADA A OBJETOS

Max/MSP, Jitter y Pure Data

Del lunes 5 a viernes 9 de octubre de 2015
Horario: de 10 a 13 h

Cupo: 20 personas
Costo: Gratuito

Requisitos previos:

- Presentar en máximo dos cuartillas un proyecto personal de trabajo para desarrollar en Max/MSP durante el curso.
- Tener nociones en el uso de la computadora. Por ejemplo: manejo de Word, navegación en internet, Windows o Mac OSX.
- Tener nociones de audio y acústica y manejar el vocabulario técnico.
- Contar con conocimientos básicos de composición de música por computadora.
- Tener acceso a una computadora para trabajar y aplicar los conocimientos.

Informes e inscripciones:
 Teléfono: 4155 1010, y al correo electrónico: informesfonoteca@conaculta.gob.mx

FONOTECA NACIONAL
 Francisco Sosa 383,
 Urb. Benito de Santa Catarina,
 C.P. 04430, del Copacón,
 México, D.F.
www.fonotecanacional.gob.mx
 @fonoteca

Este curso tiene como meta introducir al estudiante en el universo de la programación orientada a objetos Pure Data, Max/MSP y Jitter, y mostrar las posibilidades y diferencias que ofrecen estos programas para la creación artística con multimedia, con el fin de formar artistas en este campo y volverlos autosuficientes y capaces de realizar una presentación multimedia con audio en transformación directa y en tiempo diferido.

Programa de MUSLAB 2015

Curso: "MÚSICA POR COMPUTADORA: INTRODUCCIÓN AL MAPPING Y EL MONTAJE SONORO"

Día: del 12 al 16 de octubre
 Horario: 17:00 hrs.
 Lugar: Salón 327 del CUDA,

"MONTAJE DE JARDIN SONORO":
 Viernes 16 de octubre 20:00hrs.
 En el estacionamiento del CUDA
 (del lado de la terraza).

MÉXICO



MUSLAB.ORG

**MUS
LAB**
MEXICO 2015

UNIVERSIDAD AUTONOMA de CIUDAD JUÁREZ

Centro Universitario de las Artes (CUDA)
Ave. Benjamin Franklin No. 4182 Zona PRONAF, cp32310

M U S L A B 2 0 1 5

LOÏSE BULOT



Ha aprendido el piano, estudia las artes gráficas en París luego las bellas artes en Marsella. Integra más tarde la clase de composición electroacústica del CNRR de Marsella. Compone músicas acusmáticas, piezas para la radio, exposiciones, y desarrolla un trabajo visual a través del dibujo y las instalaciones. Es laureada en 2014 con el 2° premio de composición electroacústica internacional Luigi Russolo.

Hesperia

El hesperia es una pequeña mariposa con tareas blancas plateadas que se llama también “coma”. Construí esta pieza con las ideas de movilidad, de golpes de alas, de ligereza de estos pequeños insectos que se despliegan y toman su vuelo, atravesando paisajes y cielos cambiantes.

MaggiPayne

Electroacoustic works often incorporate visuals, including dancers outfitted with electroluminescent wire and videos she creates using images ranging from nature to the abstract. She composes music for dance and video, and is a video artist, photographer, recording engineer, flutist, and Co-Director of the Center for Contemporary Music at Mills College, in the San Francisco Bay Area, where she teaches composition, electronic music, and recording engineering. Her works have been presented in the Americas, Europe, Japan, and Australasia. She received Composer's Grants and an Interdisciplinary Arts Grant from the National Endowment for the Arts; video grants from the Mellon Foundation and the Western States Regional Media Arts Fellowships Program; and honorary mentions from Concours International de Musique et d'Art Sonore Electroacoustiques de Bourges and Prix Ars Electronica. Her works appear on Innova, Lovely Music, Starkland, Asphodel, New World (CRI), Root Strata, Centaur, Ubuibi, MMC, Digital Narcis, Music and Arts, Frog Peak, and/OAR, Capstone, and Mills College labels.



BlackIce

Although I've used bits and pieces of sounds I created using the Moog synthesizer in my recent work from time to time, I had an overwhelming urge to escape into the Moog IIP studio at Mills College in mid-December to spend some quality time generating sounds to a pair of Sound Devices. It's fascinating to me just how flexible that instrument is. As with any fine instrument, it fundamentally remains the same, but the way one approaches the instrument changes considerably over time. Its open architecture has allowed quite varied aesthetic and technical approaches to the instrument over the decades since it was first built. This work is an exploration of space and time, and especially of depth and height. Layers frequently shift, as demonstrated in the beginning where crackling is so present—almost seeming to emanate from the listener. The underlay provides a distanced atmosphere, almost a nebula, that moves towards, through, then past the listener, passing through the crackles while modifying their molecular structure and turning them to mist as they slowly recede. All of the sounds are generated by the Moog. Many are raw; some are further actively eq'd to provide a further dynamic quality to the work.



Mei-Fang Lin

Received her Ph.D. in composition from the University of California at Berkeley and her master's degree from the University of Illinois at Urbana-Champaign where she also taught as Visiting Assistant Professor of Composition from 2007-2009. From 2002-2005, she lived in France and studied composition with composer Philippe Leroux and participated in the one-year computer music course "Cursus de Composition" at IRCAM in Paris on a Frank Huntington Beebe Fellowship and Berkeley's George Ladd Paris Prize. She is currently an Associate Professor of Composition at the Texas Tech University. Lin's music has won awards from the Musica Domani International Competition, American Composers Forum, Seoul International Competition for Composers, Fifth House Ensemble Composer Competition, Bourges Competition, Look & Listen Festival, Pierre Schaeffer Competition, SCI/ASCAP Student Commission Competition, Luigi Russolo Competition, Prix SCRIME, NACUSA, MusicTaipei Composition Competition...etc. Her music has received performances and broadcasts internationally in over 30 countries.

The Origin of Flux

Results from reworking of an earlier piece called "Flux" for marimba and electronics. Both works attempt to achieve musical continuity through sustaining a certain level of energy. The musical materials are mostly derived from the process of analysis/synthesis of pre-existing sounds as well as through granular synthesis.

Griselda Labbate

Es Profesora Superior en Educación Musical, egresada del "Conservatorio Municipal de Música Manuel de Falla, donde también cursó estudios de canto, piano, guitarra y composición con Rodolfo Dalvisio. Se dedica a la enseñanza de la música en todos los niveles, desde el inicial al terciario, habiendo dado clases tanto en jardines de infantes como en la U.B.A.(Sede Avellaneda). Tiene tres posgrados, uno en Semiología musical, de la U.B.A. dictado por Jorge Sad, otro en Retórica musical y otro en Dirección Coral, ambos del I.U.N.A. Estudió composición electroacústica con Enrique Belloq, Pablo Freiberg y Claudio Eiriz. Su obra "Clip 1" para medios electroacústicos fue semifinalista en el Concurso "Sonoclip 08" organizado por el LIPM, en 2008. Su obra "Eastern Voices" fue estrenada en el exterior (Universidad de Puebla, México, 2010), su obra "Elektronie 1", obtuvo una Nominación en el Concurso Internacional de música electroacústica de la Fundación Destellos en 2012 y, su obra "Micrographie 1" fue seleccionada en el Concurso Internacional de Música electroacústica de la misma fundación en 2014. En 2013 participó de "Nuevas músicas por la Memoria", Homenaje a Gerardo Gandini. Ha publicado nueve escritos acerca de la música en general y el canto en particular para las Jornadas de Reflexión Académica de la Facultad de Diseño y comunicación de la Universidad de Palermo, desde 2011 a 2015, que pueden encontrarse en http://fido.palermo.edu/servicios_dyc/publicacionesdc/vista/publicaciones.php?id_publicacion=6. Participa en diversas Jornadas de Música Contemporánea, como por ejemplo las del Grupo Corat de Córdoba desde 2013. Actualmente es profesora de música en el Conservatorio Istonium y componiendo en colaboración con la prestigiosa pianista Ana Foutel.



LEKTRONÍE

Responde al concepto de "evocación de la orquesta". Se trató de realizar la obra teniendo en cuenta las seccioens de la orquesta: aerófonos, membranófonos, idiófonos y electrófonos. El sello de las composiciones "elektronie" es la máxima distorsión de los elementos sonoros. De todas formas pueden distinguirse sonidos de flautas, violines,tambores para recordar la orquesta clásica.

Jenn Kirby



Is an Irish composer currently based in Swansea, Wales where she lectures in Music Technology at Swansea College of Art, University of Wales Trinity Saint David. She composes acoustic and electronic contemporary works. Her work explores elements of theatricality, humour and the manipulation of the perception of time. Her work has been performed in Ireland, Austria, the Netherlands, Italy, Poland, Canada, the United States and the United Kingdom. In a recent review Jenn's music has been described as "inventive, daring, and exciting new music".

Gen-Attic

Was created from materials generated in an improv session with the Dublin Laptop Orchestra (Jenn Kirby, Rachel Ni Chuinn, Brian Dillon, Rory Caraher and Ben McKenna). The aim of the session was to generate material from which we could compose different works, each extracting different ideas from the improv session. The piece focuses on the contrast of noisy timbres and the pure voice. I felt the project was generating useful material and tools to be stored in an imaginary attic space, hence the title.

Conciencia pura de invención

Is an electroacoustic piece based on theatrical experiences. Music is not telling a “story” but, it is itself a narrative journey through a sonorous experience. Music materials were processed from original acoustic samples. This piece was composed at my personal studio with an IMac computer, and the software peak, sound hack and cubase.



Patricia Martinez

Is an active composer, improviser, pianist, interdisciplinary artist, researcher and professor. She has a Doctoral and Master degree in Music Composition from Stanford University and Brian Ferneyhough was her advisor. She is director and performer of experimental ensembles since 1992. She is member and organizer of FASE (non profit organization of artistic policies, since 2001). She studied at the Municipal Conservatory of Buenos Aires, Quilmes National University and at the Annual Course in Computer Music (IRCAM). Her works were performed by Arditti String Quartet, SurPlus Ensemble, C2, Acme, Seth Josel Trío, Court-Circuit, The Jack; and received awards such as: 1st price of the Buenos Aires City Government (life grant); 2015 Casa de las Américas Composition Prize ; 1st prize at The International Young Composers' Meeting (Holland); 1st prize Ibermúsicas/Iberescena; Diffusion (Ireland); residence at the International Competition of Electroacoustic Music (France); Pierre Schaeffer International Competition of Computer Music (Italy); The 60 seconds Piano Composition Competition ParisNewMusicReview and finalist at the American Prize (USA); The International Competition of Composers and interpreters Deutsche Gesellschaft Flute (Germany); 1st prize National Composition Competition J.C.Paz; Toda La Data Competition; 1st prize: Argentine Society of Music Authors and Composers, TRIME-TRINAC, TRINARG; and Sonolmagenes Competition. She received grants and fellowships from: VCCA/UNESCO-Aschberg; Yvar Mikhashoff Trust For New Music Foundation; FONCA, American Composers Forum, and others. She participated at events such as: MATA Festival in NY; Festival Synthese; Symposium of Computer Music (Brazil); Days of electroacoustic music; Florida Festival of Electroacoustic Music; ISCM World Music Days; Mittersill Composers' Forum.



Sylvia Pengilly

Has always been fascinated by the correlation between what the ear hears and what the eye sees. Because of this, many of her works integrate both musical and visual elements resulting in “visual music” videos in which the music and the video have a very intimate relationship with each other. Mathematics and physics, including Chaos Theory, Quantum Mechanics, and Superstrings, are of particular interest, and frequently provide the basis for her works, which have been presented world-wide at many festivals, including several SEAMUS National Conferences, the “Not Still Art” Festival, ICMC, the Visual Music Marathon, and at the 2013 Downtown Film Festival in Los Angeles. Her video, “Maze,” was performed at the New York Electronic Music Festival on June 6, 2014. She is professor emeritus of the College of Music at Loyola University, New Orleans.

MazeProgram

As a child I vividly remember my parents taking me to Hampton Court, where the major attraction for me was not the palace, but the maze. We would wander through it, often taking wrong turns and having to retrace our steps, and soon were completely disoriented. Eventually we would hit on right combination of turns and find our way to the exit, having been pleasantly scared. This experience suggested the form for “Maze,” major keyframes of the video leading to “wrong turns” which eventually have to back track to the main path. It is also a palindrome, ending as it began.

Myriam Boucher

Is a Montreal based artist. Since 2006, she has been part of different artistic projects on the North American music scene. From her early experience as a keyboardist for various instrumental music projects through to her visual work, she breaks down anyone's attempts to conveniently classify her. Since 2013, she creates electroacoustic music, videomusic, performance and audiovisual installation. Inspired by the nature, she deals with sound and image from organic and synthesis materials. Her work was prized in the JTTP 2015 (CEC), JIM Electroacoustic Compositions 2015 Competition and Bourse Euterke 2015 and has been presented at many international events.



CITÉS

Material to digital cities.

The world is reversed
inhabited space dies and reborn
ruin or dust
no matter
trace has resonance in us
a noise that lasts

Anna Terzaroli



Is graduated with honors in Electronic Music at the Conservatory of Music Santa Cecilia in Rome. Currently she is attending a Master's degree in Electronic Music at the same conservatory and simultaneously studied Compositional analysis and Compositional techniques with Maestro F. Telli. Professional Sound Engineer, as a composer she is dedicated to Electronic music and Contemporary music. Since 2009, she collaborates on EMUfest (Electroacoustic Music Festival of Santa Cecilia Conservatory). She is a member of AIMI (Italian Computer Music Association) board. Her musical works and music research papers are selected and presented in several concerts and festivals such as CIM - Rome, di_stanze - Padua, NYCEMF-New York, Festival di Nuova Consonanza - Rome, EMUfest - Rome, ICMC - Denton (Texas), LAC - Mainz, KEAMS Annual Conference - Seoul.

DarkPath #2

Is an acousmatic piece of electroacoustic music. The acousmatic music, whose characteristic is to not reveal the source of the sound-generating, favors a greater concentration on the sound itself, so it's possible appreciate characteristics and peculiarities, mostly unheard, of the sound. The sounds used in the piece, processed, then "composed" together to create the musical work, were recorded in a soundscape dear to author, located in the Italian region of Marche. "Dark Path #2" can be defined as a journey through light, shadow, shape, color, drifts and landings.

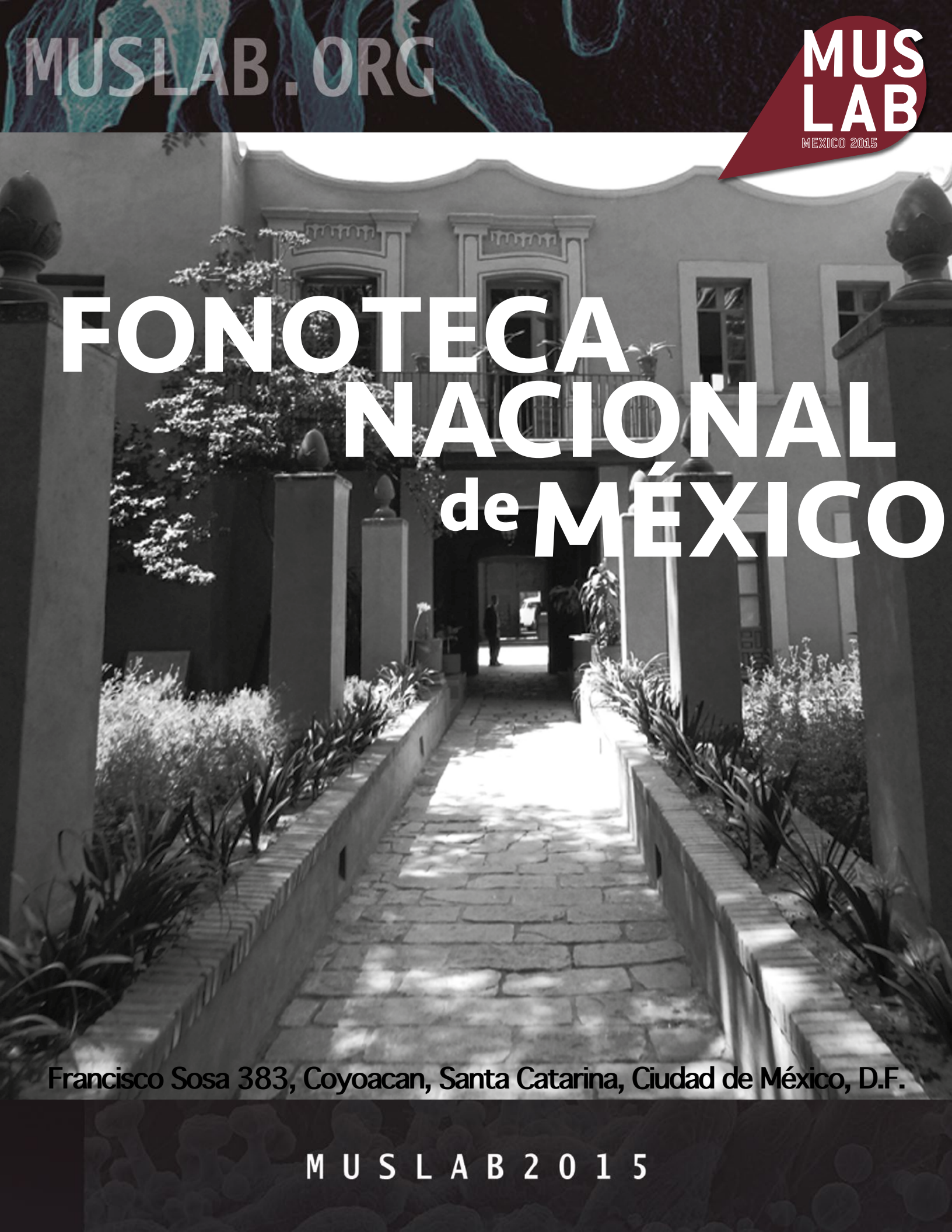
Voice as being

Voice outside being. Between 'speakability' and 'unspeakability', between life and thought, the living voices are heartbeat of an astral and inhuman digital background, in which the possibility of representation opens to the world and then closes to the world in the moment itself of its appearance. Sung and spoken voices intersect being with dehumanized digital world, but singing is transformed into gasp, while words cannot express that pure sound, a pure signifier in which the ethical dimension is lost.

Nicoletta Andreuccetti

Versatile musician, with a variety of interests ranging from musicology to composition, she has recently developed the electroacoustic research. After the awards in several international competitions (I prize at the International Electroacoustic Music Competition MUSICANOVA in Prague, I prize at Dutch Harp Composition Contest Utrecht etc.) her music has been performed in the most significant international festivals: Achantes 2009 (Metz, Paris), ISCM World New Music Days 2011 (Music Biennale Zagreb), International Gaudeamus Music Week 2012, Biennale di Venezia 2012, New Horizons Music Festival (USA 2013), Festival Music and Performing Arts (New York University 2013), Symphonic Orchestra of Lecce, Mixtur 2014 (Barcelona), Bialal de fin del mundo (Chile), Expo 2015 (Milan).





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M U S L A B 2 0 1 5

Daniel Quaranta



Graduado en Licenciatura en Composición por la Universidad Federal del Estado de Río de Janeiro (UNIRIO, 2004), de la graduación de la Universidad del Salvador (1991), Maestro de Maestro en Música de la Universidad Federal de Río de Janeiro (UNIRIO, 2002) y un doctorado en Música de la Universidad Federal del Estado de Río de Janeiro (UFRJ, 2007). Postdoctorado en Centro Mexicano para la Música y las Artes de sonido, (CMMAS, 2014/15), Post Capes doc. En la actualidad es profesor del postgrado en Música UFPR y la Universidad Federal de Juiz de Fora graduado. Tiene experiencia en el área de las Artes, con énfasis en la música, la actuación sobre los siguientes temas: análisis musical, composición, teoría de la música, la música y la música y multimedia. Como compositor, ha mostrado su obra en diferentes escenarios del país y en el extranjero.

Es un homenaje al libro homónimo de Melville. Fue compuesta durante mi sabático en el CMMAS, Centro Mexicano para la Música y las Artes Sonoras y el trabajo está basado en grabaciones realizadas con la cantante brasileña Dorian Mendes. Todo lo que sucede en la obra es un ir y venir entre hacer y no hacer lo propuesto. Es una obra eminentemente rítmica y con muchos juegos espaciales.

PREFERIRIA (NO) HACERLO

TREVOR WISHART

(b. 1946) Is an independent composer living in York, in the north of England. He has held residencies or fellowships in Australia, Canada, Holland, Sweden, the USA and at Oxford, Cambridge, York, Nottingham, and Leeds Universities. His work has been commissioned by IRCAM, the Paris Biennale, the Massachusetts Council for the Arts and Humanities, the DAAD in Berlin, the French Ministry of Culture, and the BBC Proms and he has been awarded a Euphonie d'Or at Bourges (Red Bird) the Golden Nica for Computer Music at Linz Ars Electronica (Tongues of Fire) and the Gigahertz Grand Prize, in recognition of his life's work.



SUPERNOVA

This piece uses the changing light spectra of Type 1a supernova explosions, converting these directly into sound. Supernova explosions are some of the most energetic events in the cosmos, often shining more brightly than entire galaxies and during these events the naturally occurring chemical elements above Iron in the periodic table are generated in the intense heat of the explosion. Without these processes, the chemistry of Life (as we know it) would not be possible. The light spectra of various emergent elements are used to generate the concluding part of the work. "Supernova" results from a research project at the University of Oxford, funded by the Leverhulme Trust, to investigate ways in which scientific research and data might be combined with musical composition to create new works. I am particularly indebted to Mark Sullivan of the Department of Astrophysics for providing me with the supernova data on which this piece is based.

Nils Potet



Nacido en Grenoble (Francia) en el 1979, Nils Potet estudió primero la escritura musical y la musicología. Después se inclinó por la composición electro-acústica y trabajó con Bernard Fort en la Escuela Nacional de Música (Lyon). Después de descubrir la música microtonal, decidió explorar las sinergias entre la electro-acústica y los micro intervalos. Nils Potet comparte su tiempo entre su empleo para un editor de música (Symétrie) y sus actividades de compositor. En particular colaboró con el GMVL (gmvl.org) y su música fue difundida en programas de radio como France Musique, Radioateliér en Czech Radio (Praga), Onda sonora (Madrid) y en festivales como el Seoul International Computer Music Festival (Corea del Sur), el New York City Electroacoustic Music Festival (USA), el PNEM Sound Art Festival (Uden, Netherlands), Música Viva (Portugal), SONORITIES Festival (Belfast, Irlanda del Norte) o el GMVL (Francia, www.gmvl.org) con quién publicó su último CD, Lointaines Résonances.

Lointaines résonances

Lointaines résonances es una obra en dos partes encadenadas. Se inicia con una etapa errante musicalmente marcada por el desarrollo de un contrapunto con figuras que se imitan y se responden. La música aquí tiene una gran inestabilidad en la ocupación del espacio geográfico con sonidos que aparecen y desaparecen de todos los lados. Esta primera fase se agota poco a poco para culminar en un paisaje sonoro surrealista. La escritura se vuelve estable. Los sonidos se establecen en lugares que se mueven poco y las capas siguen cambiando poco a poco los colores del paisaje. La obra termina con un solo de clavecín escrito en terceros de tono, una escritura resueltamente instrumental acompañada por capas sonoras escapadas del paisaje anterior.

Daniel Cabanzo

(Colombia). Nace en 1979, estudia musica en la Universidad del Valle en Cali - Colombia, en el 2006 se traslada a Francia donde comienza a estudiar composición en la ENM de Villeurbanne, en el CRR de Paris y en el Pôle Supérieur d'enseignement artistique Paris Boulogne - Billancourt. Obtiene el título de Master en Musique appliquée aux arts visuels de la Universidad Lyon 2 y de Master de Musique acousmatique et arts sonores de la Universidad de Paris - Est Marne-la-Vallée en colaboración con el GRM (Groupe de recherches musicales). Estudia composición instrumental y electroacustica en la Haute Ecole de Musique de Ginebra y en el 2015 participa en el Coursus I en Informatique musicale del IRCAM en Paris. Ha sido recompensado por varias instituciones francesas como la SACEM y la Academia de Bellas Artes. Sus piezas han sido interpretadas en diferentes países como Suiza, Irlanda, Estados Unidos, España y Argentina.



Es una segunda version de Electrical permutations pieza interpretada durante el festival Manifeste 2015 - In Vivo Electro en el Centre Pompidou organizado por el IRCAM - Paris. Originalmente es una pieza en multicanal en 16 canales en tiempo real (programación en Max/MSP 6.1), esta segunda version en formato 6.0 retoma el mismo material minimal en el que la metamorfosis del timbre y el ostinato ritmico de un loop de una pequeña secuencia ritmica se desarrolla durante toda la pieza, transformándose en el espacio y desplazándose en los diferentes parlantes repartidos en circulo alrededor del publico. La ambigüedad entre material concreto y material de síntesis están en lucha durante toda la pieza que juega con la perception del auditor. Esta version es una version fija sobre soporte (ficheros audio) que da flexibilidad para la interpretación en concierto.

Electrical permutations II

Jerod Sommerfeldt



Music focuses on the creation of algorithmic and stochastic processes, utilizing the results for both fixed and real-time composition and improvisation. His sound world explores digital audio artifacts and the destruction of technology, resulting in work that seeks to question the dichotomy between the intended and unintentional. An active performer as both soloist and collaborator in interactive digital music and live video, he currently serves as Assistant Professor of Electronic Music Composition and Theory at the State University of New York at Potsdam Crane School of Music, and as director of the SUNY-Potsdam Electronic Music Studios (PoEMS).

Dharma in Excelsis

Tibetan Buddhist chant, audio artifacts from aliased signals, singing bowls, music boxes, small clicks, and frequency modulation all play a role in this work that explores contrasts between sounds that are meditative and harsh, faint and present, delicate and grating.

I belong to the sea

This piece comes from a souvenir,
The souvenir of a landscape,
Blue,

All around, the sea was shining,
Slowly,
The sun was going down,
Calmly,

Breath,

My heart was rolling across the sand, Slowly,
The night was creaking along my neck, Calmly,

One is colouring the end,
My mind is going away,
The waves are caressing my eyes,
Where are you ?

Sweet darkness,

Black, Lost, Back,
I am still singing the sounds of your land, But you
are gone,

Speechless,
I am the wind,
I am the fire,
Undulating like no one,
I belong to the sea.

This piece is the first composed in the Music,
Technology and Innovation Centre at De Montfort
University in Leicester, UK.

Virginie Viel



(Born in 1985, France/ lives in Leicester, UK) Virginie is a composer of acousmatic music and a visual artist. Her visual work (photography, video and installation) is part of the tradition of the aesthetic preoccupations developed by abstract painters and visual artist such as B.Viola and M.Snow. From 2008, her work has been enriched by the composition of acousmatic music. Since 2014, after obtaining a Master's degree in acousmatic composition at the School of Arts (Arts2) in Belgium with A.Vande Gorne. Today, she's a PhD candidate in music at De Montfort University in Leicester. Her research investigates the relationships between the musical form in acousmatic music and the visual art practice. She is a member of Sèneçon, a collective of composers based in Brussels. Her works have been performed in Europe and Australia.

Rodolfo Valente



Born 1979 in the city of São Paulo, Brazil, Rodolfo Valente composes both instrumental and electroacoustic music, having his works performed in Argentina, Belgium, Brazil, Canada, Chile, Holland, U.S.A and Wales.

In 2009, he won the Brazilian Composers' Competition set up by the Nieuw Ensemble and was awarded the Camargo Guarnieri Composition Prize during the 40th Festival Internacional de Inverno de Campos do Jordão.

Valente earned his Master Degree in Music Composition at the UNESP (State University of São Paulo), where he studied with Flo Menezes. In the last years he also had lessons and lectures with Stefano Gervasoni, Brian Ferneyhough, Wolfgang Rihm, Misato Mochizuki, Marco Stroppa, Emmanuel Nunes, Isabel Mundry, Vyintas Baltakas, Manos Tsangaris, José Manuel López-López, Claude Ledoux, Hughes Dufourt, Miller Puckette, Mikhail Malt, Leigh Landy, Silvio Ferraz, Edson Zampronha, Paulo Zuben and Arrigo Barnabé.

Collaborations with performers feature the Epifania Piano Trio, Arditti String Quartet, Sonâncias Ensemble and the theater group Sociedade Baderna de Teatro e outros atentados.

Espectro Jasmim

The bitterness of *Camelia sinensis* quickly vanishes in to the sweet perfume of the jasmine flower. a sunray with a nightly soul. jasmine te is said to be the beverage of the emperors in ancient China, also to keep the secret behind the longevity of inhabitants of the japanese island of Okinawa, often more than one hundred years old. away from symbolic motivations, I chose the jasmine tea as an inspiration for our everyday familiarity, which started with no previous introduction after a chance encounter in a small market in Liberdade's neighborhood, in São Paulo, Brazil.

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Nathan Corder



Nathan Corder is a composer and guitarist currently living in Tampa, Fl. Nathan holds degrees in composition and philosophy from the University of South Florida. Nathan's works, ranging from chamber ensembles to interactive computer music, progressive rock, and noise, have been performed nationwide. Recently, Nathan's works have been recognized at events such as the NYC Electroacoustic Music Festival, and the Society of Electro-Acoustic Music in the United States (SEAMUS) Conference at Wesleyan University. In 2014, Nathan was awarded the Allen Strange award from SEAMUS. Currently, Nathan has been touring with his rock bands, Jitters and Nude Tayne.

Armchair

"The past is an old armchair in the attic, the present an ominous ticking sound, and the future is anybody's guess."

-James Thurber

Benjamin O'Brien

Benjamin O'Brien composes, researches, and performs acoustic and electro-acoustic music that focuses on issues of translation and machine listening. He is a Doctoral Fellow currently pursuing a Ph.D in Music Composition at the University of Florida. He holds a MA in Music Composition from Mills College and a BA in Mathematics from the University of Virginia. Benjamin has studied computer music, improvisation, and theory with David Bernstein, Ted Coffey, Fred Frith, Paul Koonce, Roscoe Mitchell, and Paul Richards. His compositions have been performed at ICMC, EMS, TIES, and SuperCollider Symposium. His work is published by Oxford University Press, SEAMUS, CEC, and Taukay Edizioni Musicali.



Along the Eaves

Along the eaves (2015) is part of a series that focuses on my interest in translational procedures and machine listening. It takes its name from the following line in Franz Kafka's "A Crossbreed [A Sport]" (1931, trans. 1933): "On the moonlight nights its favorite promenade is along the eaves." To compose the work, I developed custom software written in the programming languages of C and SuperCollider. I used these programs in different ways to process and sequence my source materials, which, in this case, included audio recordings of water, babies, and string instruments. Like other works in the series, I am interested in fabricating sonic regions of coincidence, where my coordinated mix of carefully selected sounds suggests relationships between the sounds and the illusions they foster.

Luigi Morleo



Luigi Morleo was born in Mesagne, Italy (BR) in 1970. Mr. Morleo is presently teaching Percussion at the N. Piccinni Conservatory in Bari. In 1992 he won the "Valerio Bucci" 1st prize for Percussionists organized by the percussionists of the Teatro alla Scala in Milan. From 1987 to 1991 he was percussionist with the Teatro Petruzzelli Orchestra in Bari and from 1992 to 1994 was percussionist and timpanist with the Symphonic Orchestra of the Provincial Administration in Bari, now is timpanist of the Bari Society of Concert Orchestra while has played in Europe, Japan and China. He is very active as a soloist and conductor at International Festivals in Italy and throughout the world. In 1998 he made his American debut, before for the Forum Composers at the New York University in Manhattan, after for PASIC 2001 (Percussive Arts Society International Convention) in Nashville, TN. Prizes for composition have included third prize at the Percussive Arts Society Composition Competition in 2001; second prize for the Il Timponi d'Oro in 2002; and first prize from Tactus Figit for Musica e Ironia again in 2002, has been invited to Conservatoire National Superior Ginevra (CH), Conservatoire National Regional Lyon (F), New York University in New York (USA), Associazione Percussionisti Italiani in Bolzano, Giornate della Percussione in Fermo, Audio Box - RAI in Matera with Alvin Curran, Orchestra Sinfonica RAI in Milan - conduct L.Berio, Time Zones in Bari with Steve Reich, Festival Futura Electronic - Francia, Festival Radiophonie

Epsilon - France, Fondazione Teatro Petruzzelli with Ann Crumb; PNEM Sound Art Festival in UDEN - Holland. In ensemble he played and conduct music of J.Cage, L.Berio, B.Maderna, G.Petrassi, E.Varese, I.Stravinsky, S.Reich and other composer. With the Myth Ensemble he created many multimedia extravaganzas including "The Voyages of Aeneas" in collaboration with New York University, the University of California/Ervine and the European Institute of Design of Rome. He appears in varied musical and artistic styles like rock-cross-over, folk-popular, Jazz and DJ; however actors, film directors, painters and architect: Steve Reich, Antonello Salis, Radiodervish, Nicola Pisani, Emanuele Arciuli, Francesco D'Orazio, Mario Caroli, Livio Minafra, Faraualla, R.Carlos Nakai, Nebojsa Jovan Zivkovic, John H.Beck, Tarshito, Deposito dei Segni, Marcello Prayer, Vincenzo Gazzolo, Michelangelo Pistoletto, Riccardo Rossi, Enza Pagliara.

ReComposed 2.3

ReComposed 2.3 is a new composition created from an old Morleo's composition. The old Morleo's composition, of the title 10 Minuti per non solo ("un") suonatore d'istrumento, have been performed and recorded in 2000 in Roma (Italy) from the Myth Quartet: trombone (Giancarlo Schiaffini), piano (Dinu Ghezzo), Percussion (Luigi Morleo), live electronics (Riccardo Santoboni). This recording has been ReComposed from Luigi Morleo have made a new version, a new sound, a new concept.

Roberto Zanata

Roberto Zanata was born in Cagliari, Italy where he also graduated in Philosophy. A composer, musician and musicologist in electronic music, he studied and graduated in composition and electronic music at the Conservatory of Cagliari in Italy. In the middle of nineties Roberto became active in Italy and abroad. He wrote chamber music, music for theatre, computer music, electroacoustic and acousmatic music as well as multimedia works.

He teaches "Musica applicata" at the Conservatory of Ferrara in Italy.



Camera Ear

The basic idea of this composition is to use the technique of the segmenter to segment some audio files and then to extract some feature description of these chunks (providing a measure of the peakiness of the average spectrum or computing the average spectral center of mass of a chunk's frames). I used lot of strategies to operate on these chunks (reorder them somehow) and to generate an edit decision list which I have synthesized with the open source synth Supercollider (setting the number of beats/measure, the number of positions to rotate, and the direction of rotation, preserving much of the sonic structure of the input while swapping similar chunks from different parts of the sound).

An ear is always something disturbing or, as Freud would say uncanny (Das Unheimliche). An ear is an organ, familiar to us, yet it embraces all the power of the mask and of what goes beyond its function as an organ: the listening. Unlike animals, human beings are prone to desire and capable of navigating through the imaginary capture. By isolating the auditive function against a hypothetical hyper stimulation, a man is able to stay inside the imaginary (illusionary) fluctuation, thanks to the audition that, just like a frame, prevents him from slipping into deception. An ear, whether it is real or simulated, is always the trace of a presence.

Sang Mi Ahn

Sang Mi Ahn is a composer whose blend of electronic and acoustic works have garnered numerous international awards. Her recent awards include winner of the 2014 Indiana University Dean's Prize in Composition, the 2013 International Heckscher Composition Prize, the 31st Republic of Korea Composition Prize, the Judith Lang Zaimont Prize at the 2013 Competition of The International Alliance for Women in Music (IAWM), winner of the 2011 Women Composers Festival of Hartford International Composition Competition, and second prize at the Sixth International Musical Composition Contest held by the Long Island Arts Council at Freeport. Her compositions have been featured in festivals and conferences across the United States as well as in Europe and Asia— at the 2015 World Saxophone Congress and Festival, the 2014 International Trumpet Guild Conference, the 2014 Australasian Computer Music Conference, the 2013 and 2012 International Computer Music Conference, Symposium on Acoustic Ecology, OLE.01 Festival, and at the 2012 North American Saxophone Alliance Biennial Conference. Ahn completed a Doctor of Music degree in Composition from Indiana University, where she also earned her Master of Music in Composition and served as an Associate Instructor in Music Theory.



Permission to Engage

Permission to Engage was inspired by a military video titled "Collateral Murder" that I watched from a website called WikiLeaks. The complete footage is about forty minutes long, and shows the U.S. Apache helicopter gun crew killing innocent civilians on a street in Baghdad, Iraq. For soldiers, requesting "permission to engage" is the proper way to ask if one can start shooting. As I listened to the conversation between the soldiers, I was struck by how human beings can be desensitized to the taking of lives. Once desensitized, one may even develop an enjoyment out of the killing process itself. The automatic and rhythmic sounds of gunshots at one moment in my piece depict this perverse pleasure in violence that is developed once one's heart no longer feels the value of human lives. Yet, soldiers are not the only ones that suffer from this emotional paralysis. As viewers of the video, we also cannot feel the real fear, pain, or sorrow as long as we are not directly involved. The soldiers whose voices we hear have opened fire not only because they were trained to carry out orders, but also because they have lost the ability to trust the Other and feared for their own lives. I dedicate this piece to all the innocent who had died at war.

Christoffer Schunk



Christoffer Schunk is a multidisciplinary composer, instrumentalist, and performance artist based in Los Angeles. His works involve voice, common and uncommon instruments, field recordings, electronics, and acting, often combining multiple media. He has affinities for experimental performance practices and drawing musicality from human interaction. Much of Schunk's work vacillates between audio and theater, resulting in intricately staged productions. His pieces have premiered at SEAMUS, the Iron Composer Competition, REDCAT, Human Resources LA, and the wulf, and have been performed by Conceptual Soundproductions Budapest, the New Century Players, Santa Clarita Master Chorale, The Black House Collective, Ensemble for Contemporary Music, and the UC Santa Barbara Symphony Orchestra. Schunk has taught at the California Institute of the Arts, West Creek Academy, Hollywood Academy of Music, Barnsdall Art Park, and Fun Music School. He holds an MFA in composition and piano performance from the California Institute of the Arts where he studied under composers Anne LeBaron, Michael Pisaro, Wolfgang von Schweinitz, Vinny Golia and pianist Vicki Ray. He earned a BA in composition from UC Santa Barbara under the direction of Jeremy Haladyna.

Until No Longer Effective

Farts trigger reactions due to acquired awareness through experience and culture, similar to harmony and other musical elements. The knowledge people have of them is an element of their strength. Deceptive cadences are deceptive partially due to imaginary sounds. We predict what is expected and take pleasure in their absence. Similarly with farts, we hear what is present, and imagine smells and visuals. The title "Until No Longer Effective" relates to the primary conceptual inquiry of the piece. The work deals with humor in analytical and interrogatory ways. After listening to farts for a certain period of time, what happens to the listeners' reactions to them? If one initially laughs, his or her attitude may soon be that of annoyance, then curiosity, and then something else altogether.



Jason Palamara is an electroacoustic composer from New Jersey living in the Midwest. He is an active performer and improviser on the violin, guitar and laptop and was a founding member of the Laptop Orchestra at the University of Iowa (LOUi). For the past three years, Jason has worked as the in-house composer for the University Of Iowa Department Of Dance and has composed music for many dance department projects, specializing in new music technologies, collaboration and improvisation. His recent works have seen performances by the JACK Quartet, the Enid Trio, and several performances by the Baker-Tarpaga Dance Project in Burkina Faso, Africa. In May his music will be featured in a show being presented by choreographers Charlotte Adams and Jennifer Kayle at Highways Performance Space in Santa Monica, California. His piece Ragnarok, Baby, was recently released on Jeffrey Agrell's CD Soundings: Improvisations and Compositions for Horn and Electronica. In the Fall, he will begin teaching composition at Grinnell College in Grinnell, Iowa. In his spare time, he teaches songwriting and musicianship to the inmates at Oakdale Community Prison.

Jason Palamara

Ah!

This piece is the result of my collaboration with theorist and music cognition enthusiast Lori Palamara. In this piece, we began with a question: can speculative theory benefit the composition of new music? We then devised a process for answering the question, which involved: an in depth investigation into my compositional process; a review of existing cognition literature to identify potential opportunities for maximal listener engagement with music; the composing of a first draft of the piece based on recommendations from the theorist; an analysis of the first draft with suggestions from the theorist regarding how the piece could increase listener engagement; and finally a final draft, which is presented for you presently. Does this piece engage you? Why/why not? Email your critiques to me@jasonpalamara.com and become part of the experiment.

Marcelo Machado Conduru



Marcelo Machado Conduru was born in Rio de Janeiro (Brazil) where he lives nowadays. He begins his music studies at Escola de Música (UFRJ - Universidade Federal do Rio de Janeiro) playing acoustic guitar and afterwards at Escola Villa-Lobos playing flute. He graduates in Art Education music qualification - at UNI-RIO and takes a post-graduation course in Electroacoustic Music Composition at UFRJ. As a composer he presents works in Panorama da Música Atual Brasileira, Bienal da Música Contemporânea Brasileira and Confluencias (Spain).

Dias e Noites

The piece develops moments where extremes as inertia and agitation are combined successively. Therefore, the work flows across five sections of Nights and Days. Nights are made of sounds with sustained and perceptible frequencies in a linear texture that we can define as introspective or even inertial. Days are sections of complexity with dense and active texture that we can define as richness or agitation. The five sections form a sequence of: Night(I) - Day(II) - Night(III) - Day(IV) - Night(V).

José Rodrigo Navarro Belbruno



José Rodrigo Navarro Belbruno (1988) nació en Salta, Argentina. Es recibido de la Carrera de Licenciatura en Artes Musicales con orientación en Composición de la "Universidad Católica de Salta". Allí estudió con Claudio Bazán, Marcos Franciosi y Diego Vázquez. También participó en un programa de intercambio con la University of Georgia (USA) donde estudió composición con Leonard Ball y violoncello con David Starkweather. Simultáneamente atendió a varios festivales y talleres con renombrados compositores como, Ron Parks, Joel Hoffman, Ken Ueno, Luca Belcastro, Marcelo Toledo, entre otros.

Actualmente se encuentra enseñando orquestación en la "Universidad Católica de Salta", donde también está participando en diversos proyectos de investigación. También en Salta, con varios compositores locales, es parte del grupo de composición: "a donde vas", el cual está principalmente abocado a composiciones miniaturas y a explorar nuevas formas de música.

Un Sentimiento de Tristeza

Esta es una obra inspirada en una sociedad en donde paralelamente suceden hechos que son contradictorios, pero que conviven de manera desapercibida, donde una música festiva puede ser el telón de fondo de una disputa social.

Es un reflejo de los problemas sociales que se viven en Latinoamérica, problemas de los que pocos integrantes de la sociedad están conscientes, incoherencias cotidianas de acuerdo al régimen político, y políticos que están entrenados por sobre todo en mantener feliz al pueblo, siendo éste su máximo empeño en lugar de serlo el correcto funcionar de una sociedad.

En 2014 participó del festival Charlotte New Music Festival en Charlotte, Carolina del Norte, Estados Unidos, donde se estrenó su pieza "津波警報" (Alerta de Tsunami). Asimismo en el año 2013 fue uno de los compositores seleccionados en el Concurso Nuevo Compositores Latinoamericanos de la Orquesta Sinfónica de Salta, por su pieza "Pequeño Poema Sinfónico" la cual fue estrenada. Así también su pieza "Sentenciador", la cual es la composición que escribió para su tesis de licenciatura, para guitarra y orquesta, fue estrenada en el mismo año.

Recientemente su pieza "Fantasía tercermundista" fue estrenada en Mar del Plata, Argentina, en el contexto de la "Bienal de Arte Contemporáneo del Fin del Mundo". Así también su pieza "Reflejos mundanos de sonidos celestes" fue estrenada en Enero, en Múnich, Alemania, por el Diaspora Mousikē.



Jeremy C. Baguyos

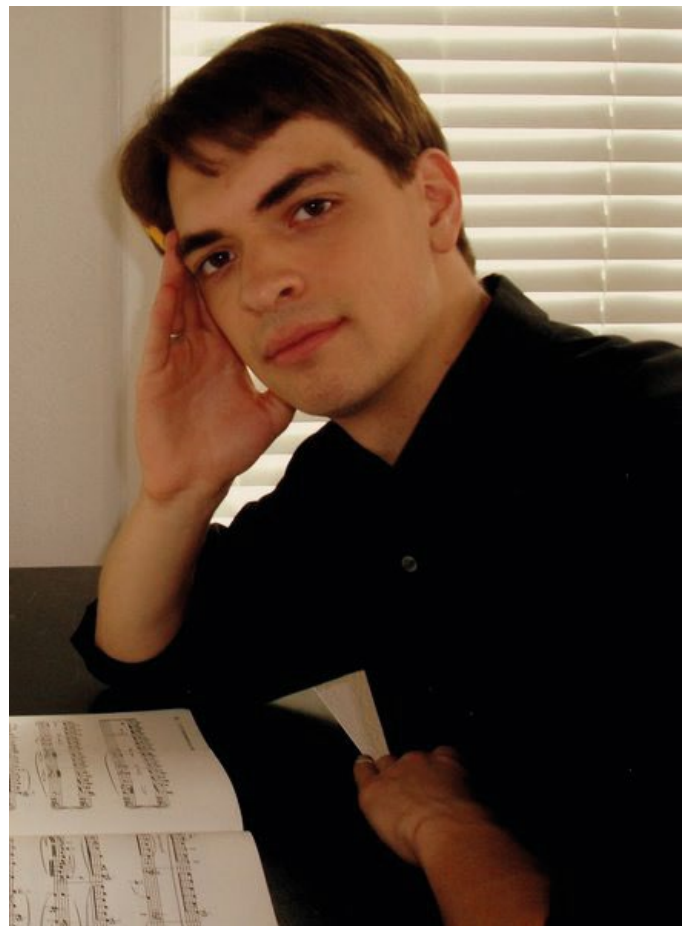
Jeremy C. Baguyos (b. 1968) is a Filipino-American double bassist and computer-mediated sound artist pursuing all forms of arts innovation at the intersection of tradition and technology. He is Associate Professor of Music Technology and Double Bass at the University of Nebraska Omaha where he splits research and teaching time between the School of Music and the School of Interdisciplinary Informatics. He holds a graduate degree in Computer Music from the Peabody Conservatory of Johns Hopkins University where he studied with McGregor Boyle.

Steel And Wire

Steel and Wire is a sonic monument for the mostly-abandoned Northwestern Steel and Wire Company's steel mill and wire factory in Sterling, Illinois (USA). Once employing more than 4,600 people (almost 1/3 of the current population) and once boasting the largest and one of the busiest furnaces in the world, most of the mill sits unused, today. The 2001 closing of the mill was devastating to the town of Sterling, Illinois, but the town has recovered slowly. Still, the structure sits visibly along the riverfront near the heart of the city. Like many other abandoned structures in other cities that saw better days at the peak of the manufacturing era, the abandoned mill is a modern equivalent to the ancient Athenian Acropolis, a majestic reminder of past glory, inspiring hope for the future as the community surrounding the decayed structure adapts to a new and different world. Steel and Wire tells the stories of the eerie and abandoned manufacturing structure, recounting without despondency, the pinnacle of what once was the bedrock of a community.

Clay Allen

Originally from Ruidoso, New Mexico, Clay Allen is an American composer and pianist. Clay has studied composition at the University of North Texas with Kirsten Broberg, Andrew May, and Joseph Klein and at West Texas A&M University with BJ Brooks. His compositions have been performed across the United States and internationally at festivals including SEAMUS, CICTeM in Buenos Aires, the Cortona Sessions in Italy, and the New York City Electroacoustic Music Festival. Recent commissions include works for New Music on the Point, Charlotte New Music Festival, and bassoonist Grant Bingham with funding from the DuoSolo Foundation.



Aqueous

Aqueous ākwēəs

Adjective

Of or containing water, typically as a solvent or medium.



Ruud Roelofsen

Ruud Roelofsen was born on the 16th of november in Rhenen (NL). When he was eight years old Ruud got his first percussion lessons. On the age of 13 he started in the young talent class of the ArtEZ conservatory in Arnhem (NL). Ruud received his bachelor degree with highest honours for percussion in the same school. In 2008 he studied as an Erasmus Exchange-Student at the HFM Münster (D). Ruud received his Masterdegree also with highest honours for percussion at the Royal Conservatory of Brussels. Ruud received masterclasses in composition with Dimitri Kourliandski, Carola Bauckholt, Richard Ayres and Martijn Padding. In 2012 he received the "Ingeborg Köberle" award as highly promising student and for his exceptional performance skill in the Royal Conservatory of Brussels. In 2013 he was selected for the "Young Composers Meeting" in Apeldoorn. In 2013 Ruud was a finalist for the "Luigi Russollo Award".

|<örperlich

|<örperlich is a piece made with the outside of the body trying to make the sounds that normally are heard inside the body itself. The manipulated sounds include finger clicks, clapping, breathing, rubbing the hands together, tongue klacking and consonants.

Robin Julian Heifetz

Robin Julian Heifetz earned a doctorate in composition in 1978 from the University of Illinois at Urbana-Champaign where he studied with Sal Martirano, Herbert Brun, Ben Johnston and Scott Wyatt. He served as a composer-in-residence at Stiftelsen EMS Stockholm (Sweden), Colgate University, Simon Fraser University (Canada), Tel-Aviv University (Israel), IPEM-Gent (Belgium), Sweelinck Conservatorium (The Netherlands) and Audio-Digital Laboratories (Canada). In the 1980s, he was the director of the Center for Experimental Music of The Hebrew University of Jerusalem (Israel) and, since 2000, he has served as an adjunct professor at Antelope Valley College in Lancaster, California. His anthology *On the Wires of Our Nerves: The Art of Electroacoustic Music* was published in 1989 by Bucknell University Press. Since 1998, his electroacoustic works have appeared on the record series *Electroshock Presents: Electroacoustic Music*, Volumes II, V, VII and VIII in Moscow, Russia. In 2014, *Monster in the Mirror* appeared on his 2 CD solo album *Out of Kilter: Digital, Mixed Media and TextSound Compositions* by Robin Julian Heifetz, Soundcarrier Music Network, Halifax, Nova Scotia, Canada.



Monster in the Mirror

Monster in the Mirror for Computer was realized in 2009 (revised 2010) in the composer's home studio using REplayPLAYER 3.2 software and processed with GRM Tools and Digidesign Audiosuite Reverse, among others; it was mastered at Woodcliff Studio in Sherman Oaks, California. It had its world premiere during the CHAT - Digital Arts Festival at the University of North Carolina at Chapel Hill in 2010.

David Jason Snow



The compositions of David Jason Snow have been performed in concert by the New Juilliard Ensemble at the Museum of Modern Art in New York, the Ensemble Intercontemporain at the Centre Georges Pompidou in Paris, the American Brass Quintet at the John F. Kennedy Center for the Performing Arts in Washington, D.C., the Harvard Wind Ensemble in Cambridge, Massachusetts, the Yale University Band in New Haven, Connecticut, the Eastman Percussion Ensemble in Rochester, New York, and other artists and ensembles in the United States, Europe, Asia and Africa. Snow has been the recipient of two composer fellowships from the National Endowment for the Arts, two grants from the Maryland State Arts Council, an ASCAP Foundation grant, two student composer awards from BMI, and composition prizes from Musician magazine and Keyboard magazine. He has also been an artist resident at Yaddo in Saratoga Springs and the Millay Colony for the Arts in Austerlitz, New York. He holds degrees in music composition from the Eastman School of Music when he was awarded the Bernard and Rose Sernoffsky Prize, the McCurdy Prize, and the Howard Hanson Prize, and the Yale School of Music where he was awarded the Frances E. Osborne Kellogg Prize. His principle teachers were Joseph Schwantner, Warren Benson, Samuel Adler, and Jacob Druckman. Snow currently resides in New York where he is a reference librarian at the Lila Acheson Wallace Library at the Juilliard School.

Mon coeur appartient à Dada

Ennui is the death of freedom. Ennui is the death of creativity. Ennui is the death of passion, of life, of sense, and of revolution. Ennui is counter-revolutionary. Death to the counter-revolution. Death to oppression. Death to those who slavishly parrot slogans. Yes, death to us all. We are cows, the lot of us. Mooooooo. Long live ennui. Live without time. Art is dead, do not consume its corpse. Yes, consume its corpse, yum-yum. It is forbidden to forbid. Happiness is the new idea. Beneath the paving stones, the beach. I am a poet of the street. Poetry is of the street, like a pile of shit. Long live poetry. Long live shit. Long live decay. Workers of the world, have fun. Power to the imagination.

Marco Ferrazza

Electroacoustic music composer and multimedia performer, Marco Ferrazza studied contemporary art and electronic music. His work, performed in several competitions and festivals, constantly looks into relationships between concrete sounds and computer music, electronic arts and field recording, improvisation and new technologies.



Fluttuazioni (Fluctuations)

As in other works, in this piece I investigate, beyond the organizational possibilities offered by research on timbre, the implications of the transients of individual sound materials about the general configuration of the composition. It's an empirical research, based on continuous experimentation of the sound material available. The attack phase of a sound often becomes the basis for establishing new relationships with other materials, or allows to emphasize some sudden interruptions, the emptying of the sound, or even permits to introduce new elements through similarities and contrasts.

Solveig Risacher



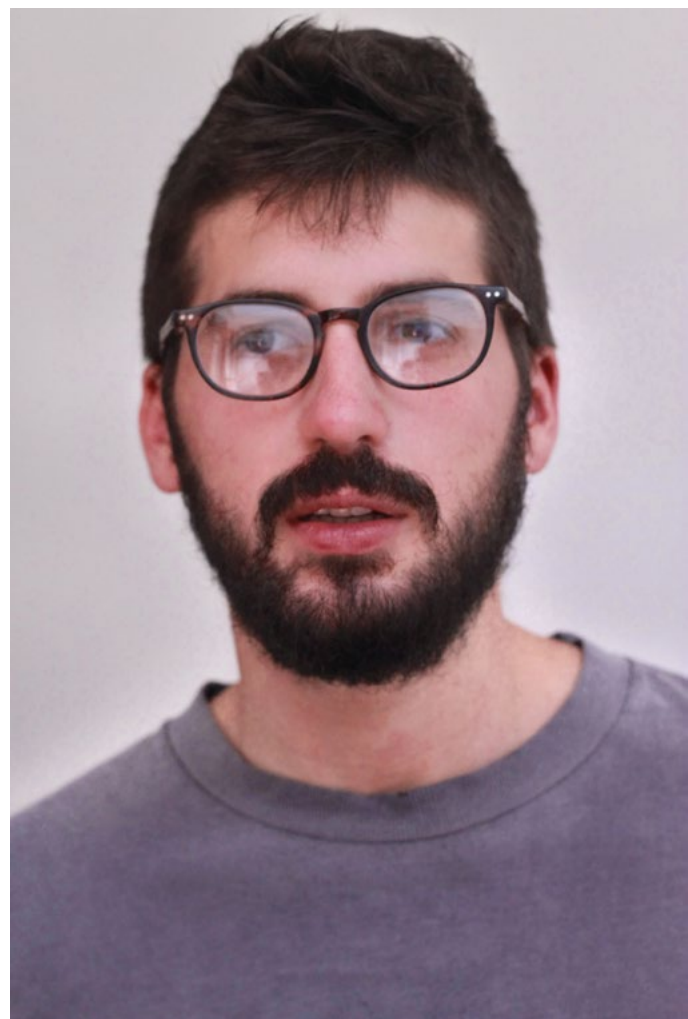
Born in 1977, lives and works in Paris, France. Alongside working as a film editor, Solveig Risacher creates sound pieces for audiovisual and diverse media projects, as well as composing electroacoustic music. She also shares her three passions by teaching in different educational workshops. After graduating with a Master in Documentary Film (DESS de Cinéma Documentaire) she has been working since 2003 as a chief editor on many documentary films that were aired on major French TV channels such as Arte or France 5, as well as a variety of international film festivals. Being also passionate about sound making, between 2007 and 2011 she teaches herself sound recording, field recording, sound designing for radio, and soundscape composing, by attending different workshops (eg: Phonurgia in Arles or GMVL in Lyon). Later on she continues her training in sound design by studying at the INA (National Institute of Audiovisual), at Musique et Recherches (Music and Research) in Belgium, and at the Ecole des Gobelins in Paris. Between 2012 and 2015 she also studies at the Regional Conservatoire of Pantin, from which she graduates with a degree in Electroacoustic music composition.

A bas bruit

In a medical sense, «A bas bruit» is when an inflammation, invisible, stays inside the body without occurring, only sometimes by small radiance. «A bas bruit» is also the image of the magma slowly removing from the deepest of the earth into fissures it can find. With sound archives and their manipulation on small tapes, one hydrophone, sounds of medical engines and digital fragments, I explore the phenomenon of intrusion, in the space of the body, and the space between the speakers.

Ludovico Failla

At 7 starts playing jazz drums. At 12 paints graffiti and abstract canvases; discovers electronic music. At 17 flies to London. Comes back 3 years later to conclude Art school. He's currently studying Electronic Music Composition at Conservatorio L. Refice (FR, Italy), exploring the fields of electroacoustic and audiovisual composition. Life's contradictory nature nourishes him and drives him perpetually in search of Meaning. His first audiovisual composition is titled "41°45'N 12°40'E - Tormentato da un'Amore senza Oggetto, scopre l'Acqua di un lago di Fuoco e la sua Flora". It builds an abstract dialectic in order to evoke dense, raw feelings.



ESSERLO

ESSERLO is an electroacoustic music composition. It develops in three windows of very different sonic qualities each. The first comes from an analog hybrid setup of FM oscillators, recorded and edited. The second is made of digital material sampled from custom non-linear synthesis patches and later edited. The third is made out of field recordings and instrumental recordings. Putting these three domains in a row is to create a narrative continuum that forces itself above the mere perception of a technical showcase.

John C.L. Jansen



John C.L. Jansen is a composer, guitarist, and audio engineer from Grand Rapids, Michigan. He began his study of music at Grand Rapids Community College, where he received an Associate in Arts studying classical guitar with Brian Morris. Jansen also received an additional Associate's degree in Music Recording Technology studying recording with Tim Heldt, followed by an internship at River City Studios. Jansen has participated in master classes with renowned guitarists such as Adam Holzman, and the Goran Ivanovic and Andreas Kapsalis duo, and has also received an instrumental leadership award. Jansen graduated magna cum laude from Grand Valley State University with a Bachelor in Arts degree, and in 2014 was selected for the Composer of the Year award. At GVSU he studied composition with Bill Ryan, and was part of GVSU's New Music Ensemble, where he operated electronics and sound reinforcement. He is currently pursuing graduate studies in composition at SUNY Fredonia, where he studies with Rob Deemer.

Steel Seething

This piece was created primarily in my home studio, and in many ways was an experiment in sound design. Most of the sounds have been recorded either with a field recorder or studio microphones, and were heavily modified using effects processing. The goal of the piece is to take the listener on a journey through an evolving soundscape, where certain familiar sounds and repeating motives are taken and then placed in different contexts. Source recordings vary from the rustling of wind through tree branches, chimes, and the composers own voice.

Kala Pierson

Kala Pierson is an American composer and sound artist. Her works have been performed and installed in 31 countries.



Lost Languages

Lost Languages begins with fluid loops played by Ilya Temkin on bandura (a Ukrainian lute). Gradually, these loops wash into sounds made from other acoustic-only sources: bowed piano strings, metallic sounds from a piano's frame and the metal body of a zarb (drum), and processed layers of the human vocal sound "Shh." The loss here is meant to be heard as an abstract, gradual process: loss of old worlds and knowledge, silencings direct and indirect.

Nhung Nguyen

Nhung Nguyen is a newly emerging artist in Hanoi experimental music scene. Nhung is the person behind the project Sound Awakener. She has been releasing stuff on her own or with the help from labels/netlabels. Nhung also provides works for visual/multimedia projects, including Irene Cruz's multimedia exhibition "What dreams are made of" in Berlin, Germany. Her recent live appearance includes performing at Hanoi Soundstuff Festival in April, 2015. Sound Awakener is Nhung Nguyen's solo experimental

music project, based in Hanoi, Vietnam. The project started in 2011, but no material was published until summer 2014. With tracks fitting into genres like electroacoustic, sound art and noise, Sound Awakener is focused on creating abstract territories, where the connection between sound, awareness, nature/environment/landscapes and technology can be found. In this project Nhung tends to create an endless and possibly dark sonic world and time/space deformation by using field recordings, instrumentation, analog and digital manipulation. This results in a variety of different moods in her music - from soft, soundscapes - based tracks to harsh, extreme ones. In some cases, she pushes the sounds to their limits with concrete, dynamic and complex approach. With highly - concentrated textures, rich layering and precise sound arrangement, Nhung Nguyen explores different methods of musical development to enable a pure form of sound creating and listening.



Around

"around" is an electroacoustic piece which consists of several machinery noise and computer - generated sounds. All are processed with digital effects like delay, distortion and phaser. This piece reflects the circle of life and its complexities.

Julián Rodríguez Morán

Julián Rodríguez Morán (12 de Marzo 1985) es un músico multiinstrumentista y compositor de Salamanca (España). Es conocido artísticamente como Juli Morán, aunque puede usar otros seudónimos en función de sus proyectos. Se tituló en 2005 por el Conservatorio Profesional de Música de Salamanca con las Especialidades de Guitarra Clásica e Instrumentos de Cuerda Pulsada del Renacimiento y el Barroco. Más tarde se licenció en Sociología. Ha publicado varios discos distribuidos sobretodo por Europa y Sudamérica abarcando varios géneros musicales, pero especialmente Rock. Su labor como compositor en otras áreas como música electrónica, clásica o acusmática, tiene su difusión entre círculos personales del autor, performances para pequeños ensembles o ensayos introspectivos, motivado por la inquietud de explorar todas las corrientes artísticas y conocer cada vez más.



Elogio Del Café

Es un tributo al café, centenario brebaje de inspiradores momentos. Intenta dibujar uno de ellos, describiendo una tranquila tarde en casa junto a una guitarra y la oculta musicalidad del entorno. Un viejo frigorífico y el ronroneo de un gato nos dan una base sobre la que canta una cafetera, mientras alguien planchando percute suavemente al ritmo de la lluvia. Las ideas van surgiendo de nuestra guitarra y todo se armoniza al Motivo de C-A-F-E (do, la, fa, mi) [café]. Esta secuencia de notas se verá repetida por los elementos que participan a lo largo de la obra, hasta que un campanario vecino nos indique con el mismo motivo, que las cuatro de la tarde es tan buena hora como cualquier otra para tomar un café.

Yasuhiro Otani



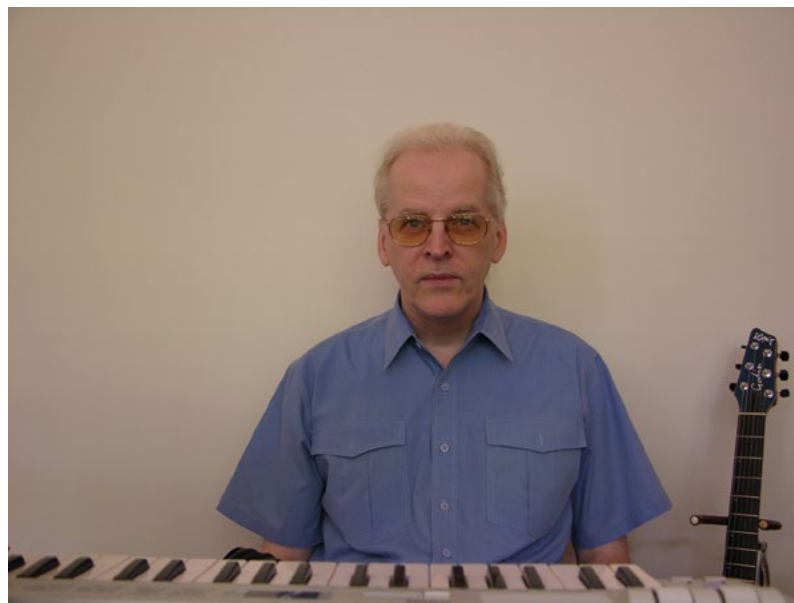
Electroacoustic composer, Guitarist. Yasuhiro Otani navigates through live electronics, installations, musique concrète, visual, performance, music for dance, theatre and cinema. The artistic concerns remain constant: the balance between the cerebral and the sensual, and between biology sound sources and digital processing. As performer, collaborating with a lot of artists across the world and created imaginative sound and visual works. The works would consist of many elements, such as low and high technology, Programming, Guitar, Circuit Bending, SoundScape and Spatial vector algorithm. Member of THE JAPAN FEDERATION OF COMPOSERS inc.

Reverie Ox2F No.1 No.2

Reverie is the composition series for making extended sonic harmonic electric guitar. It recorded and edited by composer own with a electric guitar and a laptop. Extended sonic harmonic has been realized with Max/MSP programming. It almost makes sounds to isolate any harmonics while playing guitar.

Julius Bucsis

Julius Bucsis is an award winning composer, guitarist, and music technologist. His compositions have been included in many juried concerts, conferences and festivals worldwide. He also frequently performs a set of original compositions featuring electric guitar and computer generated sounds. His artistic interests include using computer technology in music composition, developing musical forms that incorporate improvisation, and composing music for traditional orchestral instruments. He will begin pursuit of a DA in Music Composition at Ball State University in the fall.



A Glimpse beyond the Event Horizon

A Glimpse beyond the Event Horizon represents a journey into the unknown realm beyond the event horizon of a black hole. It consists of four segments "White", "Blue", "Red", and "Yellow". "White" represents light as it approaches the horizon, "Blue", "Red", and "Yellow" represent what happens after the horizon has been crossed. The composition was developed using Csound. The piece was composed in 2011. It was accepted into the KC Soundwalk 2012 festival held in Kansas City, Missouri in October and SEAMUS 2014 held in Middletown, Connecticut in March. Each segment can be considered as a complete composition. The first segment, White (which is named Spin Cycle as a standalone piece) was accepted into the 60x60 East Coast Mix 2013. The second segment, Blue (which had some additional subtle processing applied to it) was accepted into the CICTeM 2013 held in Buenos Aires, Argentina in September, Soundwalk 2013 held in Long Beach, California in October, and Electroacoustic Barn Dance 2013 held in Fredericksburg, Virginia in November. The fourth segment, Yellow was accepted into the International Csound Conference 2013 held at Berklee College of Music in Boston, Massachusetts in October and WOCMAT 2013 held in Luzhu, Taiwan in December.

Massimo Davi & Monica Miuccio

"IRIDE PROJECT" is a performing duo and a research into electro-acoustic music and sound-emphasis poetry by Massimo Davi & Monica Miuccio.

Iride Project's works were performed in Ireland, Italy, Portugal, Finland, Germany, Mexico, Macedonia, UK, Czech Republic and are regularly featured on Ireland's National Radio RTÉ Lyric FM in Bernard Clarke's program "Nova".



Massimo Davi is a composer and holds a Master's Degree in Music. Monica Miuccio is the Poet and Performer of the Duo. Her works were awarded at several Literary competition between 1993 and 1998 and were featured in prestigious publications such as the academic psychology magazine "Tecniche Conversazionali" (Milano).

The Delight Of Being Misunderstood

In the consuming flow of time, from childhood to manhood, iconoclasm worms its way out of a man
crushed by shame and guilt.

Images observe him, reveal his dark secrets and throw guilt on to his face.

By purging all those accusing smiles he secures only a momentary relief.

As his resentment grows stronger, he retaliates against the most famous smile.. But he fails on his purpose and by realising that people can't comprehend his mind and never will, he realise that "misunderstanding" is freedom to treasure personal secrets, because nobody even suspects the existence of the secret itself.

John Oparyk

Originally from Moose Jaw, Saskatchewan, Canada, John Oparyk (b. 1959) is a Serialist and Musique Concrete composer. Currently exploring the use of organic and found sounds to generate and/or modify electronic compositions.



Anaïs Nin Blushed

ANAÏS NIN BLUSHED (2015) Recorded at Technical Difficulties Productions in Edmonton, Alberta, Canada June 2015. Pitches and rhythms of nature are processed by software to initiate and interact with electronic tonalities.



Eduardo Cervantes

Eduardo Cervantes began playing recorder at age 9, then violin at age 10. At 13 he composed an atonal, polyrhythmic piece which was performed by his violin teacher and her gifted prodigy student at a recital at Montgomery College in Maryland, USA. He attended Berklee College of Music at age 18 but was put off by the focus on piano lounge music also he was told that to graduate, he would have to play all the major and minor scales, all the way up and down the piano, very fast, in front of 8 judges (even though he was a composition major). Being quite a shy young man, he opted to drop out after 3 semesters. Eduardo was more of a pentatonic and chromatic scale kind of guy. Since that time, it took him many years to find his unique original voice. He began to experiment with progressive rock and electronic music, later electronic dance music but it never quite jelled until recent years when the internet opened his ears to new music he had never heard before. After listening to Steve Reich and Morton Feldman and Arvo Pärt for the first time, he could finally visualize a path. He learned by reading interviews posted online that his idols as a teen and into young adulthood, Brian Eno and Robert Fripp were influenced by Reich. This was the source. This was the very root of what I liked. It gave him a new, defined direction in which to go. The maturity of the internet, computer hardware, and music software combined with his own new found musical maturity, made it possible to finally be the composer he dreamed of being.

Inception

"Inception" is a culmination of work which began in December of 2014. The first samples were of prepared piano. Originally a brilliant musician from Czechoslovakia who had played in a symphony orchestra there was hired for the cello parts. He has a very strong sound, a beautiful vibrato, a masculine sound appropriate for Beethoven. Unfortunately his strong classical tone and pronounced vibrato did not fit Eduardo's vision. Given the cost of hiring the musician and the studio time it took, he naively thought to buy a cello and attempt this himself, not knowing at all how to play these instruments. After many hours and weeks of practice, he was able to achieve a level of performance acceptable for his needs. He also recorded many non-music instruments for this project such as a garbage dumpster, metal ball on metal saucer, pots & pans, saxophone which he has played for 7 years now and of course the piano which is his first instrument and which he is the most accomplished at. While working on this music, he got inspiration by listening to it (and works by other composers) while walking in the forest in the mountains where he lives.

Sean Harold



Sean Harold was born in 1984. He has not died yet. University of Illinois at Urbana-Champaign - Doctor of the Musical Arts in Composition (cognate in ethnomusicology) - 2014; The State University of New York at Purchase - Artist Diploma in Music Composition - 2010; The State University of New York at Purchase - Masters Degree in Music Composition - 2009; Western Connecticut State University- Bachelor of Music in Jazz Performance - 2006.

ASSISTANT AT AS/COA New York, NY 2015

Various responsibilities including: Assisting the audio engineer, running surtitles for an opera, stage hand, door work and set up, etc.

Volunteer position. Music department representative for the Graduate Employee Organization (student employee union). Attend weekly meetings, plan and staff union events, maintain relations with, and send out information to, the music department on behalf of the union.

There Is No Image ... There Is No Poetry

There is no image ... there is no poetry was originally written for solo soprano saxophone with fixed media. This version of the work is for fixed media alone, eschewing the live element of the first version altogether. Both versions of the there is no image ... there is no poetry are based on Mozart's Oboe Quartet, K. 370. But, while the first version of the composition exploited the soloist / accompanist dichotomy of Mozart's oboe / string trio orchestration, this version re-imagines Mozart's piece without its star. Here, the supporting elements of Mozart's quartet are remembered with new intent, while the driving force of the original quartet is half-forgotten and remembered only in echos.



NatureX

NatureX is all about transformation.

The sounds of the composition „NatureX“ were created by water drops, rain, thunder storm and bird sounds.

The resulting sounds were processed using Metasynth 4 and Cubase 5. Additionally, atmosphere was created by frequently changing rooms.

Maximilian Yip

Maximilian Yip was born in Germany in 1988.

In 2003 he started to play violin.

From 2005 to 2008 he took lessons in music theory.

In 2006 he began to play piano.

He started to compose at the Clara-Schumann School of Music with Christian Banasik in 2008.

In 2009 he finished school with the german Abitur majoring in music and received a special appreciation for composing.

His works were performed amongst others at:

- Roots Of Electronic Music Festival, Aachen (Germany)
- Musica Viva Festival 2010, Lisbon (Portugal).
- Musica Viva Festival 2011, Lisbon (Portugal)
- 60x60 (2012) PianoForte mix, Chicago (USA)
- The 2013 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).



Sune Mattias Emanuelsson

Sune Mattias Emanuelsson is an award-winning Swedish composer and writer. His music spans over a vast field of expression and has been performed all over Sweden and other European countries. His work covers orchestral, chamber, vocal, live electronic and electroacoustic music, as well as music for film, museums and installations. He has studied composition at the Gotland School of Music Composition in Visby at the Royal College of Music in Stockholm. In 2008 he completed his master's degree in composition. The same year his second opera "You are my prince charming" was premiered as a big success. 2009-2010 he lived and worked as an artist in residence at the Villa Concordia in Bamberg, Germany. Sune Mattias Emanuelsson is considered to be one of the most talented and original of the younger generation of Swedish composers today.

Variation on a chant by Hildegard von Bingen. Holy Spirit, bestowing life unto life, movin in All. You are the root of all creatures, washing away all impurity, scouring guilt, and anointing wounds. Thus you are luminous and praiseworthy, Life, awakening, and re-awakening all that is.

It Took Me A Long Time To Learn Not To Be Sad

Kyle Vanderburg

Kyle Vanderburg (b. 1986) composes eclectically polystylistic music fueled by rhythmic drive and melodic infatuation. His acoustic works have found performances by ensembles such as Brave New Works, Access Contemporary Music, and Luna Nova, and his electronic works have appeared at national and international conferences including ICMC, EMUfest, SCI, CICTeM, NSEME, and NYCEMF. Kyle holds degrees from Drury University (AB), where he studied composition with Carlyle Sharpe, and the University of Oklahoma (MM, DMA), where he studied with composers Marvin Lamb, Konstantinos Karathanasis, Roland Barrett, and Marc Jensen. He has also participated in composition masterclasses with David Maslanka, Chris Brubeck, Eric V. Hachikian, Joël-François Durand, Benjamin Broening, and Daniel Roumain.

Reverie of Solitude

Utilizing recordings from Montana and Central Oklahoma, the piece serves as both an exploration of and an invitation to reverie; providing a space wherein the listener is asked to reconsider their idea of what it means to daydream. Immediately, the listener is isolated amid an every-day crowd hum—pervasive and vexingly indistinct. Lost among the multitude, it is easy to believe that this daydream is not an expression of solitude, but rather a longing for solitude. From this foundation, the piece conducts its consideration through alternating themes of action and inaction, order and disorder. The buzz of the crowd—unmetered, churning—gives way to the steady pulse of a passing train: the mind swiftly carried away. The movement of a mind imagining is suggested by a motif of water in each transition. Having raced away, the focus of the piece coils about a scene of Sunday-lawn tranquility with the stagnant and predictable arc of a sprinkler. It dissolves into the free rhythm of a rainstorm on a tin roof, evoking a true sense of solitude. The chaotic throb of the rain shower becomes the pulse of a frothing river as the mind races on again, an echo of the train beneath. As the piece nears its conclusion, the listener is introduced to the most complete soundscape yet: birdsong and footsteps as counterpoint to the steady but untamed lapping of water against the hull of a boat. Each vignette is a self-contained narrative offering a unique opportunity to consider solitude in a natural context. As each image fades, replaced by another commensurate in theme though separated in space, the listener is invited to reflect on the purpose of a daydream: whether to occupy a static moment, to escape a blunt reality, or to enrich the experience of a perfect moment. The subtle transitions between the natural recordings are woven throughout by digitally manipulated tones, calling the listener's attention to how they themselves have been lulled to daydreaming amid the sonic backdrop. Attention is inevitably returned to the churning crowd, bookending the piece to demonstrate the facility of such reveries in establishing a personal solitude for each listener, undiminished by having shared the experience with an audience.



Alexey Glazkov



Alexey Glazkov (1983) – pianist and composer, was born in Ulan-Ude. After graduating from music school in 1998, he enrolled in the music college in the piano and theory-composition departments graduating with honors. In 2002 he entered the piano department of the St. Petersburg State Conservatory studying with professor Pavel Egorov.

Alexey Glazkov was a prize winner at the Sergei Rachmaninoff International Competition in St. Petersburg (2003). He is a pianist whose repertoire includes not only the piano classics, but also contemporary works, among them his own compositions. He is well known as an enthusiastic performer of contemporary music. Alexey Glazkov often participates in the most significant international contemporary music festivals in St. Petersburg such as the "St. Petersburg Musical Spring", "Contemporary Past", "Time of Music", "From the Avant-garde to the Present Day", "Sound Ways Festival". In 2009 won the 1st prize at the composer competition of new music "Step to the left" (Saint-Petersburg), in 2012 won diploma at the First Sergei Slonimsky international composer competition.

The one

The piece was the result of studying the computer programm of sound synthesis "Csound".

The main idea of the piece is gradual complication of structure and sound material. From "white noise" and diferent type of waves to patterns repetitions and granular synthesis.

Brian Keegan

Brian Keegan is a composer from Ireland who writes for film and live performance. He combines conventional instruments with electronics to create musical textures of varying densities. The silences within sounds are an important aspect of his work. His music has been heard across Europe as well as in Australia and the USA. This work has been recognized by Germany's DAAD and with François de Roubaix award for music composition.



Ymir

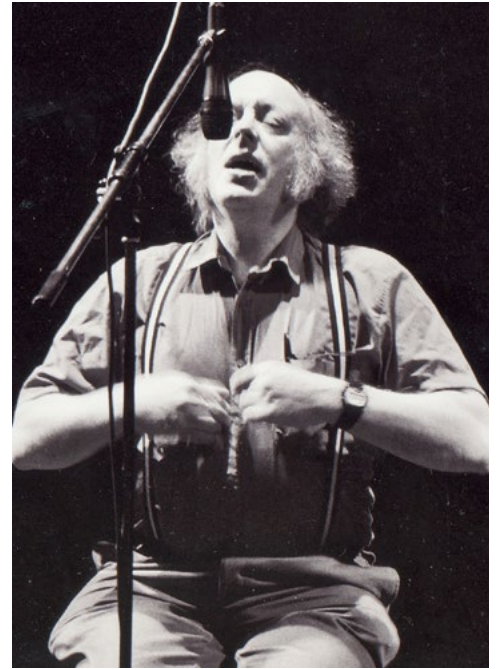
Brian Keegan's *Ymir*, for recorded water drops and live percussion, takes us to the world of Norse mythology and the story of the creation of the giant called Ymir. He was formed from water drops that fell from melting ice. The piece consists of hundreds of recordings of water drops falling on metal percussion cymbals. Each drop was recorded at very close range to capture that intimate sound world. For the live percussion, the percussionist uses two cello bows. These are used to play a set of twelve crotales and a set of four cymbals. The piece builds quietly from the plaintive sound of bowed crotales and sparse water drops into a noisy climax of dense water drops and bowed metal.

CENTRO cultural TUDOR

Artículo 123 #134 Col. Centro, Del. Cuauhtémoc, 06040
Ciudad de México, D.F.

Trevor Wishart

TREVOR WISHART (b. 1946) is an independent composer living in York, in the north of England. He has held residencies or fellowships in Australia, Canada, Holland, Sweden, the USA and at Oxford, Cambridge, York, Nottingham, and Leeds Universities. His work has been commissioned by IRCAM, the Paris Biennale, the Massachusetts Council for the Arts and Humanities, the DAAD in Berlin, the French Ministry of Culture, and the BBC Proms and he has been awarded a Euphonie d'Or at Bourges (Red Bird) the Golden Nica for Computer Music at Linz Ars Electronica (Tongues of Fire) and the Gigahertz Grand Prize, in recognition of his life's work.



This suite of pieces celebrates, in musical form, our scientific understanding of the world. The musical material of each movement is derived from scientific data or physical models of the world, but each is approached in a different way. The piece is the fruit of a research project at the University of Oxford, funded by the Leverhulme Trust. "Supernova" uses the changing light spectra of Type 1a supernova explosions, converting these directly into sound. The opening and final sections of "Signatures of Chaos" use the logistic equation (a simplified mathematical model of population dynamics) to generate melodies which map the emergence of chaos in natural systems. The central section follows the evolving motion of a rotating fluid as it passes from smooth laminar flow through Taylor-Couette flow and other banded perturbation states and eventually becomes entirely turbulent. "Dithyramb - Kepler 62e" attempts to conjure up such an alien music using imaginary, yet physically possible, brass and percussion instruments and imaginative extensions of these.

The Secret Resonance of Things



Adam Stansbie

Adam Stansbie is known for his electroacoustic/acousmatic compositions, which have been widely performed (throughout Europe, Asia, North and South America and Australasia), published (Elektramusik, Musique et Recherche, Taukey and Sargasso) and prized (IMEB, Musiques et Recherches, Destellos Foundation). Alongside his creative work, Adam has written extensively on the presentation and performance of acousmatic music and he is currently interested in the various ontological/phenomenological paradoxes that the acousmatic tradition seems to produce. Adam has taught at a number of institutions and is currently lecturing at The University of Sheffield where he directs the MA in Sonic Arts and the MA in Composition.

The small patch of land bordering Doncaster Street, Sheffield, once home to an eighteenth-century foundry, was located in the industrial heart of the city, nestling alongside some 250 cementation furnaces employed in the production of blister steel. Although the furnace continued to produce steel throughout the Second World War, operations ceased in 1951. For a time, the land lay abandoned and forgotten, becoming little more than a post-industrial wasteland at the edge of the city centre. In recent years, this decline has been overturned; the overgrown, idle patch of land has been transformed into a community space, which invites artistic activities and projects, serving to reconnect the land with the city of Sheffield. In this context, the newly named Furnace Park seems appropriate; it connects the land of the past with that of the present and, hopefully, future. This piece, Foundry Flux, attempts to do something similar; although flux refers to a flowing or purifying agent used in the production of steel, the term is employed here to capture the flowing, changing state of the land itself. Traffic, which circles the patch of land, was recorded and used to generate the entire work.

Foundry Flux

Processing of these recordings serves to imagine the blistering heat of the furnace, before transforming the space into hub of creative practice.



Brett Gordon

Having been in bands signed to Geffen, Virgin and EMI among others, Brett turned his attention to composing and performing Electroacoustic music while studying for his BA and MA at Oxford Brookes University. He won the OCM prize for original composition in 2011. He is currently entering the final year of his PhD at the University of Hull under supervision from Dr. Rob Mackay. His research interests include the use of interactive controllers in electroacoustic composition and performance while investigating concatenative relationship models of temporal-spatial interactions used in electroacoustic music.

Cyclism

Using nothing but field recordings, this piece is an examination of the sounds produced by a bicycle and its individual parts. The idea was to create an auditory experience that challenged our perception of how a bicycle actually sounds. The bicycle was recorded being ridden and dropped as well as freewheeling. I then recorded individual parts of the bicycle being 'played'. Examples of the methods used are the wheels' metal rims being bowed while spinning, a playing card in the back wheel while spinning, a flip flop being rubbed against a tyre when moving and the bell recorded both with the cover and without. Some of these sounds were then treated using different methods and effects as well as one of the recordings being manipulated in Max.

Tom Williams

Tom Williams is an award-winning composer and Course Director of the BA Music Composition and BA Music degrees, and leader of INTIME, the experimental music research group at Coventry University. He studied composition at Huddersfield and Keele Universities and has a DMA in composition from Boston University. His music has received numerous international performances and broadcasts and he has written for dance, theatre and education.



Home (Breath Replaced) explores the inner, intimate sonic life of the body as home through electroacoustically transformed binaural recordings captured from head recordings of the breath of dancers dancing. All the composed sound material that is heard in the piece was originally either of the dancers breathing or the extraneous sounds of their movement as they work in the space. The sonic imagery emphasizes breathing and resting, waiting and weight, alongside emergent abstract transformations. Giving space and evoking movement at play, here the body is conceived as (an ever changing) home. This piece is part of an ongoing collaborative project with the dancer and dance academic, Vida Midgelow.

Home (Breath Replaced)

Damián Gorandi

Damián Gorandi born in 1991 Buenos Aires, Argentina. He was honored at the Latin American sound art contest “Las soledades” organized by the Cultural Center of Spain Córdoba. He was also honored at the “2do concurso internacional arte-Clima” organized by “CEIArtE – UNTREF”. His Works Have been selected in many Festival like “Nuevas Musicas por la memoria IV and V edition” (Argentina), Fundacion Destellos (Argentina), “Nycemf” New York City Electroacoustic Music (EE.UU.), MusInfo Festival Art & Science Days 2015 (Francia), “Ex -nihilo” (Mexico). His Work was declared “artistic and cultural interest” by the Argentine’s Ministry of culture. He is member of the Laboratory of Electroacoustic Music Conservatory “Alberto Ginastera” and member of the ensemble of Real Time Composition directed by Jorge Sad. He Is currently studying Acusmatic Composition with Elsa Justel.



The work is permeated by the idea that objects have hidden , another meaning , so, a sound masking as a “albur” of “ other sound” repressed. Perhaps a -metaSound that possesses a strong aesthetic charge. This piece through Continents unstable and wandering permeable to the unexpected and Dionysian , where the unconscious is expressed.

(“ ... Just a perception withdraw from the surface consciousness to the unconscious mind to take advantage irrational expression”)

(Anton Ehrenweing)

De albures, chistes y entresueños



Brian Connolly

Brian Connolly is a composer and psychoacoustician from Dublin and he is currently conducting groundbreaking research into the use of the ear as an instrument.

Maeple

Maeple encapsulates Alvin Lucier's school of thought concerning 'simple procedures yielding complex results'. This piece spotlights the creative potential of the non-linearities of the listening system relating to the basilar membrane of the inner ear and the connecting auditory nerve. Furthermore, Maeple is a new work from the composer's groundbreaking

research portfolio investigating the creative potential of the inner ear.

This work employs a variety of psychoacoustic phenomena as a means of extending the role of the audience's ears to becoming active participants in the work itself. In this relatively rare listening experience otoacoustic emissions (detectable tones being emitted from inside the ear) as well as spectral masking and perceptual beating results in the listener's ears no longer being passive organs within the creative process. Each listener will physically feel their ears performing this piece and simply turning one's head will often entirely change the colour of the sound in this octophonic work.

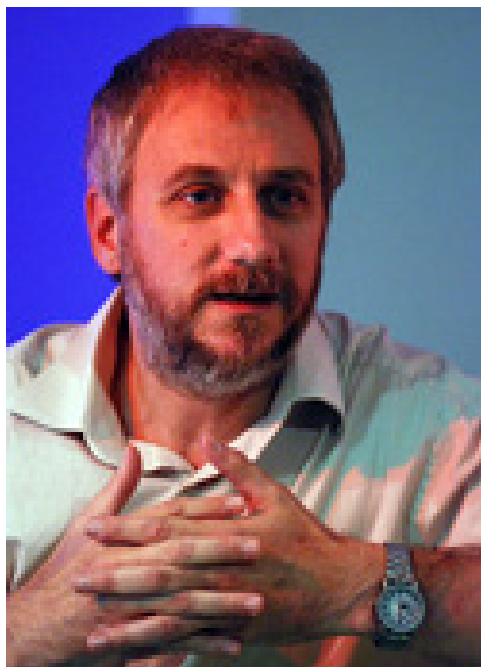
Daniel Judkovski

Sus obras expresan un intento de materializar los puntos de confluencia entre sus raíces judías y latinoamericanas, mediante la exploración en sus cosmovisiones y riquezas sonoras. “Afar“, recomendada en la Tribuna Internacional de Compositores de la UNESCO 2000, fue escrita después de participar en los grupos de rescate en el ataque terrorista a la Asociación Mutual Israelita Argentina. “El Exilio infinito”, primer premio en el Concurso “Destellos Foundation Acousmatic Prize 2013”, fue escrito en memoria de sus antepasados asesinados en el campo de exterminio de Auschwitz. En “Génesis y transfiguración” convergen el sonido del Shofar con los instrumentos de las civilizaciones americanas precolombinas. “Los Tiempos del Abismo” es una meditación sobre el Exilio, visualizado desde una perspectiva espiritual de la Tradición Jasídica.



Está explicado en diferentes textos kabalísticos, que en instancias creativas originales, “chispas” de Luz Divina cayeron, se esparcieron y se perdieron en las profundidades del abismo material. Así, cada objeto, fuerza, fenómeno y situación existente contiene un destello de Divinidad en su interior, el cual constituye su alma, diseño y contenido espiritual. Cada Alma Divina que desciende y se inviste en el mundo tiene a cargo sus propias “chispas”, que en verdad forman parte integral de sí misma. Es su misión buscar, reunir, refinar y elevar esos fragmentos de Luz hacia su Fuente Original. Ningún alma, así, está completa hasta no haber redimido plenamente esas chispas vinculadas a su ser. Y aun asumiendo su misión, en ese estado abismal, de extrañeza y extrañamiento, las almas anhelan regresar y fundirse nuevamente con su Fuente, como chispas al interior de una fogata. Así lo expresa con contundencia un discurso jasídico del siglo XX: “...cada Alma, cuando se eleva por la noche, grita, con una voz amarga, por su distanciamiento de Dios.” Sobre estas cuestiones, vicisitudes, viajes y batallas del alma, intenta referir esta obra. Conformada como un díptico, se utilizan, como fuentes sonoras, recitados y cantos de los Salmos y del Génesis Bíblico, así como diferentes sonoridades de instrumentos americanos precolombinos (silbatos y flautas triples aztecas, aerófonos mayas, sikus y tarkas andinos, zumbadores amazónicos, berimbau, etc.), junto al Shofar, cuerno de carnero, que simboliza, para la Tradición Judía, el llamado al Despertar Espiritual.

Los Tiempos del Abismo



Javier Leichman

Yo Acus

Realizó sus estudios musicales en el Conservatorio Nacional Carlos López Buchardo donde se recibió de profesor nacional de Música. Paralelamente cursó estudios de Morfología Musical con Francisco Kröpfl y Composición con Oscar Edelstein. En 1990 obtiene una beca de la Fundación Antorchas para realizar estudios de postgrado en Composición y Música Contemporánea. En 1996 año recibe un encargo del I.I.M.E.B., Instituto Internacional de Música Electroacústica de Bourges, Francia para realizar una obra en sus estudios. seleccionada en el Concurso Internacional que organiza la institución mencionada. Ese mismo año recibe la beca de Investigación del Fondo Nacional de Las Artes en Análisis de Música Electroacústica. En

1999 recibe el encargo del Fondo Nacional de Las Artes para realizar la composición y arreglos para el espectáculo “Tango, otra mirada”, estrenado ese año en Buenos Aires y luego en Bourges, Francia. En 2004 recibe la beca Antorchas en el rubro Composición Musical. En 2006 recibe un encargo del IMEB para componer una obra elctroacústica en Bourges, Francia. En 2006 recibe el Permio Municipal por su obra Todo Bajo Control.

Yo Acus es la vuelta a la acusmática luego de un largo período dedicado a otros géneros. Está compuesta como una improvisación con una serie de materiales sonoros previamente seleccionados.



7 de Diciembre

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Guillermo Eisner Sagüés

Compositor uruguayo residente en Chile. Comenzó sus estudios en la Universidad de Chile, donde obtuvo el grado de Licenciado en Música. Continúo sus estudios en la Universidad Católica de Valparaíso, donde completó el Postítulo en Composición Musical. En 2007 se instala en Barcelona para cursar el Posgrado en Composición Musical y Tecnologías Contemporáneas en la Universidad Pompeu Fabra. Y en 2010, obtiene el grado de Magíster en Composición Musical en la Universidad de Chile. Su música incluye una ópera de cámara (La isla de los peces, a estrenar en septiembre de 2015, Santiago-Chile); composiciones para orquesta de cámara; música de cámara; música instrumental solista; música electroacústica; y música para teatro y danza. Actualmente es profesor de armonía, análisis y contrapunto en la Universidad Alberto Hurtado (Santiago, Chile). En 2012 publicó el cd *Habitar el tiempo* el cual contiene 5 obras electroacústicas, y en 2015 el libro + cd *Guitarrerías* con obras para guitarra.



Baterísticamente

Obra electroacústica compuesta con muestras sonoras del set de instrumentos de la batería. El punto de partida de *Baterísticamente* (cd *Habitar el tiempo*, 2012) es la creación de una música que presente nuevas posibilidades de "tocar" el instrumento, las cuales están fuera del alcance en el ámbito acústico. Se combinan aquí timbres del instrumento, que por las características físicas del mismo, hacen que su realización acústica sea prácticamente imposible. En *Baterísticamente*, se ha priorizado la combinación de timbres y envolventes como modo de procesamiento electroacústico, generando de esta manera nuevas posibilidades de hacer "sonar" la batería.



Mario MARY

Mario MARY is a Doctor of "Aesthetic, Science and Technology of Arts" (University Paris VIII, France), actually he teaches "Electroacoustic Composition" at Academy Rainier III in Monaco, and is the artistic director of Monaco Electroacoustique – Electroacoustic Music International Encounter.

Between 1996 and 2010, he teaches at the University Paris VIII. He worked as a composer in research at the IRCAM, where he realised "AudioSculpt Cross-Synthesis Handbook", and "Control editors" (interfaces Open Music for AudioSculpt).

Teacher, researcher and composer, Mario MARY has been invited by numerous institutions to make compositions and to give conferences. His music has been distinguished in more than twenty composition competitions and has been played at important international events of contemporary music. His aesthetic interests are directed toward the creation of music whose search generates emergent signs of the new century aesthetic tendencies. Since he was fifteen years old, he has been developing the technique of Electroacoustic Orchestration and the concept of Polyphony of the Space.

Polyphonic Philosophy

Dedicated to Åke Parmerud

Continuing the aesthetic exploration about "polyphony of space" and "electroacoustic orchestration" of the previous works "Signes émergents" and "2261", the first section of this composition develops in the horizontal plane a concept that could be called "melody of sound objects". Here, polyphony and counterpoint of the musical discourse is interwoven through with small sound objects, creating polyphony and counterpoint taking advantage of the possibilities offered by the multichannel space with 8 tracks around public.

Néstor Javier Ciravolo

Néstor Javier Ciravolo, compositor argentino nacido en Buenos Aires en 1967. Director del Profesorado Superior en Música y Director del Postítulo Especialización Superior en Nuevas Tecnologías aplicadas a la Educación Musical en el Instituto de Profesorado del Consejo Superior de Educación Católica. Magíster en Didáctica de la Música, Licenciado en Enseñanza de la Música, Profesor Superior en composición. Profesor Nacional en Música. Ha realizado estudios con Marta Lambertini, Roberto García Morillo, Enrique Belloc, Eduardo Wilde. Como compositor ha escrito obras para diversas agrupaciones instrumentales, orquesta de cámara, sinfónica y digital. Ha participado como ponente en congresos y seminarios nacionales e internacionales. Le han estrenado obras en salas de distinguida trayectoria en Argentina.



Gerardus, El Gran Dini

Es una obra de música acusmática homenaje a la memoria de Gerardo Gandini, destacado compositor argentino de relevancia internacional, que ha sido un referente en la formación de muchos compositores, fallecido en 2013. El nombre de la misma se debe a un juego del tipo calambur y polisemia entre el nombre de una obra suya (Eusebius, en homenaje a R. Schumann) y su apellido. El autor ha trabajado con "objets trouve" que ha manipulado a) con diversas herramientas en la edición b) con un conjunto de técnicas e implementaciones de software para el análisis, la transformación y la síntesis de objetos sonoros sobre la base de un modelo de síntesis por modelado espectral, aditiva, granular y sustractiva y manipulación de la especialización sonora.

En referencia al trabajo de composición/recomposición/transformación/procesamiento sonoro puede decirse que la realiza sobre la base de una escucha reducida en términos schaefferianos y trata a los objetos desde la cuestión morfológica en la que los mismos se disponen según su energía. Además considera lo audible por su comportamiento dinámico en el tiempo, en el espacio compuesto y por su causalidad sonora como expresa Smalley en sus escritos.

Existe convivencia entre los objetos concretos en estado natural, los procesados y los sintéticos. Se ha trabajado el impacto perceptual -auditivo del objeto musical en el oyente mediante estratos y planos sonoros que generen cierta sensación de profundidad en el espacio, que inciden directamente en la macroestructura musical y sitúan al auditor en una escucha muy active.

Nikos Stavropoulos



Nikos Stavropoulos was born in Athens in 1975. His works range from instrumental to tape and mixed media. He has composed music for video and dance and his music has been awarded mentions and prizes at international competitions (Bourges, 2000, 2002, Metamorphose, Brussels 2002, SCRIME, Bordeaux 2003, Musica Miso, Potrugal, 2004, Metamorphose, Brussels 2008, Punto de Encuentro Canarias International Electroacoustic Composition Competition 2008). Other interests include the performance practice of electroacoustic music, diffusion systems and teaching music and music technology. He is a member of Sonic Arts Network and Hellenic Electroacoustic Music Composers Association. He joined the Music, Sound & Performance Group at Leeds Metropolitan University in 2006 and is a founding member of the Echiochroma New Music Research Group.

Ballisticory

The title of the work refers to a mode of seed dispersal. Fracturing of the seed pod releases stored elastic energy into kinetic energy launching its contents. The term reflects musical processes as well as timbral qualities of the work. The events portrayed in this piece are fictitious, and any resemblance to real events, past, present, or future, is entirely coincidental but highly probable.



Levy Oliveira

Levy Oliveira is a composition undergraduate student in Federal University of Minas Gerais (Minas Gerais/Brazil). He has been oriented by Oiliam Lana, Rogério Vasconcelos, Scott McAllister and João Pedro Oliveira. His music has been played in important festivals, such as Monaco Electroacoustique 2015.

Hiperestesia

Hiperestesia (hyperesthesia) is a condition that involves an abnormal increase in sensitivity to stimuli of the sense. Therefore, such as in a hyperesthesia crisis, all stimuli in the music (even the smallest) changes the general atmosphere or triggers larger gestures.

Fernando Ernesto Curiel



Nació en Argentina, Buenos Aires, en la ciudad de Lomas de Zamora. Realizó estudios musicales en el Conservatorio Julián Aguirre de la ciudad de Banfield, Pcia. de Buenos Aires, egresando con el título de Maestro de Música en Educación Musical, y poco mas tarde, en la misma institución, obtuvo el título de Profesor Superior en Composición. Sus estudios en Educación Musical, se realizaron con Maria Inés Ferrero, composición y orquestación, estuvieron bajo la dirección del Maestro Luis Arias, y en composición electroacústica con Enrique Belloc. Desde hace ya varios años, sus obras fueron ejecutadas, a través varias sociedades de compositores, como "La Asociación Argentina de Compositores" y "Ars Contemporánea" en importantes salas de la Ciudad de Bs.As, como el Salón Dorado del Teatro Colon, Salón Dorado de la Casa de la Cultura, Teatro San Martín, Colegio de Abogados, entre otros y en ciudades del interior como el Teatro Municipal

de Bahía Blanca, etc... En el 2003 obtuvo la 1º mención, del concurso de composición "Maestro García Morillo" Se ha desempeñado como docente desde 1992, como maestro y profesor de música en diferentes instituciones privadas., actualmente se desempeña como Profesor en diversas cátedras teóricas y prácticas en el Conservatorio Provincial, Julián Aguirre de Banfield. Fue convocado en participar en los conciertos de Tsonami 2011- Buenos Aires, y Festivales Contemporáneos de Sonoridades Alternativas en 2013, 2014 y 2015 - La Plata (Bs.As) Posee un repertorio variado en música de cámara, Cuarteto de cuerda, Cuarteto de maderas, Quintetos de metales, obras para piano, Ciclo de canciones, para coro mixto, obras con instrumentación heterodoxas, obras para orquesta de Cámara y Sinfónicas, y por ultimo obras electroacústicas, electroacústicas mixtas, teatro musical y transformación sonora en tiempo real. Es socio activo en SADAIC, en al género Sinfónico y de Cámara. Realiza estudios de física clásica y nuclear-cuántica, en la Biblioteca Popular Sarmiento, Pcia de Bs.As. En 2015 fue invitado a participar de los conciertos de música alectroacústica que organiza el LIMP (laboratorio de investigación y producción musical).

Hipermontaje 2: Es un trabajo que está pensado en lo estructural con una idea de concentración y desconcentración de materiales. Estos materiales procesados tratan de no perder del todo su color de origen, es decir de conservar ciertos rasgos provenientes de algunas prácticas musicales antiguas. Por consecuencia, se crea una carga sonora-emotiva que está presente en todo el discurso. Es decir, que trata de rescatar objetos sonoros que estén atravesados y entrelazados por sonoridades y emociones provenientes entre dos siglos.



Damián Jorge Ratto

Nacido en 1981 en Ciudad de Buenos Aires (Argentina), licenciado en composición de la Universidad Católica Argentina, realizó sus estudios de instrumento en el Instituto Universitario Nacional de Artes (actualmente Universidad Nacional de Artes). Ha tenido entre sus profesores de composición a Marcelo Delgado, Marta Lambertini y Juan Ortiz de Zárate. Como intérprete realiza frecuentes estrenos de obras de compositores argentinos, música para medios mixtos e improvisaciones de distinto tipo. Es miembro de la asociación de compositores Ars Contemporánea.

Nollendorfp|atz in the dark

El título y la propuesta de la obra son un guiño a la composición de Charles Ives (1874-1974) *Central Park in the dark*, que plantea un recorrido nocturno por el parque de Nueva York. Nollendorfp|atz no es estrictamente una plaza, sino una pequeña zona en el barrio de Schöneberg en Berlín que contiene una importante terminal de trenes y algunos célebres sitios de la antigua ciudad.



RADIO UNAM

Sala Julián CARRILLO

**Adolfo Prieto 133, Delegación Benito Juárez,
Col. Del Valle, 03100 Ciudad de México, D.F.**

Daniel Blinkhorn

Daniel Blinkhorn is a multi-international award winning composer, sound and digital media artist whose music gravitates around a synchronicity of frequency, texture, gesture, space, location and motion, all of which form (often metaphorical) frameworks within a given piece. Although often working in the electroacoustic, videophonic and ecoacoustic domains, Blinkhorn's output includes chamber, symphonic and wind orchestra works, sound installations, music for film, dance, radiophonic composition and various hybrid/ intermedia environments.

He has formally studied at a number of Australian universities including, COFA - UNSW and the University of Wollongong where his doctoral degree in composition was recommended for special commendation. Other degrees include a BMus (hons), MMus, and a MA(r).



frostbYte – wild flower

'frostbYte – wild flower' is the last in a cycle of works using field recordings from the high arctic region of Svalbard. What was most discernible when recording fragments of glacial ice floating in fjords were the many and varied sonorous ecosystems emanating from underwater, each with its own distinctive personality. In every instance the ice fragments reacted differently to temperature, pressure and other observable phenomena, producing similar, yet unique sonorities. From a physical perspective, over relatively short periods of time both smaller and larger fragments became naturally sculptured by the elements into unusual and strangely evocative forms and shapes, each tempered and distorted by the elements in its own unique fashion.

Philippe Neau

First there is painting. My music is a part of my painting (and of all my visual art). It developed progressively. I try to build something between the painting, the sculpture, the installation, the video and the music, between several worlds. I want to place the viewer “inside the painting”, and at the same time, inside an imaginary landscape as a kind of “mental-scape”. These sounds completed my works and added an atmosphere within and around my paintings. With time it became self-sufficient and could exist without pictorial or physical medium.

Thus the project “nobodisoundz” was born in 2008. In my head, my mind, my imagination the name came from the character of “Nobody” in the Jim Jarmusch movie Dead Man (2007). I like this reference because this character is so peculiar and so singular, declaiming poetry by William Blake in a natural,

empty landscape, it is so full of solitude, between life and death, light and darkness, between two worlds.

My soundscape tries to create both tense and quiet, dark and bright atmospheres.



novo ride estation

My track is built from ambients sounds (field recordings of the landscape around me) manipulated. The main idea is to give a polyphonic and laminated vision of the landscape.



Paul Gelsing

After having obtained his MSc. in Business Informatics, Paul Gelsing (b. 1967) studied piano and choral conducting at the Brabant Conservatory, Tilburg, the Netherlands. He is currently active as artistic leader of vocal ensemble 'OssiaMusica', and as a piano accompanist of altus Hugo Naessens. Even though he wrote music already in his teens, it was not until 2009 he started to compose with the scope of having his music performed. In that year he successfully staged and conducted his own 'Requiem – Phases of Mourning', for string quartet, soprano solo and mixed choir.

Paul's music flies the flag of 'Stichting OssiaMusica', a foundation promoting contemporary music and

musicians. Among other things, OssiaMusica organizes a yearly contemporary music festival in Megen, the Netherlands. Paul is married and has three children.

Die Wand

This work was inspired by 'Die Wand', the most famous of the books by Austrian writer Marlen Haushofer. It tells the story of a woman who, having spent the night at the house of friends, wakes up and finds herself completely and literally cut off from the rest of the world by some kind of invisible wall ('Wand'). The book is her personal report of the struggle to accept her situation and remain human amidst the seemingly hostile and indifferent nature that surrounds her.

My music focuses on one of the many themes of the book: the inability of each one of us to really communicate with others - we all are facing some kind of wall that separates us from the ones we love, despite our many efforts to build shared ways to look at the world.

While time moves forward without ever halting.

Demian Rudel (Argentina - October 24th, 1987). Composer and guitarist. In 2014 he completed his Degree in Composition at the National University of Arts (Argentina). He has participated as an assistant on 1st International Congress on Science and Music Technology (2013). He was awarded in TRINAC 2012, TRIME 2012, FINM 2012, BIENAL Bahía Blanca 2013, SADAIC 2013, conDiT 2014, in the Primer Encuentro de Música Contemporánea at the National University of Arts (Argentina, 2014), TRINAC 2015 and Fundación Destellos 2015. It has also been selected to participate in the MUSLAB 2014 (Mexico), in the Interensemble 30X30 2015 (Italy), in the 41st ICMC 2015 (USA), in the Ciclo Imagen & Resonancia III 2015 (Argentina) and in the Bahía[in]sonora Festival 2015 (Argentina). He has participated as Live Sampling Player in “Les Chants de l’Amour” by Gerard Grisey in Usina del Arte (2013) and in “Das Mädchen mit den Schwefelhölzern” by Helmut Lachenmann in the Teatro Colón (2014).

Demian Rudel Rey



Cenizas del Tiempo

Cenizas del Tiempo (2015) is an quadraphonic electroacoustic work composed of three main sections with a brief introduction. The piece was inspired by the idea that time ceases his ashes in our lives, gradually our being is consumed and the same thing happens with the materials and the sound objects. Also, expresses the experience of time in a city where everything occurs very quickly. In the work referential sounds of urban environments are perceived: one of them is the bandoneon (subtly and not so recognizable), representing the city where I live; moreover, samples from different tashtrays (place where lie some ashes) developed as more abstract sounds through processed and over-processed.

Rocío Cano Valiño

She has participated as a composer in the “Primer Encuentro de Música Contemporánea” at the National University of Arts (Argentina - 2014). Her work *Catarsis Sinudoidal* was selected in CALL FOR TAPE MUSIC #1 of PAS-E to perform a concert tribute to Luigi Nono’s (Venice, Italy - 2014) and in the International Festival Electroacoustic Music MUSLAB 2014 (Mexico). Her work *El Sendero hacia lo Profundo* received The Audience Award in the Luigi Russolo Contest (2014) and it was premiere in the auditorium at the Museo de Arte Contemporáneo de Barcelona (2014). During 2015 she has been commissioned an electroacoustic quadrasonic work for the festival Bahía[in]Sonora 2015. The concert was performed at the Teatro Municipal of Bahía Blanca (Argentina).



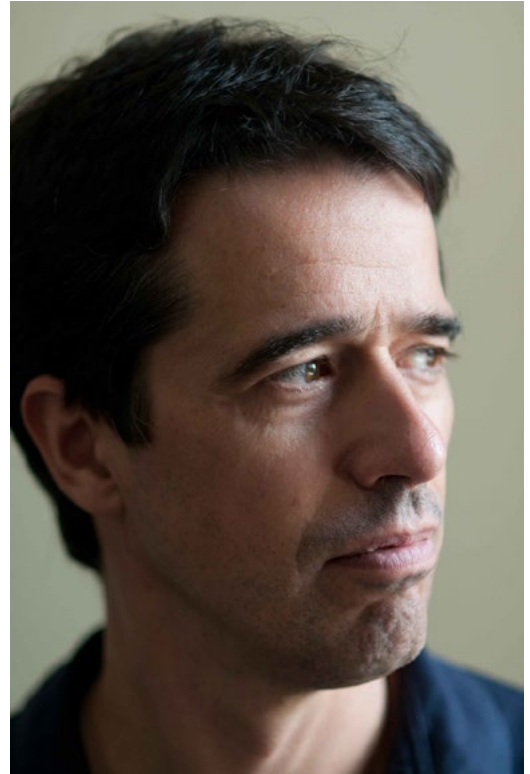
Pyxis (2015) is an electroacoustic work composed for a quadrasonic system. *Pyxis* (compass in Latin) takes as its conceptual axis the idea of finding a north and stability. Each section begins a process of development to which rests on a sine wave (or bowl sound), which is the time the “north” stabilizes. When starting a new section, it becomes the unstable state, thus repeating the process of stabilization.

At the beginning of the piece there is more amount of reverb. Opposite to that, in the third section non-reverb sounds predominate up to the climax (analogous to the needle *pyxis* stabilized).

Pyxis

Joao Pedro Oliveira

João Pedro Oliveira studied organ performance, composition and architecture in Lisbon. He completed a PhD in Composition at Stony Brook University. His music includes one chamber opera, several orchestral composition, a Requiem, 3 string quartets, chamber music, solo instrumental music, electroacoustic music and experimental video. He has received numerous prizes and awards, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize in the same competition, the Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition, etc.. He is Professor at Federal University of Minas Gerais (Brazil) and Aveiro University (Portugal) and teaches composition, electroacoustic music and analysis. He published several articles in journals, and has written a book about analysis and 20th century music theory.



Et Ignis Involvens

This piece is inspired on the first vision of the prophet Ezechiel (Ezechiel 1:4): “et vidi et ecce ventus turbine veniebat ab aquilone et nubes magna et ignis involvens et splendor in circuitu eius et de medio eius quasi species electri id est de medio ignis”. “And I looked, and behold, a whirlwind came out of the north, a great cloud, and a fire infolding itself; and a brightness was about it, and out of the midst thereof as the colour of amber, out of the midst of the fire”. This piece was commissioned by Gulbenkian Foundation, and was composed at the composer’s personal studio and at the University of Keele Electronic Music Studio. The audio part of his piece received the first prize at Metamorphoses 2006 Competition (Belgium).

Gil Dori

Gil Dori is an avid composer and a Doctor of Musical Arts student at Arizona State University. He holds a Bachelor of Arts degree from Haifa University, Israel, where he graduated summa cum laude, and a Master of Music degree from ASU.

Gil's music has been performed in the US and in Israel, and his works have been selected for Society of Composers, Inc. conferences, PARMA Music Festival, and Electronic Music Midwest Festival. He is the recipient of the Joan Frazer Judaism and the Arts Award for his piece Vanitas, and the winner of the Itay Weiner Composition Competition for his piece Two Nights. Gil recently received the Schwartz Scholars Fund Grant to support his research on the Holocaust themed works by Arik Shapira.

His compositional and academic interests include indeterminacy, proportional procedures, electronic music, and Jewish music. The latter is the topic of the course Gil teaches at ASU.

Proportatum

Proportatum is a space-themed piece, governed by the proportions of our solar system.

Every level of this piece, from the large sections to miniscule parameters in the audio processing, represents different planetary ratios. All of the audio material for this piece was taken from the NASA sound archive, which they released to the public. It includes, but not limited to, radio emissions from Saturn, recordings of space crafts, and the sound of passing comets.



Benjamin D. Whiting



Benjamin D. Whiting is currently a DMA candidate at the University of Illinois at Urbana-Champaign. He is an active composer of both acoustic and electroacoustic music, and has had his works performed in the United States and abroad. His works have been performed in festivals such as TUTTI, N_SEME, SEAMUS, NYCEMF, TIES, and Sonorities Festival of Contemporary Music. Whiting has studied with Scott Wyatt, Sever Tipei, Erik Lund, Erin Gee, and Ladislav Kubik. Recordings of his work can be found on the ABLAZE Records and the University of Illinois Experimental Music Studios labels.

Melodía sin melodía

This piece was born out of an inspiration of mine to blend sounds of found household objects, a staple of electroacoustic fixed-media composition, with those of an instrument associated with conventional means of Western music production, the transverse flute. Both sonic groupings carry with them certain implications that are challenged in this piece; at the start, the found objects and flute behave as they “should,” but their respective roles blur as the piece progresses, eventually reaching a kind of cooperative unity by the end. I wish to extend my sincerest gratitude to Melody Chua, whose contribution of samples of her brilliant playing formed the backbone of this piece.

CENTRO CULTURAL DE ESPAÑA en MÉXICO

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José Gallardo Arbeláez

Musical composer-Medellín EAFIT University. Master of Aesthetics at the National University of Colombia. He has composed for various ensembles, especially dedicated to the experimentation of computer generated music and traditional instruments.

He is currently teaching post at the University of Antioquia and the University Foundation Fine Arts in racing audiovisual communication, fine arts, visual design and music. His work as a researcher led him to represent Colombia in "The First Conference of Academic Music, Rosario - Argentina 2010", "Encounters cooperation UTREF and UTN, Buenos Aires - Argentina", "Visions Sonoras 2011, Morelia - Mexico "



Trasegar

"Moving things from one place to another, especially a liquid from one vessel to another. Trying to understand what sound art is, what experimental, electroacoustic music is; his gesture, aesthetics and my path in sound."

Juan G. Escudero

Después de formarse en diversos centros y conservatorios, estudia composición en Madrid con Francisco Guerrero, quien fue de importancia decisiva. Diversas técnicas procedentes del álgebra, la geometría y la astronomía, que ha desarrollado en un contexto diferente, han sido determinantes en los procesos de formalización previa. Armonizaciones de secuencias temporales con orden no periódico, las cuales están en la base de las estructuras rítmicas y formales, juegan un papel relevante en muchas de sus obras, tanto en las puramente instrumentales, como en las generadas por ordenador. Selecciones e interpretaciones incluyen: Concorso Internazionale di Composizione Elettronica Pierre Schaeffer, Festival Internacional de Música Contemporánea de Alicante, Ciclo Musicad hoy La Nueva Generación, ISCM-World Music Days-Music Biennale Zagreb, June in Buffalo Festival, International Computer Music Conference-ICMC Festivals, etc.



Variations on the bird and the snow

En esta obra, basada en material pregrabado interpretado por el autor, se exploran algunas conexiones con la topología algebraica. La estructura geométrica subyacente es una superficie ramificada, que ha sido definida para analizar los invariantes topológicos asociados a un teselado octagonal, perteneciente a un conjunto aleatorio. La superficie ramificada puede representarse mediante un teselado en el que las teselas con la misma forma, color y orientación corresponden a un mismo objeto en un complejo celular. La parte visual está basada en investigaciones recientes en geometría algebraica, que relacionan la teoría de teselados no periódicos con la teoría de singularidades en superficies algebraicas.

Rodrigo Leite Souza Enoque



Natural de la ciudad de Belo Horizonte, en Brasi, empezó sus estudios en música en esta misma ciudad, moviéndose después a la ciudad de Ouro Preto donde participó en los Festivales de Invierno en oficinas de Arte y Música; trabajó en esta ciudad en composiciones para teatro y como técnico de sonido en la Radio UFOP Educativa. Actualmente vive en la ciudad de Curitiba, a donde fue para graduarse en Producción Sonora en la Universidad Federal de Paraná (UFPR) y es alumno de la especialización en Tecnologías Sonoro-Musicales en la PUC-PR. Miembro de los grupos

de investigación Núcleo Música Nueva y Estudios Transdisciplinarios donde trabajó en diversos simposios, palestras y festivales dedicados a la música contemporánea. También es miembro del colectivo Círculo de Invención Musical, grupo ubicado en la ciudad de Curitiba. Actualmente trabaja como compositor para teatro, proyectos audiovisuales, técnico en sonido y grabación.

Circular Study n° 2

La serie “Estudio Circular” tiene hasta el momento dos obras hechas, la primera estrenada en el año 2014 en el 15° Festival Sonolmágenes en la ciudad de Lanús, Argentina. La idea surgió a partir de un proyecto de investigación donde se proponía hacer una obra original para video y música electroacústica que pretendía insertarse como una obra audiovisual para presentaciones, video-arte, instalación audiovisual, etc. A lo largo del proceso la obra sonora ganó su autonomía y, desatándose el proyecto inicial, se convirtió en una pieza acusmática para cuatro canales. Toda la obra fue creada a partir de síntesis de sonido hechas con software libre encontrado en la red de internet y otros medios disponibles. El término “estudio” es utilizado para ilustrar la idea de que la obra es, de por sí, más una experimentación hecha a partir de las limitaciones técnicas y conceptuales que surgieron a lo largo del proceso de creación, una reflexión de que mismo con todas las dificultades la voluntad de crear y también, aprender, siempre se hacen presentes.

Francesc Martí



Francesc Martí is a mathematician, computer scientist, composer, sound and digital media artist born in Barcelona, and currently living and working in the UK.

He has a bachelor's degree in Mathematics from the Autonomous University of Barcelona, and two master's degrees, one from the Pompeu Fabra University in Digital Arts, and the other in Free Software from the Open University of Catalonia. He also obtained a scholarship for furthering his studies in Music Technology at IRCAM (Paris). Simultaneously, he studied music at the Conservatory of Sabadell, where he obtained the Professional Title of Piano with honours. In 2015 he starts his project "Granular synthesis video", with which he has already participated in more than 25 exhibitions and concerts around the world.

Currently, he combines his artistic and technology projects with his teaching Audio Technology and Image at Open University of Catalonia, and Music Technology at the De Montfort University of Leicester (UK).

Speech 2

Speech 2 (2015) is an experimental audiovisual piece created from a series of old clips from the public affairs interview program The Open Mind. This piece would be a reflection on the action of communicating, highlighting his limitations, and can be labelled as "text-sound-art", or "text-sound-composition" in an audio-visual framework.

Technically, in this piece, the author has been experimenting how granular sound synthesis techniques, in particular synchronous granular synthesis, can be used for audiovisual creative works. The original movies are altered, generating new images and sonorities. All the piece sounds and images come from that series of clip, in other words, no other sound samples or images have been used to create the final result.

Simón Pérez



Nació en Argentina, en 1990. Realizo estudios en música en la Escuela Provincial de Artes de Necochea y en la Facultad de Bellas Artes de La Plata. Se formó en composición y análisis de música acústica con Elsa Justel en Mar del Plata.

Actualmente estudia en la Universidad de Quilmes la carrera en Composición con Medios Electroacústicos.

Sus obras han sido presentadas en Bélgica, España, Chile, Argentina, Alemania, Estados Unidos.

Empachado

La preocupación central en este trabajo es la materia que lo compone, la ambigüedad entre la heterogeneidad del material y su resultante carácter/estructura.

Mención honorífica en el V° Concurso Internacional de Música Electroacústica de la Fundación Destellos.

Sergio Blardony Soler

Compositor español con un amplio catálogo de más de setenta obras para todos los géneros: cámara, orquesta, vocal, coral, electroacústica, multimedia, escénicas entre otras.

Sergio Blardony nace en Madrid en 1965. Ha recibido prestigiosos galardones de composición como el Primer Premio SGAE, el Primer Premio “Ciutat de Tarragona” o el Premio “Joaquín Turina”.



Tracto

Tracto es una pieza de video y electrónica que indaga en el interior de éste instrumento a través de una endoscopia. La pieza fue inicialmente realizada para el espectáculo “La geometría y el temblor”, aunque siempre ha tenido autonomía como obra independiente. La poeta Pilar Martín Gila escribe lo siguiente sobre la obra:

“Tracto es la imagen de un lugar inerte que, al ser tocado, se transforma en centro orgánico, confluencia de lo seco y lo húmedo, de lo perfecto y lo palpitante, de lo calculado y lo imprevisible. Es el viaje por un interior preservado, el recorrido por la oscura gruta de cuyos orificios surge la respiración, el aliento y el ruido”.

Blas Payri

Blas Payri cursó la carrera de composición electroacústica en Lyon (ENMV) y Montreal (McGill, Udm), y la formación para profesor de conservatorio en París (Cons. Nanterre). Ha seguido cursos especializados de música para la imagen en Madrid (ECAM) y de programación y procesamiento del sonido en Bruselas (Musiques et Recherches). Ha compuesto obras que utilizan la expresión musical para generar una poesía sonora, utilizando la voz y el espacio como recursos sonoros esenciales. Desarrolla su docencia en el diseño de sonido y música para la imagen, y análisis y percepción del sonido y música (Máster de Música, Máster de Postproducción de la UPV). Su investigación se centra en la percepción musical del sonido y su relación con la imagen. Ha realizado su tesis doctoral (CNRS, Orsay, París) y su postdoctorado (UCLA, Los Angeles) en la percepción del timbre vocal.



Alma escindida

Esta video-danza surge de una creación musical previa sobre las visiones de Santa Teresa de Ávila. A partir de material grabado con la coreógrafa Eva Bertomeu, se hace un montaje con una estrategia musical, tratando en la postproducción los elementos de danza como material para un montaje musical. Se estructura en tres partes con una forma ABA (ABA' en la danza). En este caso, la música electroacústica trata tanto las evoluciones lentas con aumento de tensiones como referencia a la tensión en el alma escindida, como los cambios bruscos y dinámicos de la música basada en bucles que se rompen. La danza tiene un carácter abstracto aunque el montaje por superposición remite a la escisión/reunión del alma y el cuerpo, y a los cambios bruscos del alma desasosegada.

Joan Bagés i Rubi



Artista sonoro de Flix nacido en Lleida el 1977. Mi trabajo sonoro abarca tanto la música instrumental, como la música electroacústica, la música acusmática y las instalaciones sonoras. Después de obtener el Título de Profesor de Piano por el Conservatorio de Música del Liceo de Barcelona en el 2002 realicé el Master de Artes Digitales – Música en la U.P.F. de Barcelona. Estudié composición musical, composición electroacústica y sistemas musicales interactivos. Posteriormente me trasladé a París para realizar el DEA en “Esthetiques, Sciences et Technologies des Arts – Spécialité Musique” en la Universidad de Paris 8.

Obtuve el Doctorado en “Esthétiques, Sciences et Technologies des Arts – Spécialité Musique” con Anne Sedes en la Universidad de Paris 8. Actualmente formo parte de la Asociación Catalana de Compositores, de la Asociación de Músicos de Flix y del Colectivo Territorios Creativos del Campo de Tarragona.

Guitarres trobades

“Guitarres trobades” es una obra que construida a partir de la grabación de varios fragmentos sonoros y musicales realizados por diversas guitarras acústicas y eléctricas. Las diversas guitarras constituyen una paleta sonora de objetos sonoros que tienen como punto común la guitarra como cuerpo sonoro generador del sonido. Los elementos sonoros se han clasificados por tipología de morfologías sonoras para construir así una nuevo hiper-instrumento, una nueva guitarra imposible creada a partir de guitarras encuentros.

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Juan María Solare

Composer & pianist Juan María Solare (Buenos Aires, 1966), an Argentine living in Germany, is one of those musicians that open scarcely travelled paths. The originality of his music stems from the confluence between post-Piazzollian tango and classical contemporary music. His singular style represents a synthesis of North and South, classical and popular, wit and melancholy, performance and composition. "Art music and light music are not irreconcilable extremes, but poles in a force field", says Solare about his "musical bilingualism".

Composition degrees at the IUNA (Instituto Universitario Nacional del Arte), Buenos Aires and at the Hochschule für Musik Köln (with Fritsch, Barlow, Humpert, Kagel). Studies in Stuttgart with Helmut Lachenmann. Regular

assistant to the composition courses of Karlheinz Stockhausen in Kürten, Germany. "A full-blooded musician." (Hans-Joachim Brandt, Wümme Zeitung, Lilienthal) "A rare spirit" (Karlheinz Stockhausen). His electroacoustic music is included in experimental shortfilms ("Bipolar", "Verformung von Metallkristallen") and was awarded first prize at the competition of the Federación Argentina de Música Electroacústica (2005). He has given piano recitals in Buenos Aires and dozens of Argentinean cities, plus Berlin, Istanbul, Finland, Denmark, Amsterdam, Madrid, Graz, Geneva, Seville, London... The audience at his concerts is fascinated by his warmth and quality.

Solare conducts the Orquesta no Típica at the university of Bremen (Germany). At the Hochschule für Künste in Bremen he teaches Composition and Arrangements. He also conducts the Jacobs Chamber Orchestra at the Jacobs University Bremen and the symphony orchestra of the Bremer Orchestergemeinschaft. As a pianist with over 400 concerts on his account, he has participated at the World Tango Summit on three occasions. He is the editor of four tango albums for the publishing house Ricordi Munich. Composition prizes in Argentina, Germany, United Kingdom, Austria and Spain. Twelve CDs by different performers include at least one piece by Juan María Solare.

Not all who wander are lost

"Not all who wander are lost" was composed in Bremen (Germany), in the composer's studio, in September 2014.

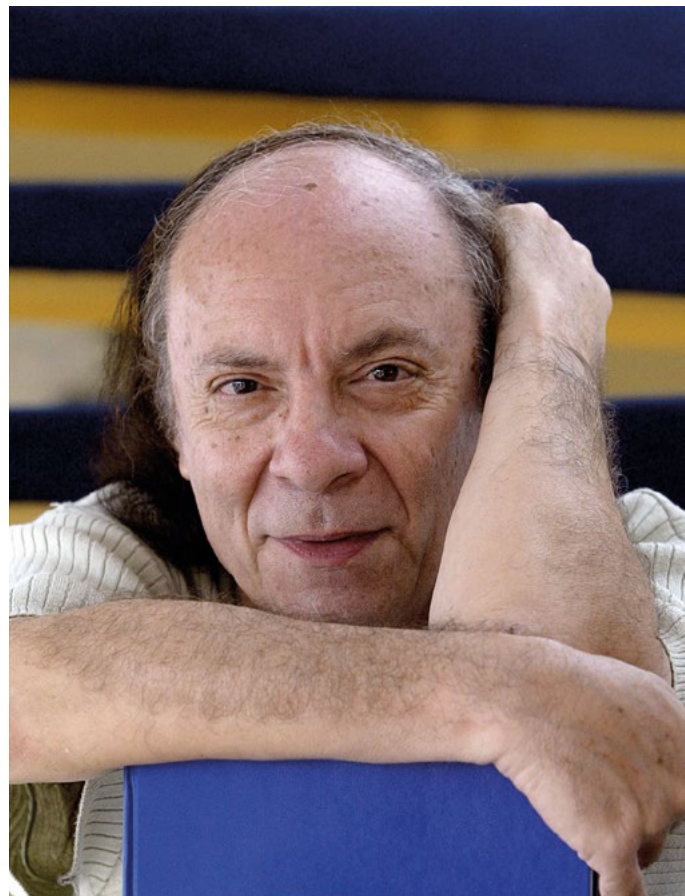
The software used to generate sounds was mainly the virtual synthesizer Cognosphere, by Hollow Sun and Mario Kruselj (a synthesizer specialised in advanced retro sounds, generated through samples of 40s and 50s valve test oscillators).

There are melodic elements in this piece (melody in the sense of a succession of pitches and intervals), with motifs from 1 to 5 components.

Jorge Antunes

Nació en 1942, en Rio de Janeiro, donde realizó su formación musical tradicional. Estudió también Física. En 1961 inició sus primeiras experiencias con música electrónica y desde entonces es reconocido como el precursor de este género en Brasil. En 1965 empezó a investigar la correspondencia entre sonidos y colores componiendo una serie de trabajos a que dió el nombre de Cromoplastofonías, para orquestas, cintas magnéticas, luces, usando también los sentidos del olfato, del paladar y del tacto. Entre 1969 y 1973 vivió en el exterior realizando estudios pós-graduados en Buenos Aires, Utrecht y París. En este período estudió con Ginastera, Luis de Pablo, Umberto Eco, Gandini, König, Tempelars, Schaeffer y Bayle. En la Universidad de París VIII terminó su doctorado en estética musical teniendo Daniel Charles como director. Ganó varios premios internacionales de composición.

Desde 1973 Antunes es profesor de la Universidad de Brasilia, donde fundó el GeMUnB (Grupo de Experimentação Musical). En 1994 Antunes fue electo miembro de la Academia Brasileira de Música. En los últimos años tiene recibido varios encargos de orquestas, rádios y festivales. Sus partituras están publicadas por Salabert, Breitkopf&Hartell, Suvini Zerboni, Zimmermann, Ricordi, Sistrum y Billaudot.



Carta Athenagórica De Sor Juana

Fue compuesta en el CMMAS (Centro Mexicano de Música y Artes Sonoras) en agosto/septiembre de 2013, durante la estancia de Jorge Antunes en Morelia, gracias a un premio de Ibermúsicas.

En esta obra Antunes continúa su búsqueda de una "Música Figurativa", trabajando previamente la estructura musical y los objetos musicales, basados en la retórica de los poetas que utilizan figuras de lenguaje. Aquí el compositor utiliza el quiasmo, también llamado retruécano, a partir de poemas de Sor Juana Inés de la Cruz.

"Carta Athenagórica" es el nombre dado a la famosa y polémica carta escrita por Sor Juana en noviembre de 1690, en el convento de Santa Paula de la Orden de San Jerónimo, en la Ciudad de México, a petición del obispo Manuel Fernández de Santa Cruz. Athenagórica significa "digna de la sabiduría de Atenea".

La carta es una crítica al sermón de Mandato del portugués António Vieira sobre las finezas de Cristo. Sin embargo, es definida como un escrito lleno de "ardientes declaraciones feministas".



Eric Lyon

Eric Lyon is a composer and computer music researcher. His work focuses on articulated noise, spatial orchestration and computer chamber music. His software includes FFTease and LyonPotpourri, collections of audio objects written for Max/MSP and Pd. He is the author of "Designing Audio Objects for Max/MSP and Pd", which explicates the process of designing and implementing audio DSP externals. In 2011, Lyon was awarded a Giga-Hertz prize from ZKM, resulting in the creation of the 43-channel computer music composition *Spirits*. His 124-channel composition "The Cascades" was premiered in the Cube at the Virginia Tech Center for the Arts, and recently presented on the BEAST system at BEAST FEaST in Birmingham. He has composed for such artists as The Biomuse Trio, Margaret Lancaster, The Noise Quartet, Ensemble mise-en, String Noise, The Crash Ensemble, Esther Lamneck, Kathleen Supové, and Marianne Gythfeldt. Lyon has taught computer music at Keio University, IAMAS, Dartmouth College, Manchester University, and Queen's University Belfast. Currently, he teaches in the School of Performing Arts at Virginia Tech, and is a faculty fellow at the Institute for Creativity, Arts, and Technology.

Spaced Images with Noise and Lines

Spaced Images with Noise and Lines (2011) was composed for the Spatial Music Collective, and premiered at the Joinery in Dublin. The work employs an image to spatialization algorithm I developed in collaboration with Shawn Greenlee. An image may be considered as a series of lines from top to bottom. Each pixel in a line corresponds to a virtual location on the perimeter of an eight-channel speaker surround configuration. Each line is virtually wrapped around the audience, and the image itself is best conceived as a cylinder. Scanning down the image activates the spatial distribution algorithm.

The spatial image sources were all created by the composer using freeware image program The Gimp. The images consist of a combination of noise generated by The Gimp's noise algorithms, and lines drawn into the image. Various image processing filters were applied, in order to modulate the intended spatial effects. Since each pixel is interpreted as an amplitude to be applied to a sound, the spatial algorithm is tightly coupled to the sound-generation process.

Damián Gorandi

Damián Gorandi born in 1991 Buenos Aires, Argentina. He was honored at the Latin American sound art contest "Las soledades" organized by the Cultural Center of Spain Córdoba. He was also honored at the "2do concurso internacional arte-Clima" organized by "CEIArte - UNTREF". His Works Have been selected in many Festival like "Nuevas Musicas por la memoria IV and V edition" (Argentina), Fundación Destellos (Argentina), "Nycemf" New York City Electroacoustic Music (EE.UU.), MusInfo Festival Art & Science Days 2015 (Francia), "Ex-nihilo" (Mexico). His Work was declared "artistic and cultural interest" by the Argentine's Ministry of culture. He is member of the Laboratory of Electroacoustic Music Conservatory "Alberto Ginastera" and member of the ensemble of Real Time Composition directed by Jorge Sad. He is currently studying Acusmatic Composition with Elsa Justel.



De alburess, chistes y entresueños

The work is permeated by the idea that objects have hidden, another meaning, so, a sound masking as a "albur" of "other sound" repressed. Perhaps a -metaSound that possesses a strong aesthetic charge. This piece through Continents unstable and wandering permeable to the unexpected and Dionysian, where the unconscious is expressed.

("... Just a perception withdraw from the surface consciousness to the unconscious mind to take advantage irrational expression")

(Anton Ehrenweing)

Daniel Osorio

Nace en Santiago de Chile. Inicia sus estudios de música en 1987 con Jaime Calisto (guitarra clásica), y luego ingresa a la Facultad de Artes de la Universidad de Chile (Licenciatura en Composición) donde estudia con el compositor Pablo Aranda y también estudia Música Electroacústica con Edgardo Cantón y Rolando Cori.

Desarrolla su tesis de grado en torno a la temática de la desaparición de la comunidad yámana y su idioma ("Iax-aus"), y cuyo registro fonográfico fue incluido en el disco "Iax-Aus-Káitek" (2004), trabajo discográfico realizado en conjunto con el compositor Antonio Carvallo. También edita junto a Antonio Carvallo y la Facultad de Artes (Universidad de Chile) la publicación "Partituras..." (2001) que contiene obras de ambos compuestas desde el año 1998 hasta el 2000.

Para proseguir sus estudios de postgrado viaja en el año 2005 a Saarbrücken, Alemania, becado por el Gobierno de Chile (Beca Presidente de la República - MIDEPLAN), y donde estudia Composición con Theo Brandmüller y Stefan Litwin, y música electrónica con Stefan Zintel en la Hochschule für Musik Saar (Master in Komposition). También fue becado por el "Internationale Musikinstitut Darmstadt" para participar en los "Internationalen Ferienkurse für Neue Musik Darmstadt (Alemania)".

Durante el año 2012 es contactado por la Comunidad Electroacústica de Chile para participar como compositor invitado en el Festival de Música Electroacústica "Aimaako" 2012. Allí da conciertos ("Mano a Mano") y charlas en la Universidad de Valparaíso y Universidad ARCIS.

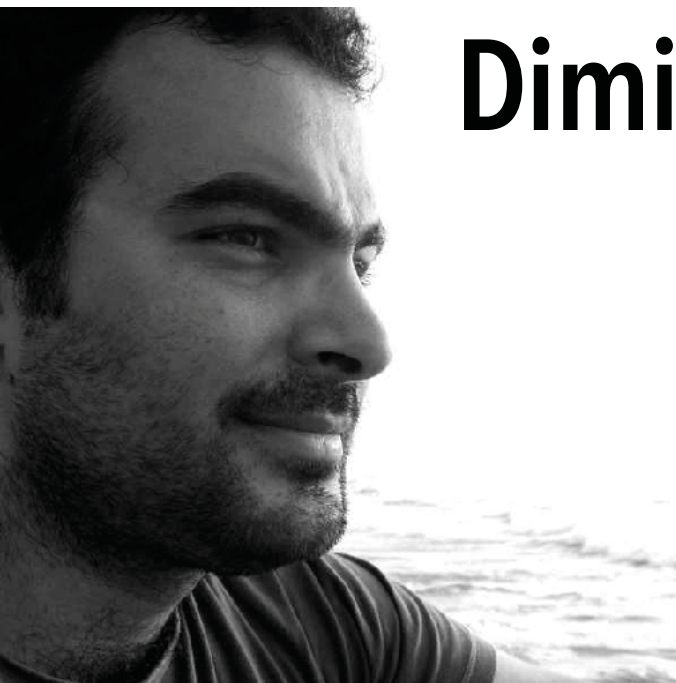


Spiegelung

„Spiegelung“ (Trad. Imagen en el espejo) es una obra que fue encargada para el proyecto en DVD „Largo Sguardo“. La obra se basó en el texto de Stefano Amorese („Specchiatura“) y posteriormente llegó a ser parte del video del artista visual Horkay István.

„Spiegelung“ es una pieza acusmática que fue compuesta para surround 5.1 a partir de las grabaciones de la soprano Franziska Erdmann y del narrador Jens Alles, a lo que se agregó el procesamiento digital de diferentes fuentes sonoras, también grabadas para la obra.

La complejidad y extensión del texto permitió generar diferentes perspectivas sonoras a través de determinadas formas de síntesis sonoras, que no obstante, se subordinan al ritmo y densidad sonora del texto hablado (alemán).



Dimitris Maronidis

Dimitris Maronidis (b.1980) composes acoustic, electroacoustic, mixed media and interactive music. In his most recent works he tries to bring together these fields and he explores extensively algorithmic processes for organizing his musical material. Dimitris has studied Counterpoint, Orchestration and Composition at the State Conservatory of Thessaloniki and Aristotle University of Thessaloniki. In 2009 he completed his PhD in Music Composition at the University of York, with financial support granted by the State Scholarships Foundation of Greece. In 2011 he moved to United States of America and pursued a post-doc research as a visiting Fulbright scholar at Harvard University. He has also studied computer music at the Institute of Psychoacoustics (IPSA) in an experimental project held at the Aristotle University in collaboration with the American Hellenic Educational Progressive Association (AHEPA). There he was introduced to the techniques of computer assisted composition (CAC) and electronic music.

His works have been performed in many places and festivals around the world by decent ensembles and orchestras (Lorraine Symphony Orchestra (FR), State Orchestra of Thessaloniki (GR), State Orchestra of Athens (GR), Nieuw Ensemble (NL), dissonArt ensemble (GR), ContraTempo Chamber Orchestra (GR), Diotima Quartet (FR), Chimera Ensemble (UK), UMS 'n JIP (CH) etc) He has lectured in composition, music theory and orchestration classes at the Aristotle University of Thessaloniki and State Conservatory of Thessaloniki. He is currently teaching Electronic Music courses at the Aristotle University of Thessaloniki.

Illumination Electronique II

The piece was composed using Frequency Modulation techniques. The pitch structure is based on the triad A - F# - F. Various time and spectral manipulations are utilized during the piece leading to new forms.

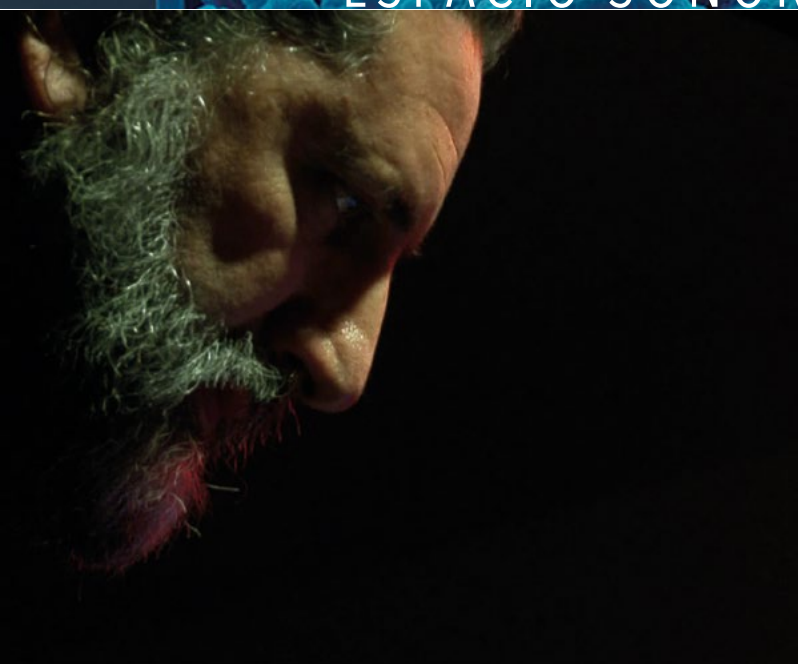


Damián Jorge Ratto

Nacido en 1981 en Ciudad de Buenos Aires (Argentina), licenciado en composición de la Universidad Católica Argentina, realizó sus estudios de instrumento en el Instituto Universitario Nacional de Artes (actualmente Universidad Nacional de Artes). Ha tenido entre sus profesores de composición a Marcelo Delgado, Marta Lambertini y Juan Ortiz de Zárate. Como intérprete realiza frecuentes estrenos de obras de compositores argentinos, música para medios mixtos e improvisaciones de distinto tipo. Es miembro de la asociación de compositores Ars Contemporánea.

Nollendorfp|atz in the dark

El título y la propuesta de la obra son un guiño a la composición de Charles Ives (1874-1974) Central Park in the dark, que plantea un recorrido nocturno por el parque de Nueva York. Nollendorfp|atz no es estrictamente una plaza, sino una pequeña zona en el barrio de Schöneberg en Berlín que contiene una importante terminal de trenes y algunos célebres sitios de la antigua ciudad.

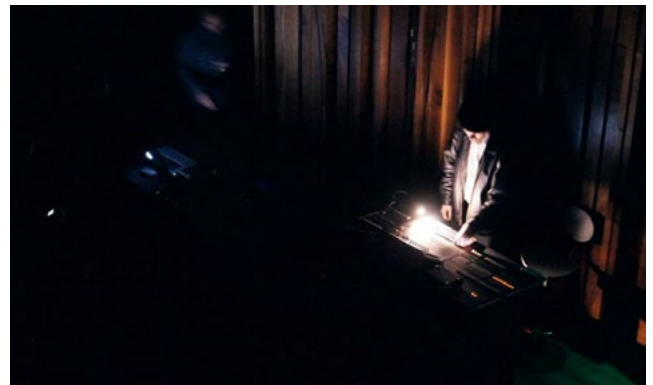
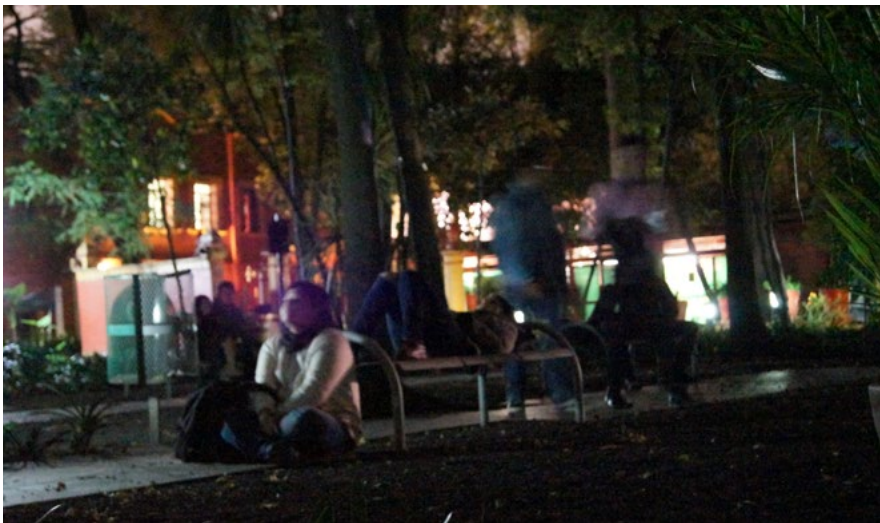
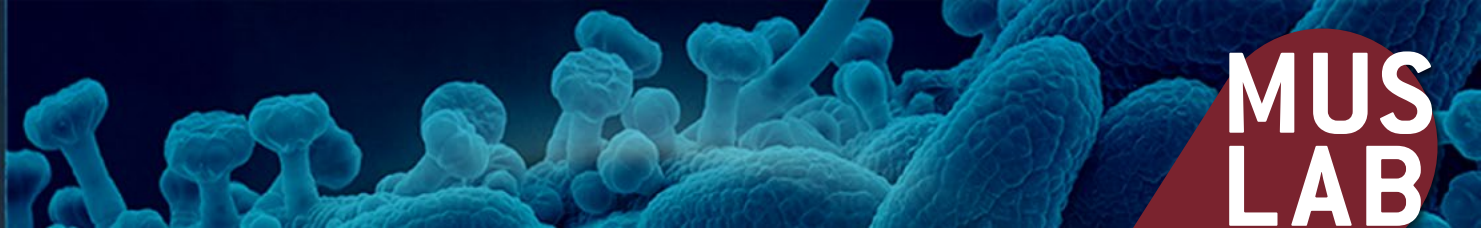


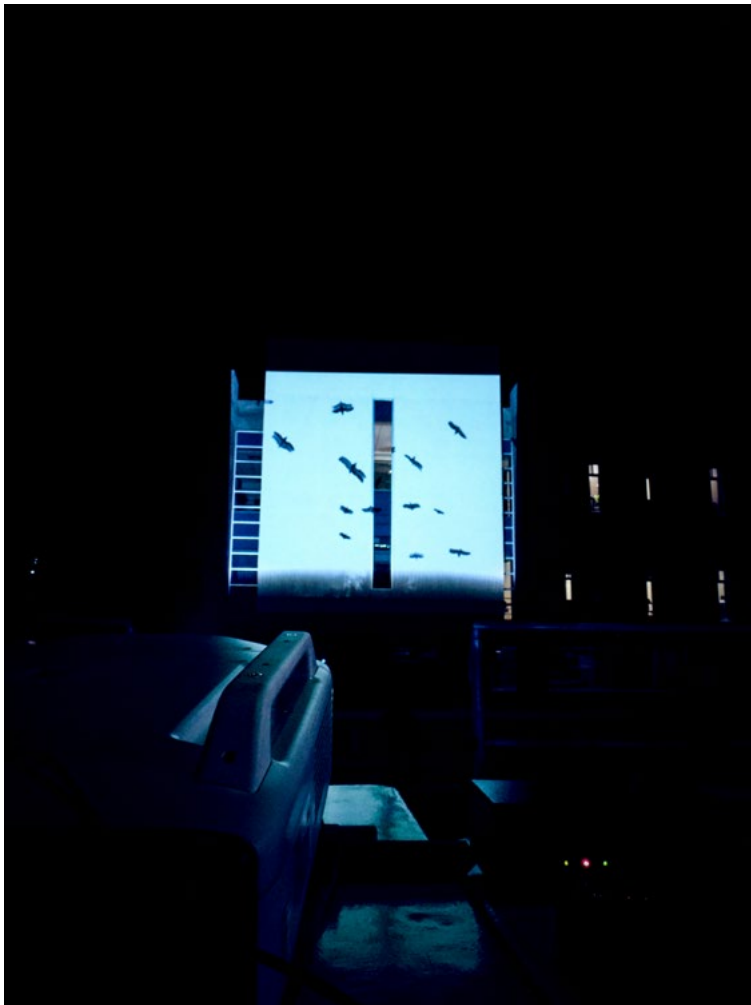
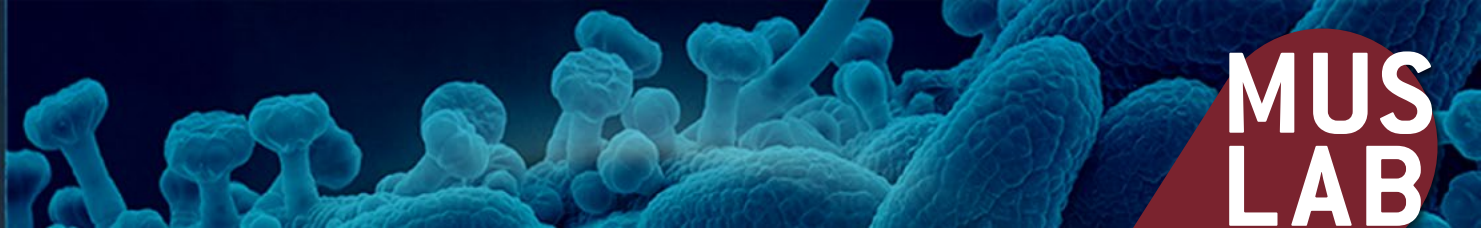
Jorge Sad Levi

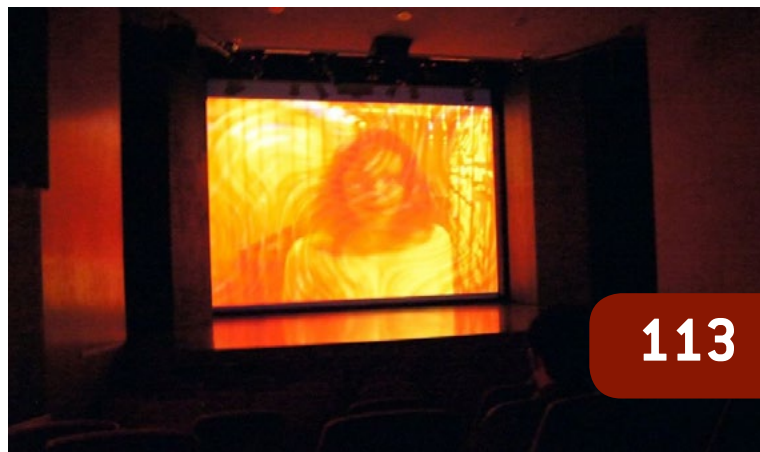
Jorge Sad Levi nació en Buenos Aires en 1959. Recibió algunas distinciones nacionales e internacionales entre las que se destacan el premio en el Concurso Internacional de Composición Xicoatl, Salzburgo, 2009 , el 1er Premio Ciudad de Buenos Aires , el 1er Premio Juan Carlos Paz en dos oportunidades y numerosas menciones en concursos internacionales. Fundó el Instituto de Investigación en Sonido y Música por Medios Digitales en 1998 . Produjo dos CD "Músicas de una Etnia Imaginaria" y "Retransmisión". Realizó obras en colaboración con la coreógrafa y artista multimedia Margarita Bali Zoom in Look Out y Pizzurno Pixelado. , Fundó en 2011 el Festival Nuevas Músicas por la Memoria, que llega a su sexta edición. Su música fue abordada por numerosos intérpretes de renombre como Josetxo Silguero, David Nuñez , Guille Lavado , Elena Buchbinder , Javier Bravo , Linda Wetherill entre muchos otros. Recibió encargos del GRM (París) , Musiques & Recherches (Ohain) , Ciclo de Música Contemporánea del Teatro San Martín , Centro Cultural Rojas, Ministerio de Cultura argentino. Actualmente Dirige el Ensamble Aula 19 , es Prof. de Composición en el Conservatorio Ginastera ,de Semiología Musical en Untref y de Diseño de Bandas Sonoras en la ENERC.

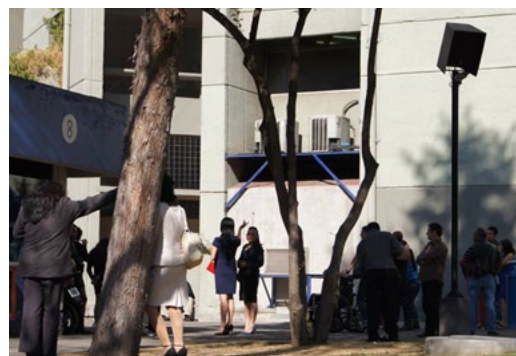
Mi casa es la lluvia

Mi casa es la lluvia es una pieza autobiográfica. Mi casa es la lluvia , es también una exploración sobre mi voz. Mi voz como material que aparece y a la vez se desvanece acusmatizado y ocultado por los materiales sintéticos, mi voz que tiembla y oscila. Mi voz oculta por el ruido. Mi voz que cala, como la lluvia, hasta los huesos. En cada ciudad hay una misma lluvia que une y divide. Que acerca y aleja, Que une y disuelve las identidades. Las palabras que marcan el final, fueron grabadas en la Rue Ontario, durante una de esas memorables lluvias de verano en Montreal, en las que el tamaño de las gotas y el aire liberado abrían paso a la ensoñación de los espacios internos y externos de una ciudad amada.

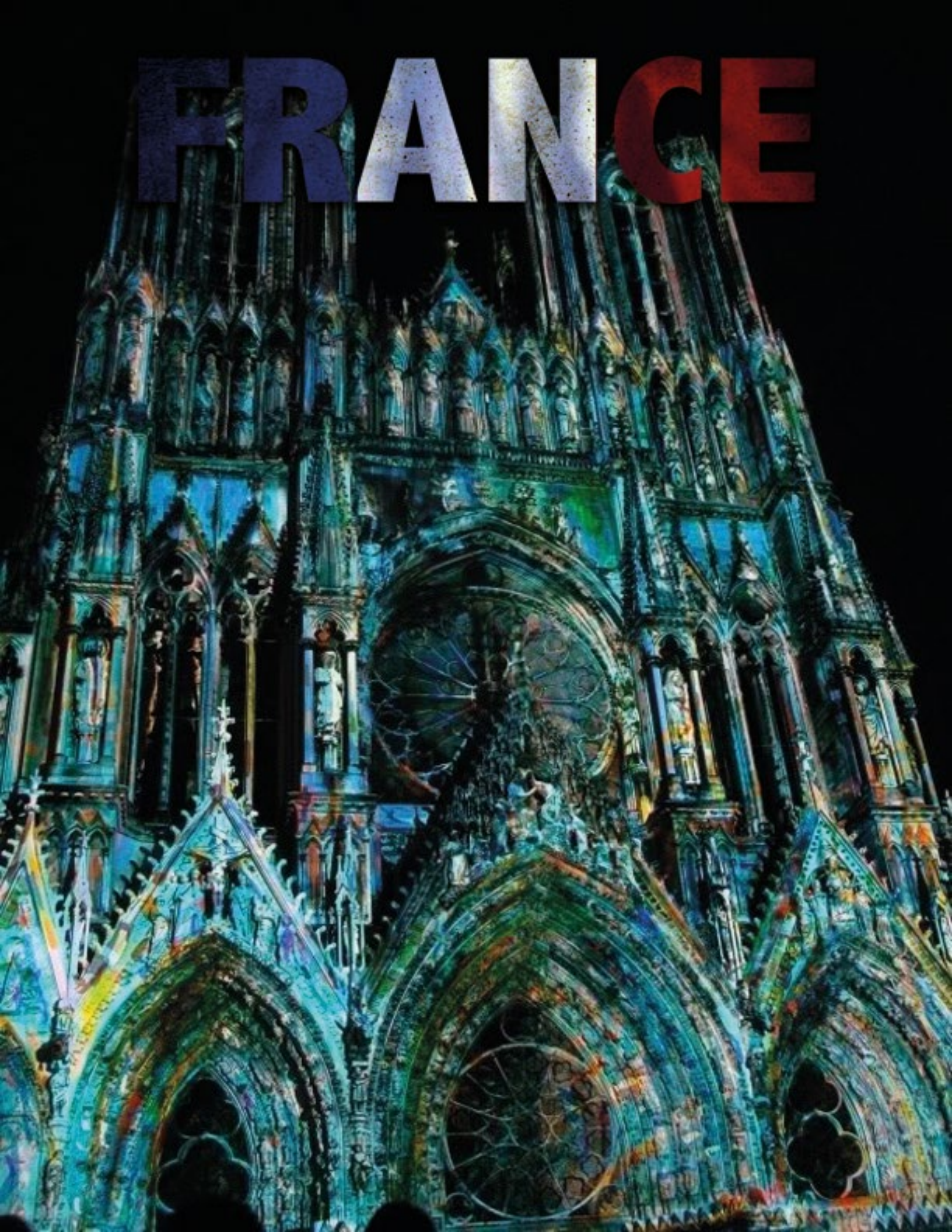








FRANCE



CONSERVATOIRE À RAYONNEMENT RÉGIONAL

REIMS
Novembre 3


Conservatoire
à Rayonnement Régional
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20 rue Gambetta - 51100 Reims, France

Alejandro Gomez Villagomez

Il a étudié la composition avec Nunes, Malec, Leroux, Ferneyhough, Lachenmann, Harvey, Grisey, Manoury, López López, Vaggione, les séminaires de Boulez et les cours de l'I.R.C.A.M.

Il a fondé le Festival de musique contemporaine de Monterrey. Il a gagné des aides à la création et le Prix des Arts Auditifs de la Université de Nuevo León.

Sa musique a représenté le Mexique dans la tribune internationale de musique à l'UNESCO de Paris. Il a été interprété dans nombreux forums and festivals notamment par l'ensemble Intercontemporain, TAMBUCO, l'OSN, Sillages, l'Instant Donnée, Sophie Déshabilles, Wilfrido Terrazas, Ananda Sukarlan, Mauricio Nader, Wendy Holdaway, parmi d'autres.

Él, abre caminos

Composée en novembre 2006 à partir d'un enregistrement réalisé le jour des Poids Lourds, cette pièce contient, par conséquent, seulement des sons provenant des moteurs et klaxons issues de la manifestation. Ces sonorités ont été sculptées par différentes processus de transformation comme le sont le filtrage, le pitch, la réverbération, le pitch glissandos ainsi que par la combinaison de ces mêmes processus. Avec une structure linéaire, la pièce ne montre pas immédiatement les sons originaux du moteur mais plus tard, pour laisser au public l'expérience d'une écoute profonde et ainsi l'inciter à trouver la provenance des matériaux de la pièce. Une fois que les sons d'origine sont apparus, il se transforment à nouveau pour devenir encore une fois méconnaissables. Ce processus se déroule plusieurs fois dans la pièce.





Daniel Flores Miranda

Estudió la carrera de licenciatura en composición en la Escuela Superior de Música y Danza de Monterrey concluyendo en 2014. En el 2010 fue becario de CONARTE por medio del Centro de Compositores, con la beca Jóvenes Compositores, también asistió al curso de “Darmstadt 2010”, con Brian Ferneyhough y Georges Aperghis. En el 2011 fue becado en Francia por ACDA para asistir al curso de “Acanthes 2011”, con Philippe Hurel y Oscar Strasnoy. En el 2012 fue becario de CONARTE por medio del programa “Estímulos a la Creación y desarrollo artístico” con un proyecto de difusión de música electroacústica a cargo del Ensamble 4D del cual es director y fundador. En el 2013 fue becado por el programa “Suigeneris Lab” en Mérida, Yucatán con un proyecto de composición de música electroacústica y grabación de la pieza, además fue seleccionado para participar en el “XXXV Foro Internacional de Música Nueva Manuel Enríquez 2013” estrenando su obra para orquesta sinfónica bajo la interpretación de la Orquesta Sinfónica del Estado de Puebla (OSEP). En el 2014 fue becario del Centro Mexicano para la Música y las Artes Sonoras (CMMAS) por medio del programa “Prácticas de Vuelo 2014”. En este mismo año fue becario de CONARTE - Centro de compositores, además participa en el 2do concurso Estatal de Composición de Nuevo León donde fue finalista. Se ha programado su música en diferentes ciudades de México como D.F, Morelia, Mérida, Puebla, León, entre otros.

Metamorfosis

Es una pieza acusmática que forma parte de la Ópera “Binario”. En esta ópera el personaje principal (Mario) se encuentra en un conflicto existencial entre la realidad natural y la virtual. “Metamorfosis” se ubica a la mitad de la obra, justo en el momento en el que Mario ingresa a la realidad virtual. Esta pieza acusmática busca representar la metamorfosis que sufre el personaje transformándose de un ser natural a un ser digital, aprovechando el sonido multicanal se busca llevar al espectador al espacio digital en el que se encuentra Mario y por medio del sonido contar la historia sin necesidad del factor visual.

Eua'on



Julio Estrada

Né à Mexico le 10 avril 1943. Ses parents, exilés politiques espagnols, résident au Mexique depuis 1941. Estrada a étudié la composition au Mexique avec Julián Orbón. En Europe, il a été élève de Nadia Boulanger, Messiaen et Jean-Etienne Marie (1965-1969), et a suivi des cours de Xenakis, Stockhausen et Ligeti. Professeur et chercheur invité des universités de Stanford, San Diego et New Mexico, il a également enseigné au Brésil, en Espagne, en Italie et en Allemagne. Il est membre de l'Institut d'Esthétiques ainsi que professeur de l'Ecole de Musique de l'Université du Mexique. Estrada a écrit plus d'une centaine d'articles, publiés au Mexique, en Europe et au Japon. Plusieurs ouvrages synthétisent la diversité de ses recherches. Il prépare actuellement *Otra música*, sur l'originalité musicale indigène des Amériques. Il est l'auteur également de nouvelles de music fiction.

Dans *Diario pour quinze cordes* (1980) j'ai eu l'idée d'un continuum fait de micro-intervalles, mais ce ne fut qu'à la fin de l'année 1980 qu'en composant eua'on avec l'appui du système UPIC, seule œuvre électronique de ma production, je suis arrivé à rompre avec la rigidité de l'univers des échelles et, par là, à mettre en œuvre mon objectif.

Les dessins que j'ai réalisés sur la grande table numérique de la machine UPIC m'ont incité à l'ouverture dans la création et m'ont fait découvrir l'étroit rapport de synesthésie entre voir et entendre. Celle-ci fut une relation toujours masquée par les formules propres de l'écriture musicale. J'ai refusé de symboliser musicalement la perte de mon père par un long silence de plusieurs mois. Ensuite, j'ai pu accéder à la création d'une musique certes brutale mais parfaitement analogue à la rage de ma douleur. En dehors des recherches graphiques abstraites, j'ai conçu les dessins de ma musique comme la représentation précise des mouvements sonores qui émanaient de mon imaginaire saisis au moyen de gestes manuels spontanés et flexibles. Néanmoins, la rigidité de la matière sonore électronique m'empêchait d'arriver à un résultat suffisamment libre. Ce ne fut que par la voix numérisée, que j'ai obtenu la matière naturelle que je cherchais. J'ai créé un son multiphonique produit de la modulation de mon raclement infra-grave.

Conçu comme un continuum, eua'on est un long cri massif fait d'une centaine de voix qui créent une chorale dense qui renvoie à la sonorité filamenteuse du vent, des changements physiques similaires à la voix humaine et qui, en s'étirant élastiquement vers les aigus, deviennent un cri strident. Comme dans d'autres œuvres de ma production, en créant une couleur homogène des matériaux sonores, la voix dans eua'on produit une alliance extrême des transformations collectives. L'impossibilité de manipuler la forme d'onde dans l'UPIC m'amena à d'autres clefs : haute densité des voix, micro-déphasements des hauteurs et, aussi, des enveloppes dynamiques modulées par des basses fréquences qui traversent constamment la frontière en direction du son.

Andres De Robina



Estudio composicion en el CIEM (Centro de Investigacion y Estudios Musicales) del 1995-1999, Certificado con el A Mus del Trinity College of London, y el 8° de Teoria por la Associated Board of the Royal Schools of Music London. Tambien curso en el CMMAS (Centro Mexicano para la Musica y las Artes Sonoras) "Practicas de Vuelo 2007", y asistio a los ciclos de conferencias y conciertos de los festivales "Visiones Sonoras" en 2005, 2006, y 2007.

Co-fundo el sello discografico independiente Cero Records, dedicado a publicar proyectos mexicanos de musica contemporanea y/o caracter experimental con 13 producciones y 6 co-producciones.

Entusiasta practicante de improvisacion libre, participo activamente en grupos y talleres de este género desde 1997 hasta la fecha. Improviso en el disco Bird Quartet "Sol Azteca Vs Mexican Sky" Cero 2003, colaboro tambien en el disco "Vecindario Global" Diogenes 2002 y "Tachyon" Cero 2002.

Como baterista toco con la "Sociedad Acustica de Capital Variable" y en el ensamble de improvisación "Shamanika". Con la computadora realiza procesamientos electroacusticos en tiempo real con el dueto Miranda / De Robina, con Marcos Miranda. Tambien tomo parte del "Laboratorio Condensacion" en sus ediciones de Mexico DF 2014, Montevideo Uruguay 2014, y Mexico DF 2015, presentando en el Laboratorio Arte Alameda en DF, y en el Centro Cultural España en Montevideo.

Como productor encabezo la produccion de los Cds "Reflexion Alternativa del Son Jarocho" Cero 2004, "Miranda segun De Robina: Improvisacion, Experimentacion, y Electroacustica" Cero 2011, y "Shamanika: Remolinos" Cero 2015.

Fundó el "Estudio de Piedra" donde como ingeniero de grabacion y ha grabado y realizado post produccion a más 13 Cds.

Paraíso Perdido

En esta pieza se invoca un escenario, que habla de como trasciende un propio, determinado, particular y subjetivo paraíso, y como se convierte al pasar de los años, al generarse una trayectoria de evolución y cambio, en un andar que lleva devastando ideas demasiado rígidas para soportar el peso del devenir de los acontecimientos... El contraste del cambio porvenir, y la marca de los ciclos, establecen a fuerza la flexibilidad que merece la vida, y ya todo es mejor. Entre las erupciones que se desencadenan, hay un envoltorio de tristeza y goce, más una medida de añoranza por lo que fue, y que ahora es paraíso perdido, aunque siempre de lo perdido, lo ganado, y así va...

La pieza está constituida mediante la combinación de una variedad de tipos de materiales sonoros, por un lado está el uso de algunos paisajes sonoros grabados directamente del ambiente, identificables, sin ninguna modificación, también se utilizan grabaciones realizadas en estudio, grabaciones de objetos sonoros de sonido muy peculiar, que parecen modificadas sin serlo, además que también se utilizan estas mismas grabaciones con procesamientos moderados, por otro lado se emplea la utilización de sonidos provenientes de grabaciones de varias fuentes que han sido extremadamente procesados, al grado de convertirse en sonidos totalmente sintéticos.

Alejandro Casales

Entre los reconocimientos otorgados se encuentran el Premio Nacional Visiones Sonoras – Yamaha, México 2007 ; Casa Serra Sucesores, Production Grant, México 2007; Tercer premio, Prix International Luigi Russolo-Rossana Maggia, Fondazione Russolo-Pratella de Varèse, Italia 2011; Mención de Honor en el Primer Concurso Latino Americano de Composición Electroacústica G. Becerra Smith, Santiago de Chile 2010; Certificate of Merit Award in Computer Music at VI International WOCMAT, University of Taiwan & Taiwan Computer Music Association, Taiwan 2010; Mención de Honor en el XII Concurso Nacional de Video, México 2014; así como distintos premios de selección de obra artística para festivales, exposiciones y apoyos para complementar proyectos artísticos.



Adsem Varien

En este trabajo me propongo analizar y crear a partir de diferentes situaciones en java script, tratando de integrar en el mismo fotograma de vídeo de investigación, a distintas aplicaciones.

La interacción con la música aparece como una composición sonora que se convierte en una nueva experiencia con los scripts y expresiones de Java. El resultado es “Adsem Varien” es un video java script, donde los puntos y las líneas son deconstruidas. El trabajo visual es el resultado de un conjunto de posibilidades que se pueden formar con diferentes calidades de puntos y líneas.

CONSERVATOIRE À RAYONNEMENT RÉGIONAL

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20 rue Gambetta - 51100 Reims, France

Ana Eugenia López Reyes

Ana Eugenia López Reyes nació en la Ciudad de México en 1991. Comenzó sus estudios de piano clásico a temprana edad, ingresando posteriormente a la Escuela Superior de Música a estudiar piano con especialidad en Jazz bajo la tutela del reconocido pianista Héctor Infanzón. En 2010 fundó el grupo de rock experimental Jvne, con quienes compuso, grabó y produjo el EP "Comets" (2011) y el LP "Rising" (2014). En 2011 asistió al seminario internacional de jazz de The New School For Jazz And Contemporary Music en Bassano del Grappa, Italia. Con una mente curiosa y abierta a distintos géneros y posibilidades musicales, Ana comenzó a interesarse por el mundo de la música contemporánea, lo que la llevó a tomar clase con el compositor Leonardo Coral e ingresar al taller de música electroacústica de Carole Chargueron. En el año 2014, le fue otorgada una beca para estudiar composición en New England Conservatory en Boston bajo la tutela de la compositora Kati Agocs, Ana se encuentra actualmente concluyendo sus estudios en dicha institución.

Como intérprete, Ana se ha presentado en México en foros y festivales como la Feria Internacional del Libro Infantil y Juvenil (FILIJ), el Zócalo de la Ciudad de México, el Centro Cultural España y el Festival Jazzbook en la Cineteca Nacional. Fuera de México se ha presentado en el Festival de Jazz de Veneto en Italia y en Jordan Hall y Pierce Hall en Boston, EU. Como compositora, su música se ha presentado en México en el Centro Nacional de las Artes (CENART) y en Boston en Brown Hall.

Siempre con una mente abierta en cuestión de estilos musicales, Ana está a la búsqueda de encontrar una identidad en la música. Sus intereses van desde el jazz, hasta el pop, el rock, la música clásica contemporánea y la música electrónica. Su música tiene influencia de todos estos elementos, creando así una sonoridad única.



GUERRA

Esta pieza trata de evocar la violencia de la guerra y provocar una reflexión sobre los conflictos bélicos actuales. Creada a partir de diversas muestras de sonido - tales como la vibración de un celular, una campana, voces leyendo un texto, la flama de un cerillo - que posteriormente fueron modificadas siendo sometidas a diversos procesos, la pieza construye una atmósfera que remite a las máquinas y a la tecnología como arma de destrucción, pero al mismo crea un contraste con ciertos momentos de calma e incertidumbre. Esto es una forma de intentar imaginar la sensación de estar en medio de una situación de ese tipo, contar una historia y buscar que el escucha sea parte de ella.

Balam Ronan Simon Delgado



Actualmente su trabajo se ha enfocado en el estudio de la escucha y el paisaje sonoro, en la realización de grabaciones de campo, y en prácticas de arte sonoro y arte acción en espacios públicos. También ha realizado proyectos de composición acústica, electroacústica y con medios electrónicos, y colaborado en proyectos de artes visuales, danza contemporánea y teatro.

Licenciado en Música con línea terminal en Composición Musical en la Universidad Autónoma de Querétaro.

Ha presentado sus obras en diversos festivales, encuentros y conciertos en Querétaro, Guadalajara, Monterrey, Ciudad de México (Mex), Buenos Aires, Córdoba (Arg.), Washington DC (EU.), Atenas (Gre.), Lisboa (Por.), Berlín (Ale.), Quito (Ecu.) y Bogotá (Col.).

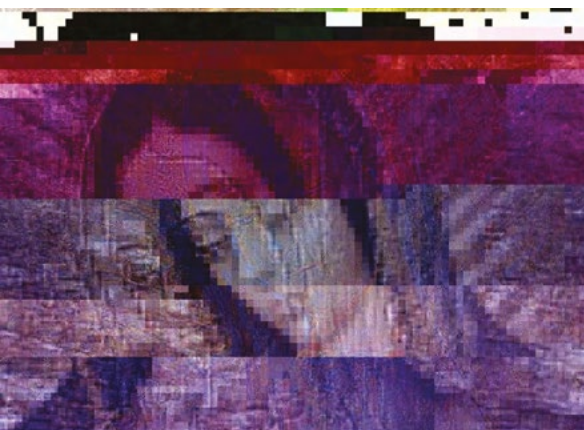
Ha publicado su trabajo fonográfico en las netlabels Green Field Recordings, Echomusic y Sonic Terrain. Fue finalista del Concurso Internacional de Artes Electrónicas y Video Transito_mx 03, y ha sido becario del Programa de Estímulos a la Creación y Desarrollo Artístico de Querétaro Jóvenes Creadores 2008 del Instituto Queretano de la Cultura y las Artes (IQCA), de diversos programas de formación del Centro Mexicano para la Música y las Artes Sonoras (2009-2010), del Programa Jóvenes Creadores 2010-2011 del Fondo Nacional para la Cultura y las Artes (FONCA), del Programa de Estímulos a la Producción Artística Apoyarte 2011 y 2015 del IQCA y del Programa de Residencias Artísticas 2011 del FONCA - CONACYT para realizar una residencia en Argentina.

Materia en Expansión

Es una obra totalmente digital. Con un carácter matérico, partí de procesos sonoros particulares y así fui derivando grupos de sonidos (cada grupo de sonido parte del mismo proceso pero de distinta frecuencia, dando como resultado distintos materiales que se van expandiendo).

La estructura se difumina en la forma, misma que se deriva de la yuxtaposición de los sonidos durante toda la obra.

Fabián Avila Elizalde



Fabián Avila Elizalde 'Neural Xólotl' (México, 1980) finaliza la Maestría en Música (Tecnología Musical) en la Facultad de Música de la UNAM, donde bajo la tutela del Dr. Manuel Rocha Iturbide investiga los posibles vínculos entre la co-creación, el paisaje sonoro y las estéticas de la disfunción. Estudió bajo eléctrico y teoría del jazz con Aarón Cruz, y es autodidacta en música electrónica. Obtuvo el 1er. Lugar, colaborando con Javier Gómez, en el IV Concurso Nacional de Videoarte Universitario 'Visiones del Arte 2014' (UNAM), y el 4o. Lugar en el Concurso 'Música y Diseño 2013' (Circo Volador/CONACULTA).

Obtuvo la beca de creación artística interdisciplinaria 'Salón Abierto 2015' (ArteHoy/CONACULTA/CENART) y recibió apoyo económico especial del FONCA para presentar 'PaDonna' en el Auditorio 400 del Museo Nacional Centro de Arte 'Reina Sofía' y

'CentroCentro', a través de 'In-Sonora VIII. Muestra de Arte Sonoro e Interactivo'. Ha sido becario de las ediciones VIII y X del festival 'Visiones Sonoras' (CMMAS). Su obra se ha presentado en Galería 'Andrea Pozzo' de la Universidad Iberoamericana, CENART, MBA-MAC de Bahía Blanca, 'Matadero', MUAC, Museo Experimental 'El Eco', así como en festivales y congresos internacionales en Italia, Alemania, Países Bajos, Reino Unido, España, E.U.A y México. Actualmente es parte de 'Armstrong Liberado. Colectivo de Música Libre', así como del Área Técnica y Tecnológica del 'Espacio Sonoro' en la UAM-Xochimilco.

Selfie

Selfie es una obra autobiográfica, la cual toma como inspiración el autorretratarse sin ninguna trascendencia, cosa fugaz que se comparte a través de las redes sociales hasta lograr el paroxismo de uno mismo, solo que en esta selfie quienes reinan son los residuos de la muerte, la melancolía y la destrucción. Comienza con un drone, un grito ahogado, ruidos de disco de vinil y ondas senoidales.

Después empleo Quinceañera (Timbiriche) y La Rebelión (Joe Arroyo), destazadas artesanalmente con Audacity, un remix que lleva otro remix de Amores fingidos (Carlos y José): materiales de mi mundo sonoro infantil. Emerge entonces una guitarra eléctrica procesada con SuperCollider, acompañada de un paisaje sonoro grabado de forma similar al plano secuencia, sin cortes ni edición, de mujeres cantando durante el santo rosario católico. Entran dos paisajes sonoros más: el primero de una visita a la Feria del Mole, cuyo proceso fue hacer la captura con una grabadora digital, y mientras se guardaban los datos expulsé la memoria de forma abrupta, lo cual generó escenas aleatorias de la toma; el segundo es otro plano secuencia de un parque en el que solía jugar. El final de la pieza expone Julia (The Beatles), capturada de disco de vinil con Audacity, y modificada con time-stretching en Ableton Live; el montaje final de la obra se hizo en éste software. Toda la pieza está acompañada por el gis de discos de vinilo. La obra explora las posibilidades del espacio estéreo con la finalidad de compartir una experiencia de escucha, y aunque es una pieza intimista, creo que quienes la atiendan lograrán hacer sus propias conexiones o desconexiones con mi inoportuna propuesta.

H o m e r o Salazar

Compositor nacido en el año 1991 en Monterrey, Nuevo León, México. Estudió canto en la Escuela Superior de Música y Danza de Monterrey (ESMDM) hasta el año 2012. A partir de entonces se capacita como compositor aprovechando los cursos y talleres que se ofrecen en la república mexicana como el curso de verano del Centro Mexicano para la Música y las Artes Sonoras (CMMAS), de igual manera asistiendo a clases de composición con el maestro Eduardo Caballero.



Maldiciendo al Viento

Obra creada en el Centro de Compositores de Nuevo León en una residencia en el año en curso (2015). Maldiciendo al Viento está hecha a 8.0 canales de audio con sonidos

generados por supercollider, exceptuando una grabación de gritos de un niño procesados usando diversos métodos.

Esta obra trata es un análisis sobre las maneras en las que los problemas invaden a una persona y como esta se ve envuelta en dichos problemas hasta el punto de la desesperación, ya que los problemas son de una dimensión tan grande que no se encuentra una salida aparente.

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Eli Stine



Composer, programmer, and media designer currently studying as a Jefferson Fellow in the Composition and Computer Technologies PhD program at University of Virginia. Stine is a graduate of Oberlin College and Conservatory with degrees in Technology In Music And Related Arts and composition from the conservatory, and computer science from the college. Winner of the 2011 undergraduate award from the Society for Electro-Acoustic Music in the United States, Stine's artistic output includes electroacoustic and acoustic music, and frequently incorporates multimedia technologies and collaboration, seeking to explore the intersections between performed and computer-generated art. More information and work can be found at www.elistine.com.

Ring | Axle | Gear

This short video triptych explores three shapes: ring, axle (line), and gear, accompanied by sound design encompassing a wide range of synthesized and real world sounds, investigating aesthetic implications of the fetishization of icons and symbols.

NEAUPhilippe

First there is painting. My music is a part of my painting (and of all my visual art). It developed progressively. I try to build something between the painting, the sculpture, the installation, the video and the music, between several worlds. I want to place the viewer "inside the painting", and at the same time, inside an imaginary landscape as a kind of "mental-scape". These sounds completed my works and added an atmosphere within and around my paintings. With time it became self-sufficient and could exist without pictorial or physical medium. Thus the project "nobodisoundz" was born in 2008. In my head, my mind, my imagination the name came from the character of "Nobody" in the Jim Jarmusch movie *Dead Man* (2007). I like this reference because this character is so peculiar and so singular, declaiming poetry by William Blake in a natural, empty landscape, it is so full of solitude, between life and death, light and darkness, between two worlds. This figure appears to me as an « usher » (as Charon in the Greek Mythology), a link between different worlds and different civilisations, nature and culture. "Nobody" is also the name used by Ulysses in "the Illiade" (Homere, 850-750 BC) when he comes back home : another story, another picture. To complete the « picture », it is necessary for me to admit the fascination I had with the movie *Stalker* (Andreï Tarkovsky, 1979) : because of its landscape, its space, its silence, its « empty secret room », the opposition between nature and culture, the wildness and the industrial rubble, the chaos and the dark and gloomy soundtrack. My soundscape tries to create both tense and quiet, dark and bright atmospheres.



Novo ride evastation

My track is built from ambients sounds (field recordings of the landscape around me) manipulated. The main idea is to give a polyphonic and laminated vision of the landscape.



Alejandro Casales

Among the awards bestowed the National Award Sonic Visions are -Yamaha 2007, The third prize at Rossana Maggia Luigi Russolo Competition 2011, Honorable Mention in the First Latin American Competition Becerra G. Smith, as well as support to complement various artistic projects. He has presented his work at festivals like acousmatic: the International Forum of New Music Manuel Enriquez in the years 2010, 11, 12 and 13; EMU International Electroacoustic Music Fest Santa Cecilia Conservatory in Italy in 2009, 10 and 11; NYCEMF 2013 -The New York City Electroacoustic Music Festival; The International Workshop on Computer Music and Audio Technology Taiwan -WOCMAT 2010 and 2012; Electroacoustic Spring Festival of Valencia, Spain. 2010; Spring Festival Electroacoustic Havana, Cuba. 2010; 2ª Bienal Composition from the University of Córdoba, Argentina, 2012; Humanities, Arts and Technology Festival, 2010 University of North Carolina, USA and many more.

Adsem Varien

In this work, I aim to analyze and create from different java script situations, trying to integrate in the same research video frame, the "Adsem Varien". The musical interaction appears as a sound composition that becomes a new experience with the java scripts. At the least "Adsem Varien" is a java script video, where dots and lines are deconstructed in different applications. The visual work is the outcome from a set of possibilities that can be formed with different qualities of points and lines.

Paul Gelsing

After having obtained his MSc. in Business Informatics, Paul Gelsing (b. 1967) studied piano and choral conducting at the Brabant Conservatory, Tilburg, the Netherlands. He is currently active as artistic leader of vocal ensemble 'OssiaMusica, and as a piano accompanist of altus Hugo Naessens. Even though he wrote music already in his teens, it was not until 2009 he started to compose with the scope of having his music performed. In that year he successfully staged and conducted his own 'Requiem -Phases of Mourning', for string quartet, soprano solo and mixed choir. A number of commissions and performances followed, among which an African-style children's opera, and works for brass band, women's choir, recorder quintet and string quartet. He also wrote the soundtrack for a film by 'Brabants Landschap.' His most recent commission is the music for 'Oeverloos,' a theatrical walk along the river Maas. From 2011 on, Paul won several composition award-sand nominations. Paul's music flies the flag of 'Stichting OssiaMusica', a foundation promoting contemporary music and musicians. Among other things, OssiaMusica organizes a yearly contemporary music festival in Megen, the Netherlands. Paul is married and has three children.



DIE WAND

This work was inspired by 'Die Wand', the most famous of the books by Austrian writer Marlen Haushofer. It tells the story of a woman who, having spent the night at the house of friends, wakes up and finds herself completely and literally cut off from the rest of the world by some kind of invisible wall ('Wand'). The book is her personal report of the struggle to accept her situation and remain human amidst the seemingly hostile and indifferent nature that surrounds her. My music focuses on one of the many themes of the book: the inability of each one of us to really communicate with others -we all are facing some kind of wall that separates us from the ones we love, despite our many efforts to build shared ways to look at the world. While time moves forward without ever halting.

Demian Rudel Rey



Demian Rudel Rey was born in Ciudad de Buenos Aires, Argentina in October 24, 1987. Composer and guitarist. He is a graduate in guitar at the EMBA and at the Conservatory of Music "Astor Piazzolla". In 2014 he completed his Degree in Composition at the UNA (Universidad Nacional de las Artes -National University of Arts). He has participated as an assistant on 1st International Congress on Science and Music Technology (2013). He is currently studying a Masters in Combined Artistic Languages at the UNA (2015). He was awarded in COREAR 2011, TRINAC 2012, TRIME 2012, FINM 2012, BIENAL Bahía Blanca 2013, SADAIC 2013, conDiT 2014, in the Primer Encuentro de Música Contemporánea at the National University of Arts (Argentina, 2014), TRINAC 2015 and Fundación Destellos 2015. It has also been selected to participate in the MUSLAB 2014 (Mexico), in the Interensemble 30X30 2015 (Italy), in the 41st ICMC 2015 (USA), in the Ciclo Imagen & Resonancia III 2015 (Argentina) and in the Bahía[in]sonora Festival 2015 (Argentina). He has participated as Live Sampling Player in "Les Chants de l'Amour" by Gerard Grisey in Usina del Arte (2013) and in "Das Mädchen mit den Schwefelhölzern" by Helmut Lachenmann in the Teatro Colón (2014). He is the co-founder and the co-director of LINSSEN Media Productions (since 2013) and he is member of the GEAM ensemble (since 2014), where he is developed as a composer.

Dagas y Claveles

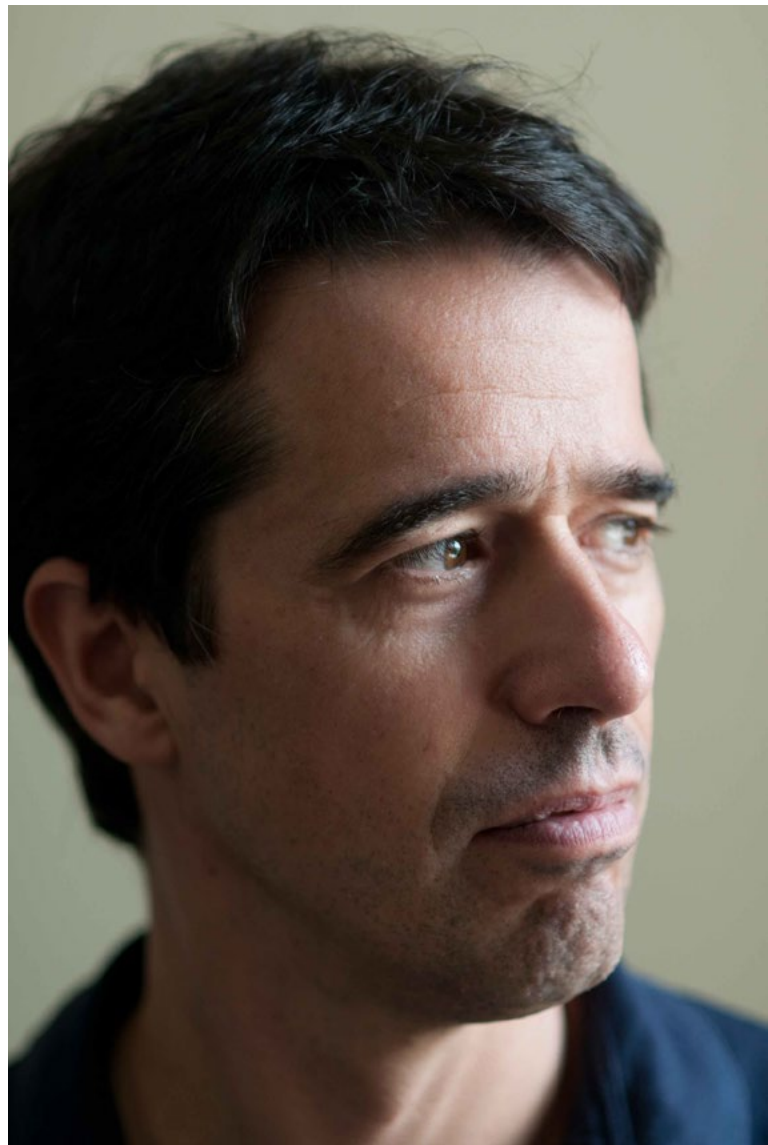
(2015) Is an electroacoustic (stereo) with video work. The Non-tonic elements (predominant at the beginning) are transformed into something tonic (structural materials in the second section, about 59"). The formal and material contrast work according with the poetic idea. Sounds non-tonics are a recordings of different types of knives (dagas), then they were applied different types of processes. These symbolize violence and massacres that may occur through revolutions or civil wars.

João Pedro Oliveira

Studied organ performance, composition and architecture in Lisbon. He completed a PhD in Composition at Stony Brook University. His music includes one chamber opera, several orchestral composition, a Requiem, 3 string quartets, chamber music, solo instrumental music, electroacoustic music and experimental video. He has received numerous prizes and awards, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize in the same competition, the Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition, etc.. He is Professor at Federal University of Minas Gerais (Brazil) and Aveiro University (Portugal) and teaches composition, electroacoustic music and analysis. He published several articles in journals, and has written a book about analysis and 20th century music theory.

Et Ignis Involvens

This piece is inspired on the first vision of the prophet Ezechiel (Ezechiel 1:4): “et vidi et ecce ventus turbinis veniebat ab aquilone et nubes magna et ignis involvens et splendor in circuitu eius et de medio eius quasi species electri id est de medio ignis” “And I looked, and behold, a whirlwind came out of the north, a great cloud, and a fire infolding itself; and a brightness was about it, and out of the midst thereof as the colour of amber, out of the midst of the fire”. This piece was commissioned by Gulbenkian Foundation, and was composed at the composer’s personal studio and at the University of Keele Electronic Music Studio. The audio part of his piece received the first prize at Metamorphoses 2006 Competition (Belgium).



Myriam Boucher

Is a Montreal based artist. Since 2006, she has been part of different artistic projects on the North American music scene. From her early experience as a keyboardist for various instrumental music projects through to her visual work, she breaks down anyone's attempts to conveniently classify her. Since 2013, she creates electroacoustic music, videomusic, performance and audiovisual installation. Inspired by the nature, she deals with sound and image from organic and synthesis materials. Her work was prized in the JTTP 2015 (CEC), JIM Electroacoustic Compositions 2015 Competition and Bourse Euterke 2015 and has been presented at many international events.



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The world is reversed
inhabited space dies and reborn
ruin or dust
no matter
trace has resonance in us
a noise that lasts

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João Castro Pinto

João Castro Pinto is a composer and researcher that began his experimental musical activity in the 90's. His work is focused in between the fields of sound art, electroacoustic

/ acousmatic music and soundscape composition. He graduated in Philosophy, by the Faculty of Social and Human Sciences of the University of Lisbon, and is currently finishing his PhD degree in Science and Technology of the Arts (Computer Music) at the Portuguese Catholic University's CITAR - Research Centre for Science and Technology of the Arts, with a dissertation on the Soundscape Composition thematic. He was the artistic director of Hertzoscópio - Experimental and Transdisciplinary Arts Festival (2003 and 2004 editions, and also of the Hertz_extend # 1 event in 2005).

Received several awards, scho-
sed several recordings [solo
compilations] by: OtO (Ja-
Sirr-ecords (PT), Crea-
(PT), Grain Of Sound
Useless Poorductions



larships and distinctions. Relea-
pieces, collaborations and
pan), Triple Bath (Greece),
tive Sources Recordings
(PT), Variz (PT) and
(PT).

Pareidolia (from the
which is alongside, or
[εἶδωλον] - figure/
chological phenomenon
which the subject assigns
and/or visual stimuli which do
significance. The main goal of this

musically narrate a series of recurring
meaning, portrayed through an erratic wandering through an enigmatic garden (Hortus), a place with
no defined borders, an utopian garden where the physical laws of the world do not verify, resulting thus
more in a spatial-psychicsonic- garden than in an actual garden.

Greek [παρά] that
instead of; and Eidolon
image) denotes the psy-
of involuntary nature in
meaning to random sound
not hold, in themselves, any
8 channels acousmatic piece is to

dreams that illustrate the search for

PAREIDOLIA or of the dreamt gardens

Neil Quigley

I am a Composer and Sound Artist based in Kilkenny, Ireland. I have studied at Wesleyan University, Ct., U.S.A, with Alvin Lucier and have a Bmus and Masters in composition from University College Cork, Cork, Ireland.



This piece was initially released on a USB stick as a literal data pool for each “consumer” of the piece to decipher. Each “consumer” is given a number of different ways in which to listen to the piece, usually suggesting the use of a randomised playback and multiple playback devices. This was in order to empower the listener into thinking about the creator/consumer relationship and the general spectra of mediation inherent within a technologically centred culture industry and society. The piece that I am submitting is one possible outcome of the suggested playback possibilities that come with each physical release, which in a sense removes a large amount of control from the composer. Sonically this piece explore the liminal space in how we distinguish acoustic and electronic sound, particularly in pre-recorded sound, in order to highlight certain manipulations inherent in the composer/listener relationship in electroacoustic music.

Data Pool 1

Born in Athens, Greece. Orestis is currently a freelance composer & a visiting fellow at Bournemouth University. More information can be found at orestiskaramanlis.net.

In
t h i s
work most of the
sounds originate from toys'
recordings and any treatment has
been accomplished by means of a
programming language named SuperCollider. I have tried to come up
with a piece that would rely more
on an internal pulse than on the
transformation of sonic material. I
somewhat got tired with the kind of
pre-recorded music which is characterised by the desire to explore timbre and space above all, often at the
expense of other qualities. "Toys"
has been constructed by making use
of rhythmic patterns. Starting from
large collections of soundfiles I work
within a programming language in order to describe a higher-level representation
of musical structure and then become a listener to the result. In a way I am more
interested in the aggregate sonic outcome than in isolated musical gestures.

Orestis Karamanlis



Toys

Trevor Wishart

TREVOR WISHART is an independent composer living in York, in the north of England. He has held residencies or fellowships in Australia, Canada, Holland, Sweden, the USA and at Oxford, Cambridge, York, Nottingham, and Leeds Universities. His work has been commissioned by IRCAM, the Paris Biennale, the Massachussets Council for the Arts and Humanities, the DAAD in Berlin, the French Ministry of Culture, and the BBC Proms and he has been awarded a Euphonie d'Or at Bourges (Red Bird) the Golden Nica for Computer Music at Linz Ars Electronica (Tongues of Fire) and the Gigahertz Grand Prize, in recognition of his life's work.



The secret resonance of things

This suite of pieces celebrates, in musical form, our scientific understanding of the world. The musical material of each movement is derived from scientific data or physical models of the world, but each is approached in a different way. The piece is the fruit of a research project at the University of Oxford, funded by the Leverhulme Trust. "Supernova" uses the changing light spectra of Type 1a supernova explosions, converting these directly into sound. The opening and final sections of "Signatures of Chaos" use the logistic equation (a simplified mathematical model of population dynamics) to generate melodies which map the emergence of chaos in natural systems. The central section follows the evolving motion of a rotating fluid as it passes from smooth laminar flow through Taylor-Couette flow and other banded perturbation states and eventually becomes entirely turbulent. I would like to acknowledge the advice and assistance of the Physics and Engineering Departments at the University of Durham during the creation of this movement. "Dithyramb - Kepler 62e" attempts to conjure up such an alien music using imaginary, yet physically possible, brass and percussion instruments and imaginative extensions of these. The instruments were created using physical modelling software developed by the NESS research project at the University of Edinburgh, funded by the European Research Council.

Among
the awards bestowed
the National Award Sonic Visions are
- Yamaha 2007, The third prize at Rossana Ma-
ggia Luigi Russolo Competition 2011, Honorable Men-
tion in the First Latin American Competition Becerra
G. Smith, as well as support to complement various
artistic projects.

I spent most of my work in the art of interdisci-
plinary, exposing graphic and video work
in various
museums and
private co-
llections.

In

this
work,

I aim to

analyze and crea-

te form different sound si-

tuation, trying to integrate in the same frame,

the trigonometry is the mean of this sound art.

Musical interaction in trigonometry appears as a
triangle and his pure sound object matter when
acousmatic listening becomes an sound art
experience.

Alejandro

Casales

Trigonometry





Ana Dall'Ara-Majek

A cosmopolitan composer influenced by musique concrète, her training as a harpist and her experiences as a Foley artist, Ana Dall'Ara-Majek creates music for concert settings, dance, live shows and video. Currently a doctoral candidate in composition at the Université de Montréal, she is exploring composition strategies and philosophies that result from the hybridization of instrumental, electroacoustic approaches and computer technologies. She has received numerous scholarships and commissions for her artistic projects, notably from Musiques et Recherches (Belgium), Densité 93 (France), Taller Sonoro (Spain), Prix de la SACEM (France), Distractfold (UK) and from the SeaM (Germany).

Akheta's Blues

This work is part of an 8 or 16 channel cycle called the Nano-Cosmos: a tribute to microorganisms and little arthropods. Akheta's Blues explores the particles world. The title refers to the minimalist and repetitive song of Acheta Domestica, better known as the House Cricket, upon which the work's structure is based. The piece was composed in 2013 at Studio Hexa, Music Faculty, University of Montreal.

James Andean is a musician and sound artist. He is active as both a composer and a performer in a range of fields, including electroacoustic composition and performance, improvisation, sound installation, and sound recording. He is a lecturer at the Leicester Media School of De Montfort University



James Andean

Hyvät matkustajat (Finnish for 'Dear Travellers') began life as a "sonic postcard from Finland", using field recordings from around the country. The original material was further developed as material for sonic exploration and spectral transformations, the external spaces of the original version taking a sharp digital turn inwards to chart internal spectral landscapes. Everything in Hyvät matkustajat is made from the original field recordings which first gave birth to the piece.

Hyvät matkustajat

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Lillie Harris

Lillie Harris - Biography Lillie Harris is a fourth year undergraduate composition student at the Royal College of Music, studying with Haris Kittos. Her interest in composing music grew out of a musical childhood and a flair for language and creative writing. In April 2011, she was invited to take part in the 'Young Xenarchitects' project and her piece, 'Nineteen-to-TwentyHundred AD' (inspired by and using the software 'HighC') was performed at the Southbank Centre. She has particular interests in writing for historical instruments, creating electroacoustic works using small amounts of material, and exploring uses of words in music, which have led to pieces being workshopped by Florilegium and Fretwork. Her vocal work 'Qinah' was selected for the final of the National Centre for Early Music Composers Competition last year, where it was performed by the Ebor Singers. This combined interest in historical instruments and electronics led to a work for paetzold and tape, 'Dormientes Bestia', premiered in April this year. Her commission for the Gaudier Ensemble, to write a work commemorating the centenary of the death of sculptor Henri Gaudier-Brzeska, was performed at the Cerne Abbas festival in July.

Chrysalis

This piece was written as part of an electroacoustic module at the Royal College of Music in Spring 2015, using solely small recorded samples of harp with effects from Logic 9, and frequency modulation and granular synthesis in MaxMSP. The simplicity of these two effects really inspired me; and with granular synthesis being so rhythmic and agitated, and frequency modulation of a pure tone being so still and constant, they made me think of the metamorphosis that caterpillars and other insects go through: all the internal rearranging that happens inside a chrysalis to create an entirely new creature. Therefore I called the piece 'Chrysalis', and it reflects intense struggles, journeys, and recreations of all kinds.

Balam Ronan Simon Delgado



Actualmente su trabajo se ha enfocado en el estudio de la escucha y el paisaje sonoro, en la realización de grabaciones de campo, y en prácticas de arte sonoro y arte acción en espacios públicos. También ha realizado proyectos de composición acústica, electroacústica y con medios electrónicos, y colaborado en proyectos de artes visuales, danza contemporánea y teatro.

Licenciado en Música con línea terminal en Composición Musical en la Universidad Autónoma de Querétaro.

Ha presentado sus obras en diversos festivales, encuentros y conciertos en Querétaro, Guadalajara, Monterrey, Ciudad de México (Mex), Buenos Aires, Córdoba (Arg.), Washington DC (EU.), Atenas (Gre.), Lisboa (Por.), Berlín (Ale.), Quito (Ecu.) y Bogotá (Col.).

Ha publicado su trabajo fonográfico en las netlabels Green Field Recordings, Echomusic y Sonic Terrain. Fue finalista del Concurso Internacional de Artes Electrónicas y Video Transito_mx 03, y ha sido becario del Programa de Estímulos a la Creación y Desarrollo Artístico de Querétaro Jóvenes Creadores 2008 del Instituto Queretano de la Cultura y las Artes (IQCA), de diversos programas de formación del Centro Mexicano para la Música y las Artes Sonoras (2009-2010), del Programa Jóvenes Creadores 2010-2011 del Fondo Nacional para la Cultura y las Artes (FONCA), del Programa de Estímulos a la Producción Artística Apoyarte 2011 y 2015 del IQCA y del Programa de Residencias Artísticas 2011 del FONCA - CONACYT para realizar una residencia en Argentina.

Materia en Expansión

Es una obra totalmente digital. Con un carácter matérico, partí de procesos sonoros particulares y así fui derivando grupos de sonidos (cada grupo de sonido parte del mismo proceso pero de distinta frecuencia, dando como resultado distintos materiales que se van expandiendo).

La estructura se difumina en la forma, misma que se deriva de la yuxtaposición de los sonidos durante toda la obra.



Composes, performs and produces music with digital and analog media, solo or through various collaborations, often to include dance, video, installation, theater and interactivity. With an electronic and biomedical engineering background and extensive practical research in contemporary music and sound design (M.A. Digital Music Technology - Keele University, Ph.D. in Electroacoustic Composition - University of Wales Bangor). His works have been performed in festivals around the world and gained international composition awards (Bourges 1999 / 2002, SAN Jeu de Temps 2003, Society for Promotion of New Music 2002 / 2005). Founding member of HELMCA.

Stelios Giannoulakis

Power Toy Fantasy

The sound material for this piece comes from my circuit-bent musical toys as recorded live in a single improvisation performance. Subsequent processing involved shortening and overlaying events and the use of frequency shifting, stereo imaging and time manipulation techniques. I wanted to compress the 30 minute improvisation into a 7 minute piece for sound diffusion, keeping the structure start to finish intact. I am confident I managed to rework the spectral narrative into a much higher musical level, while preserving the original sonic palette.

Pierre-Luc Lecours

Composer and multi-instrumentalist, Pierre-Luc Lecours began his musical career as a self-taught musician before studying electroacoustic composition at Université de Montréal. He has participated in the composition and production of several albums and film soundtracks, theatre and digital applications. Although his work covers a wide range of aesthetics, Lecours always aims to create emotional impact and to create successions of images with his music. In 2014, his work was prized in the Destellos Foundation Electroacoustic Compositions Competition and in the SOCAN Foundation Awards for Young Composers and in the CEC times play 2014 competition.



*"L'horloges'arrête
la nuit commence à peine
filtre la lumière
dérobe la quiétude
il y a des cris
personnen'est encore venu"*

-Guillaume Lebel, La voixmeurtpleine.

Impacts Discrets

The work on Impacts discrets revolves around the idea of creating an abstract, yet clearly articulated physical system in the midst of which the music evolves and reacts. A system with its own laws, a sort of surreal microcosm where space is subjected to another gravity and to other physical laws.



Gaël Tissot

Gaël Tissot discovered music by learning piano. From 2002, while being a student in musicology at the university (Toulouse), he studied composition with Bertrand Dubedout and piano with François-Michel Rignol, before being admitted to the composition class of the Conservatoire National Supérieur de Musique de Lyon. In 2007, he was in residence for composition at CIRM (International Music Research Center) in Nice, and for three months at University of California at Berkeley. Since 2011, he is a member of the artistic collective éOle in Toulouse.

Doctor in musicology, he wrote his thesis on the electroacoustic music of François Bayle and its relation with visual elements. He is the author of several international musicological publications. His music, instrumental as well as electroacoustic tries to go beyond the notion of notes, pitch or rhythm, by exploring the idea of musical shape. The composer draws shapes in time as the painter organizes forms in space: he can think of elongated shapes emerging from the background, complex forms transforming one into another, or polyphony of shapes. This way of thinking allows tight links between instrumental music and electroacoustic medium, offering new imaginative possibilities for a "morphological music".

Gaël Tissot was awarded several prizes: Mauricio Kagel 2012 (Vienna) 2nd Prize, Prix résidence 2008 at the Concours international de musique et d'art sonore électroacoustiques de Bourges, etc. His music is played in France as well as in other countries: Nuits bleues (Arc et Senans), Tage für neue Musik (Darmstadt), festival Occitània (Toulouse), University of Cologne...

Ombre éclatante

Ombre éclatante ("Dazzling shadow") questions about the emergence of forms resulting from the dynamics. The inner energy, perceptible from the first seconds, is amplified by accumulation and break of symmetry, to a point of maximum concentration, kind of strange attractor which releases its final energy.

Diego de la Fuente

I was born in Santiago, Chile, on 1990. My first approach to music was in 2002 when I started to work with digital sounds in my computer, from that moment I noted that music could be something important for me. In 2008 I started my career in music composition at the University of Chile and nowadays I'm preparing my degree work in electronic music.



Fragmented Instants

I've always loved (and hated at the same time) the way a clock sounds. Sometimes I really believe that there is something mystical in those tiny sounds and I often imagine a whole music surrounding the tick tock while i'm patiently listening to a clock. In "Fragmented instants" I tried to recreate the imaginary music that comes to my mind each time that I hear one of those nice little machines.

I tend to create textures within the music I compose, this is very complicated considering that the only sound that I've used in this piece is a very short sample of a clock ticking. I had to work with a sound densification in order to achieve different textures and sound layers and -at the same time- try to establish an expressive structure inside the music.



Realiza sus estudios de composición en Venezuela y Francia.

Sus obras están publicadas por el editorial BabelScores, han sido premiadas en varios concursos internacionales y son interpretadas regularmente en prestigiosas salas y festivales en Europa, EEUU y Latinoamérica.

Entre sus principales preocupaciones musicales, Mirtru Escalona-Mijares está a la constante búsqueda; del límite de lo audible como una fuente expresiva, de un mundo poético y una espiritualidad en su música.

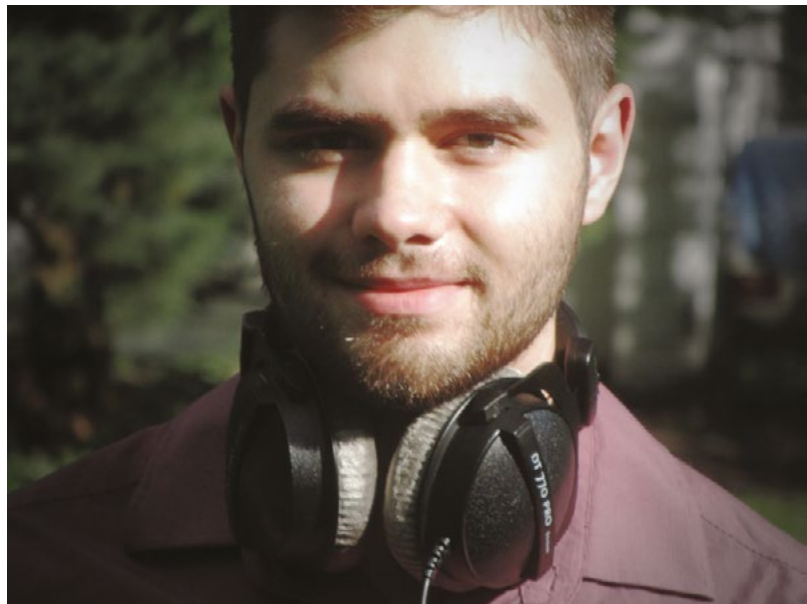
Mirtru Escalona Mijares

L'ermitage au toit de chaume

Esta obra es un pequeño homenaje al monje budista Ryokan (1758-1831), y la impresión que me ha producido la lectura de algunos de sus poemas.

Para L'Ermitageautoit de chaume, el punto de partida de la obra ha sido la imagen poética de cinco tantas (poema japonés sin rimas, estructurado en 31 sílabas y 5 líneas) escrito por Ryokan en diferentes periodos de su vida.

Mitchell Herrmann



Mitchell Herrmann is a composer and video artist studying at Oberlin College and Conservatory. Although his primary focus is on acousmatic music, Herrmann's previous work has included experimental film and acoustic music. His compositions have been particularly influenced by his study of phenomenological approaches to musical perception, and his article on the subject, entitled "Unsound Phenomenologies: Harrison, Schaeffer, and the Sound Object", will be published in the December 2015 edition of *Organised Sound*. In 2015, the Klang! International Composition Competition awarded Herrmann first place in the student category, and he was also selected as a finalist for the SEAMUS Allen Strange composition award. In October of 2014, he was the youngest composer accepted to study with Jonty Harrison in residence at the Atlantic Center for the Arts. Herrmann has also studied composition under Peter Swendsen, Tom Lopez, and Josh Levine.

Alchemical

Alchemical is an exploration of the musical characteristics of metallic sounds, particularly in relation to our everyday experiences of metallic objects. The pitch inherent in metallic timbres, normally ignored in our daily lives, is emphasized as a musical quality. Morphologies, which we normally relate to a human or mechanical action, take on an autonomous energy of their own. *Alchemical* both embraces and subverts our everyday experiences of metal objects, transforming the familiar and the mundane into the musical.

CENTRO CULTURAL RECOLETA

Laboratorio de
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y Producción
Musical

10/11/2015

Junín 1930, Buenos Aires, Argentina. CP 1113

Alejandro Casales

In this work, I aim to analyze and create from different java script situations, trying to integrate in the same research video frame, the "Adsem Varien". The musical interaction appears as a sound composition that becomes a new experience with the java scripts. At the least "Adsem Varien" is a java script video, where dots and lines are deconstructed in different applications. The visual work is the outcome from a set of possibilities that can be formed with different qualities of points and lines.



Among the awards bestowed the National Award Sonic Visions are - Yamaha 2007, The third prize at Rossana Maggia Luigi Russolo Competition

2011, Honorable Mention in the First Latin American Competition Becerra G. Smith, as well as support to complement various artistic projects.

I spent most of my work in the art of interdisciplinary, exposing graphic and video work in various museums and private collections.

Adsem

Variem

Dariusz Mazurowski

Dariusz Mazurowski is a Polish electroacoustic music composer, producer and performer born and currently residing in Gdansk. While the majority of his compositional activity has focused on electronic / acousmatic works, he has also composed instrumental music in conjunction with electronics (including music for various sound objects, both acoustic and electronic), audio installations, radiophonic collages and improvised electroacoustic music. During the 1990s he resided mainly in Prague and composed several electroacoustic works before returning to Gdansk in 2000.



Depth of Field is the third and final part of Hidden Dimensions is a large-scale electroacoustic composition (first two parts : Interrupted Timeline, Dossier of Oblivion), which may be performed as a separate piece also. For me this is a very personal artistic expression, dealing with my thoughts of the flow of time, evanescence, people and places I love or like — realizing that nothing is forever, nothing is eternal.

Depth of Field

Tristan Berger

3ch video/4ch audio,
Produced at the studios of ICEM/Folkwang University of Arts in Essen/Germany. Objects of mostly organic origin were digitalized via 3d-scanningsoftware and put into new perspective. The absence of color enables the visibility of geometrical details and creates new landscapes and surfaces out of the seemingly familiar.



Tristan Berger was born in Datteln/Germany and grew up in North-Rhein-Westfalia. Since 2010 he studies music and composition, at first at different private schools with focus on filmmusic and music-production and since 2012 at the Institut für Computermusik und Elektronische Medien (ICEM) of the Folkwang University of Arts in Essen/NRW with a focus on electroacoustic music and visual art.

recognizer

Edmar Soria

Nacido el 11 de abril de 1983 en la Ciudad de México, es Mtro. en Tecnología Musical por la UNAM y actualmente se encuentra realizando el programa de doctorado en esa misma institución. Estudió arte sonoro con Manuel Rocha Iturbide y composición acusmática multicanal con Elizabeth Anderson. Es alumno de composición algorítmica de Roberto Morales Manzanares y de composición acusmática de Rodrigo Sigal. Ha realizado residencias de composición multicanal en el CMMAS (Centro Mexicano para la Música y las Artes Sonoras) en Morelia Michoacán, y en Musique&Recherche, en Bruselas Bélgica. Sus obras han sido presentadas en Monaco Electroacoustic 2015, Foro de Música Nueva Manuel Enriquez 2015 y Roots Electronic Music Festival Jacksonville USA 2014, entre otros.

The work stands as an exploration of the possibility of dialogue between two apparent distinct worlds: the human-gesture and the algorithmic-gesture; this is, the development of algorithmic sound processing and spatialization of physical gesturally recorded sound sources. Using the concepts from the french acousmatic aesthetics and techniques, the author makes a convergence with Complex Network-Non Deterministic Finite State Machine Hybridation (called Automataplex by the author) and chaotic maps in order to process multiple simultaneous sound parameters for an exploration of the results of automatization of sonic properties such as: tymbal dynamics, spectromorphology, spatialization trajectories, immersive spatial localization and formal structure.



Lasciate ogne speranza, voi ch'entrate

Carole Chargueron

Carole Chargueron began to study piano at the age of 7. She got undergraduate and master degrees in musicology from the universities of Nice and Aix-en-Provence in 1987 and 1988. She later entered the electroacoustic class of the Nice Conservatory studying with Michel Pascal. In 1992 she travelled to the USA to study composition with Morton Subotnick and Salvatore Martiriano, thanks to an exchange program with the Centre International de Recherches Musicales (CIRM). Returning to France in 1993, she entered the electroacoustic composition class at the Conservatoire National Supérieur de Lyon. Since 1998 she resides in Mexico where she is teaching electroacoustic music (BFA) and is currently responsible of the electroacoustic studio of the Escuela Superior de Música (INBA). She composed pieces for tape, mixed, with digital processing, music for a short film and sound design for video installation.



Fonomicroscopía del D.F. is a soundscape portrait of México City, nowadays. Chapultepec park, the subway, the Santa Maria la Ribera kiosk, the Coyoacán tamales fair, the Alameda and its skates, a wrestling night, are ones of the sound references. Based on the original samplings, the piece intends that the ear focus on some detalles, some sound zooms, pretends to catch dialogues, unpredictable movements, strange juxtapositions and situations. The fact to extract this samples from their contexts not only pretend to focus the attention on them but also to free them of the original sampling so they can lead to a timbric blooming, morphologically and spatially independent. Samplings extracted from an urban jungle are restructured, mixed and become abstract objects with another meaning. I dedicate this piece to everybody who lives in México City, generating and sharing its sounds between utopia and hell.

Fonomicroscopía del D.F.

Comenzó sus estudios musicales en una escuela de iniciación artística del INBA, estudió piano y composición en la Escuela Nacional de Música de la UNAM. Formó parte del Coro Representativo de la ENM. Asistió a diversos seminarios y talleres de composición, dirección coral y técnicas de grabación. Labora alternativamente como ingeniero de grabación. Sus esfuerzos se centran en la creación y composición musical acústica y electroacústica. Algunas de sus obras se han presentado en el Foro Internacional de Música Nueva Manuel Enríquez, en el Festival Internacional Cervantino y en el CCU Tlatelolco, en el festival MUSLAB y en el festival Ex-Nihilo entre otros eventos.



Afectos es el tercer y último movimiento de la obra acusmática Seres que murmuran creada en 2012 dentro de la muestra "Domicilio conocido" del Centro Cultural Tlatelolco. Seres que murmuran es un concierto acusmático cuadrafónico ilustrativo de la actual unidad habitacional Tlatelolco en la Ciudad de México. La obra fue compuesta a partir de grabaciones de los sonidos que caracterizan diversas zonas del lugar modeladas por ordenador para sistema de audio cuadrafónico, con la intención de jugar entre el paisaje sonoro y una secuencia de miniaturas con una narrativa sonora.

Héctor Ulises Vera

Afectos

Cambuche

Cambuche es una palabra que en Colombia se utiliza para describir un refugio improvisado, con palos, plásticos y otros materiales, con el fin de resguardarse de la lluvia, de los animales, y de las fumigaciones aéreas del Plan Colombia.

Nacido en Colombia en el año 1976, Daniel Zea es un diseñador y compositor que vive y trabaja en Geneva. Su trabajo se centra en la música instrumental y electroacústica. Regularmente trabaja en proyectos interdisciplinarios, especialmente en artes visuales, coreografía y performance



Daniel Zea

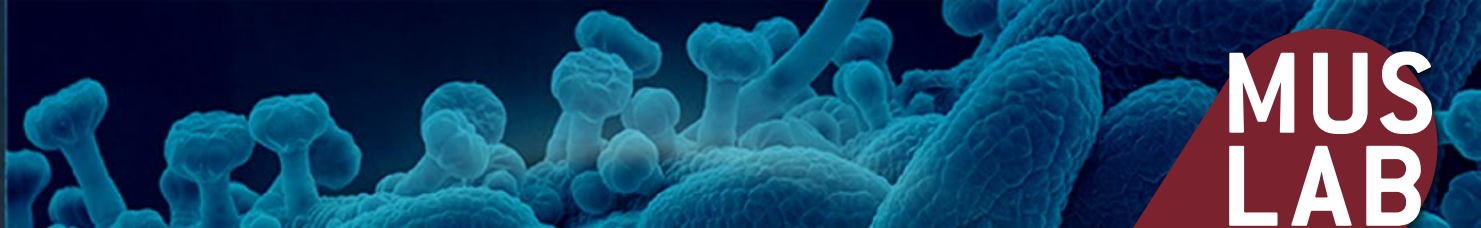
Pedro Castillo Lara

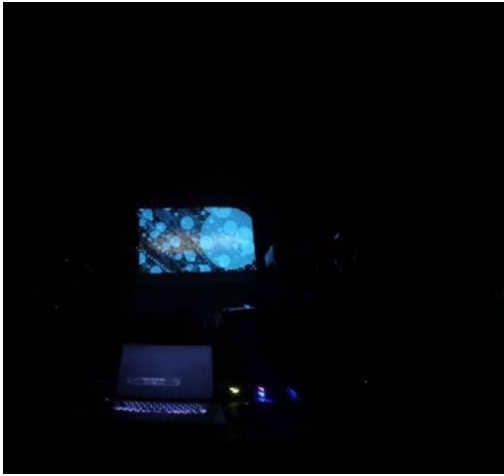
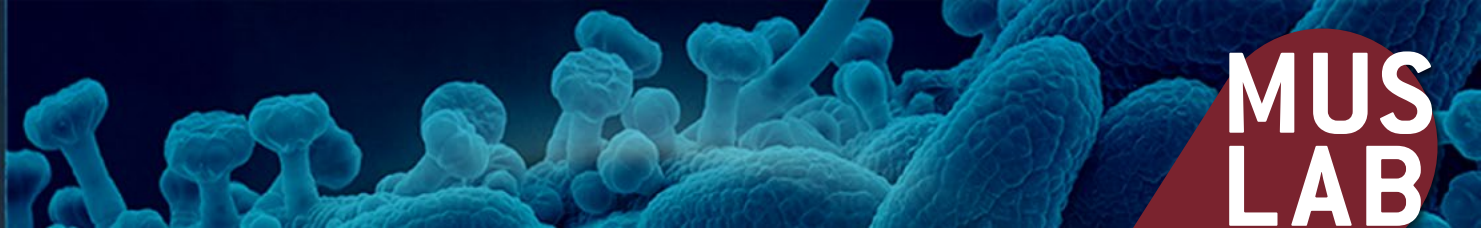
Licenciado en Musicología, composición instrumental y dirección de coros y orquesta por el Instituto Cardenal Miranda. Obtuvo grados de Maestría en dirección, composición, multimedia y programación orientada a objetos en la universidad París VIII y los conservatorios de Sevrans, Miromesnil y Nanterre en Francia. Director de la Asociación Cultural CaminArt, y del ensamble MUSLAB (Suiza- Francia- México), ha colaborado como director con diferentes ensambles en Europa y Latinoamérica e impartido cursos en diferentes instituciones de educación superior de ambos lados del Atlántico. Su música abarca diferentes formaciones instrumentales y medios electrónicos.



Xihuatl es una investigación personal que busca jugar con nuestra percepción del espacio y del movimiento, a partir de la simulación de fluidos sonoros que recorren una sala de concierto con trayectorias libres e independientes. Estos diferentes fluidos o texturas sonoras, fueron imaginados a su vez como los colores de un pintor que se mezclan entre si para crear nuevos. Gestos que hacen figuras, que se entrelazan y juegan a inventar un espacio donde el sonido adquiere movimiento, profundidad, dirección, aceleración y perspectiva. Espacios dentro de espacios en una misma sala, fluidos creados a partir de diferentes procesos de transformación que se desplazan entre lazándose con el espectador por medio de veinte diferentes espacializadores ambisonicos independientes. Inspirada en los rituales de sanación y los cantos de del Temazcal, esta pieza busca recrear una limpia imaginaria de frecuencias sonoras, y un ritual de sanación.

Xihuatl





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M U S L A B 2 0 1 5

Eli Stine



Is a composer, programmer, and media designer currently studying as a Jefferson Fellow in the Composition and Computer Technologies PhD program at University of Virginia. Stine is a graduate of Oberlin College and Conservatory with degrees in Technology In Music And Related Arts and composition from the conservatory, and computer science from the college. Winner of the 2011 undergraduate award from the Society for Electro-Acoustic Music in the United States, Stine's artistic output includes electroacoustic and acoustic music, and frequently incorporates multimedia technologies and collaboration, seeking to explore the intersections between performed and computer-generated art. More information and work can be found at www.elistine.com.

Ring | Axle | Gear

This short video triptych explores three shapes: ring, axle (line), and gear, accompanied by sound design encompassing a wide range of synthesized and real world sounds, investigating aesthetic implications of thefetishizationof icons and symbols.

Julian Scordato

Studied Composition and Electronic Music at the Venice Conservatory of Music. He specialized in Sound Art at the University of Barcelona. Founding member of the Arazzi Laptop Ensemble, he currently works as a Research Assistant for the SaMPL (Sound and Music Processing Lab) at the Padua Conservatory of Music. As an author and speaker, Scordato participated in conferences including the recent 21st International Symposium on Electronic Art, the 1st Conference of the European Sound Studies Association, the 8th Sound and Music Computing Conference, and the 19th Colloquium on Music Informatics, presenting interactive music systems and projects related to acoustic ecology. His electroacoustic music and audiovisual works have been selected in international competitions and performed in prestigious festivals in Europe, Asia and America. His music has been broadcast in Italy and abroad (RAI-Radio3, NAISA Webcast, RadioCemat, Radio Papesse, Radio UNAM, RadioCona, Radiophrenia and Radio Gracia). Ars Publica and Taukay Edizioni Musicali have published his scores.

Six small automata



Study on the interaction between six machines inspired by Leonardo Da Vinci's projects about the cam hammer, the winch, the millstone, the assault stair, the winepress and the sander. Such machines were adapted into an ad-hoc system and could be considered as a series of speakers, part of a communication device. Their activation, deactivation and entire operation is unpredictable, due to aleatoric control mechanisms. This study wants to explore, through both visuals and sound, how a few automata can generate an ever-changing motion, employing a simple interactive network.

Jones Margarucci



(12-12-1986) began studying electric guitar at 12 years old. Later he studied music composition in various Italian conservatories and electroacoustic music composition at the State Conservatory of Music "G. Mar-tucci" with M. Silvia Lanzalone and at KMH (Royal Colle-ge of Music Stockholm) with Bill Brunson as exchange student. His music has been played in several festivals in Europe and North America, and has been selected for: Redshift Music - Postal Pieces. (Vancouver - Cana-da) - 2013, Vox Novus Fifteen Minutes of Fame - Yumi Suehiro (New York City - USA) - 2014, Sonorities Festival 2015 (Belfast - North Ireland) - 2015, SOUNDkitchen's Earspace/Frontiers Festival 2015 (Birmingham - UK) - 2015, Video Remakes - Call for Tape Music (La Fabbrica del Vedere) (Venice - Italy) - 2015. Awards: Second Prize (first not assigned) and Critics Prize - Third International Composer Competition "Le Note Ritrovate" (Avellino/ Italy) - 2011, Second Prize - Premio Claudio Abbado - Section: Electroacoustic Music/Category: A (Italy) - 2015.

3 Degrees of Inner Motion

Is based on the concept of algorithmic composition. Although the general shape of this piece has been determined in a conventional way, every sound that one can hear are selected in real time by different algorithms written in SuperCollider. These algorithms choose randomly audio files from different folders and play them at different speeds and in different moments. It is as if we had placed several different objects in several boxes (that represent our shape), but every time we open one of these boxes the objects placed inside are positioned differently from how we had left them previously. This pseudo-random process was also applied to the spatial domain, in fact in this case the amount of reverb was determined randomly between a minimum and a maximum value, and the movements of sounds - elevation and pan position - were determined by a noise generator.

David Wang

Is a cellist and an electroacoustic composer, born in Bari (Italy) in 1997. Begins studying electro-acoustic music with M. Alba Battista, and currently attends the first year of bachelor in "Elettronic Music" at the Conservatory of Foggia, where he studied electroacoustic composition with M. Nicola Monopoli. He also studied cello with the M. Francesco Montaruli. He attended masterclasses of composers among the most important in the international scene, like Alvin Curran and Mauro Lanza. His work "Birth of light" it was selected for the installation in the festival "Art & Science Days - Music and Light 2015" in Bourges (France).



Unfolding

Is an acousmatic music piece based on an image that becomes. Very often, in music generally, but even more so in the electro-acoustic music, it is very difficult to go back to what the composer wants to say from only listening. This makes it even more interesting the acousmatic experience, because every person filters through it being what you listen to, creating an infinite number of different meanings that in most the cases are totally inconsistent with the idea had by the composer. The title is an help to understand the meaning of the music piece, but is at the same time misleading, as unfolding has several meanings, some totally opposed to each other.

Chin Ting



Raised in Hong Kong, composer Chin Ting (Patrick) CHAN has held faculty positions at the University of Missouri–Kansas City and Kansas City Kansas Community College. He has been a fellow and guest composer at the International Computer Music Conference, the International Rostrum of Composers, IRCAM's ManiFeste, June in Buffalo and the Wellesley Composers Conference. Awards include those from the Interdisciplinary Festival for Music and Sound Art, the Soli fan tutti Composition Prize, the American Prize, ASCAP, Association for the Promotion of New Music, the Charlotte Street Foundation, Foundation Destellos, Foundation for Modern Music, the MidAmerican Center for Contemporary Music, the Missouri Music Teacher Association, newEar, the New-Music Consortium, the Virginia Center for the Creative Arts and others. His works are published with the ABLAZE Records, Darling's Acoustical Delight, Melos Music, Music from SEAMUS, the SCI Journal of Music Scores and Unfolding Music Publishing (ASCAP).

Rituals

Inspired by various ritual processes of different cultures. Some rituals involve elaborate processes, while others are simply daily rituals inherited from the tradition. While most rituals are diversely different, they all engage a sequence of actions according to a prescribed order guided by a mythical belief. This piece takes inspirations and sonic elements reminiscent of the ritual processes and forms a sonic collage that alternates constantly between hyper-real and surreal soundscapes, and creates a multi-layered texture of timbral and rhythmic complexity. Some of the sound sources include air, wind chimes, metals, water, piano resonance and various drum patterns, processed almost exclusively with Cycling 74's Max program.

IOS

Il s'agit ici d'une musique scénarisée se rapportant à l'énergie du vide. Les flux de matières quantiques, imprévisibles et en perpétuel mouvement créent une stabilité de forme générale à une échelle macroscopique. Ainsi l'élément granulaire (particule de son) qui se trouve en agitation permanente et chaotique interagit avec son environnement en créant des distances entre des espaces rapprochés et leur substance. La forme obtenue ici est le produit de cette interaction. Le jeu de l'acteur principal, la matière en éveil, lutte pour exister et finit peut-être par s'échapper de l'espace dans lequel elle est apparue.



David TRESCOS

Compositeur et designer sonore, 1er Prix de Composition Electroacoustique au conservatoire de Bordeaux. Il poursuit ses recherches musicales en 2001 lors d'une résidence au SCRIME (Studio de Création et de Recherche en Informatique et Musique Electroacoustique à Bordeaux). En 2003, il effectue une formation à l'IRCAM (Institut de Recherche et de Coordination Acoustique/Musique, Paris) et est sélectionné par le comité de lecture en 2004 pour l'académie d'été de composition et d'informatique musicale. Il réalise deux pièces électroacoustiques dans les studios du GRM (Groupe de Recherche Musicale) en 2005 et 2007. Il signe des bandes originales pour le cinéma en 2006 pour « Etoile de mer » film de Caroline Deruas en sélection officielle de Cannes 2006 à la Quinzaine des Réalisateurs et en 2007 pour « Dans leur peau » film de Arnaud Malherbe, Grand Prix du court métrage du Festival de Gérardmer 2007. Il collabore en 2008 et 2009 avec Tender Forever et en 2004 et 2010 réalise deux remix pour Emilie Simon. En 2009, il répond à la demande de Bruno Letort pour son émission Tapage Nocturne pour une spéciale "anniversaire de la chute du mur de Berlin (France Musique). Plus récemment il collabore avec Ubisoft pour l'attraction des Lapins Crétins au Futuroscope de Poitiers en 2013, participe à la bande originale de la série pour France 2 « CHEFS » en 2014 et signe la bande originale du film Les loups de Sophie Déraspe sortie en 2015.



Damián Gorandi

Damián Gorandi born in 1991 Buenos Aires, Argentina. He was honored at the Latin American sound art contest "Las soledades" organized by the Cultural Center of Spain Córdoba. He was also honored at the "2do concurso internacional arte-Clima" organized by "CEIArte – UNTREF". His Works Have been selected in many Festival like "Nuevas Musicas por la memoria IV and V edition" (Argentina), Fundación Destellos (Argentina), "Nycemf" New York City Electroacoustic Music (EE.UU.), MusInfo Festival Art & Science Days 2015 (Francia), "Ex-nihilo" (Mexico). His Work was declared "artistic and cultural interest" by the Argentine Ministry of culture. He is member of the Laboratory of Electroacoustic Music Conservatory "Alberto Ginastera" and member of the ensemble of Real Time Composition directed by Jorge Sad. He is currently studying Acusmatic Composition with Elsa Justel

De alburess chistes y entresueños

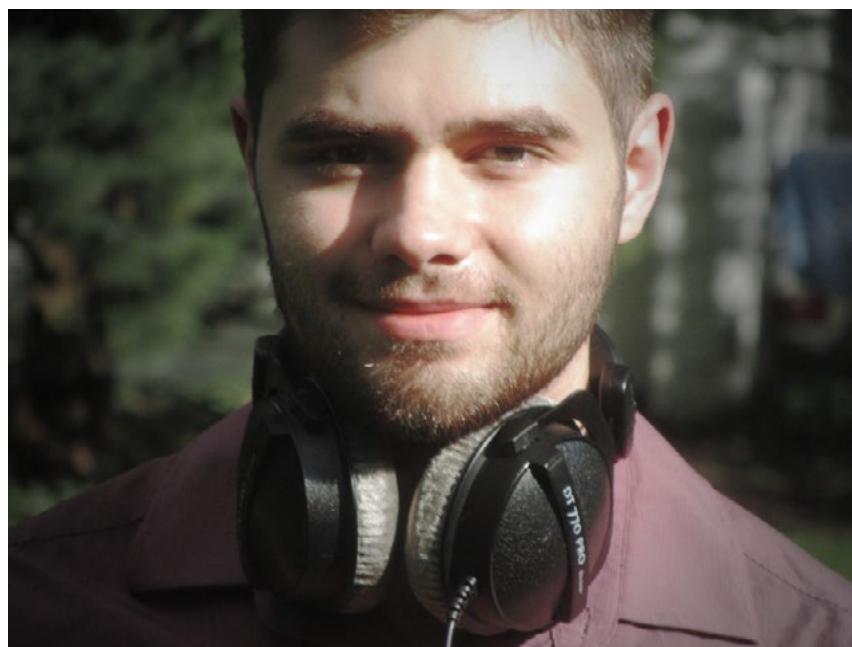
The work is permeated by the idea that objects have hidden, another meaning, so, a sound masking as a "albur" of "other sound" repressed. Perhaps a -metaSound that possesses a strong aesthetic charge. This piece through Continents unstable and wandering permeable to the unexpected and Dionysian, where the unconscious is expressed.

("... Just a perception withdraw from the surface consciousness to the unconscious mind to take advantage irrational expression")

(Anton Ehrenweing)

Alchemical

Is an exploration of the musical characteristics of metallic sounds, particularly in relation to our everyday experiences of metallic objects. The pitch inherent in metallic timbres, normally ignored in our daily lives, is emphasized as a musical quality. Morphologies, which we normally relate to a human or mechanical action, take on an autonomous energy of their own. Alchemical both embraces and subverts our everyday experiences of metal objects, transforming the familiar and the mundane into the musical.



Mitchell Herrmann

Composer and video artist studying at Oberlin College and Conservatory. Although his primary focus is on acousmatic music, Herrmann's previous work has included experimental film and acoustic music. His compositions have been particularly influenced by his study of phenomenological approaches to musical perception, and his article on the subject, entitled "Unsound Phenomenologies: Harrison, Schaeffer, and the Sound Object", will be published in the December 2015 edition of Organised Sound. In 2015, the Klang! International Composition Competition awarded Herrmann first place in the student category, and he was also selected as a finalist for the SEAMUS Allen Strange composition award. In October of 2014, he was the youngest composer accepted to study with Jonty Harrison in residence at the Atlantic Center for the Arts. Herrmann has also studied composition under Peter Swendsen, Tom Lopez, and Josh Levine. His website may be found at www.mitchellhermann.com.

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INSTITUTO CERVANTES de RÍO DE JANEIRO

18 de novembro

concerto multicanal



R. Visc. de Ouro Preto, 62 - Botafogo, Rio de Janeiro - RJ,
22250-180, Brasil +55 21 3554 5910

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MUSLAB 2015



Alejandro Casales

Among the awards bestowed the National Award Sonic Visions are Yamaha 2007, The third prize at Rossana Maggia Luigi Russolo Competition 2011, Honorable Mention in the First Latin American Competition Becerra G. Smith, as well as support to complement various artistic projects. He has presented his work at festivals like acousmatic: the International Forum of New Music Manuel Enriquez in the years 2010, 11, 12 and 13; EMU International Electroacoustic Music Fest Santa Cecilia Conservatory in Italy in 2009, 10 and 11; NYCEMF 2013 -The New York City Electroacoustic Music Festival; The International Workshop on Computer Music and Audio Technology Taiwan -WOCMAT 2010 and 2012; Electroacoustic Spring Festival of Valencia, Spain. 2010; Spring Festival Electroacoustic Havana, Cuba. 2010; 2ª Biental Composition from the University of Cordoba, Argentina, 2012; Humanities, Arts and Technology Festival, 2010 University of North Carolina, USA and many more.

Adsem Varien

In this work, I aim to analyze and create from different java script situations, trying to integrate in the same research video frame, the "Adsem Varien". The musical interaction appears as a sound composition that becomes a new experience with the java scripts. At the least "Adsem Varien" is a java script video, where dots and lines are deconstructed in different applications. The visual work is the outcome from a set of possibilities that can be formed with different qualities of points and lines.

Sandra Elizabeth González

Compositora argentina, egresada del Conservatorio Superior de Música "Manuel de Falla" con los postítulos de Compositora de Música con Especialidad en Música Sinfónica y de Cámara y Profesora Superior en Música con Especialidad en Composición. Licenciada en Composición con Medios Electroacústicos por la Universidad Nacional de Quilmes de Argentina, en donde obtuvo la Beca de Formación en Docencia e Investigación. Participa del Proyecto de Investigación "Síntesis espacial de sonido en la música electroacústica" (Director: Dr. Pablo Di Liscia). Entre sus maestros se destacan los reconocidos compositores Carmelo Saitta, Dr. Pablo Di Liscia y Dr. Pablo Cetta. Realizó un Seminario de Doctorado con el prestigioso compositor Dr. Rodrigo Sigal. Ha compuesto obras para instrumentos solos, ensambles, orquesta, coro de cámara, obras electroacústicas y medios mixtos. Sus obras son estrenadas por reconocidos instrumentistas y presentadas en prestigiosas salas de Argentina, Brasil y Macedonia (Skopje) en importantes ciclos de conciertos. Su cuarteto de cuerdas Modos en decantación (2002) fue seleccionado para participar en el workshop para compositores realizado en 2013 por el Cuarteto Arditti en la Universidad Nacional de Quilmes. Su obra electroacústica Espacios evocados (2010-2014), versión para sonidos electrónicos en cuadrafonía, fue seleccionada para participar de Música de Agora naBahía (MAB). La obra fue presentada en la 4ª Projeção Sonora en el Teatro do ICBA - Corredor da Vitória, Salvador de Bahía (Brasil), en 2014. En abril de 2015 se emitió la obra electroacústica Espacios evocados (2010) en el programa N° 81 de UNDAE! Radio (Madrid - España), perteneciente a la convocatoria de obras UNDAE! 2014. Su obra Alegorías (2013-2014), para piano y sonidos electrónicos fue seleccionada para participar de la 41 st International Computer Music Conference (University of North Texas - USA).



Espacios evocados

La obra electroacústica está organizada en cuatro espacios sonoros caracterizados por una identidad tímbrica y una textura diferente. La sección que da inicio a la obra y aparece cíclicamente a modo de nexo entre los distintos episodios va modificando su textura paulatinamente. El primer espacio presenta una textura polifónica progresiva, que otorga dinamismo y está conformado por timbres acampanados y atrompetados. Una textura contrapuntística otorga identidad al segundo espacio, que discursa mediante glissandi. El tercer espacio es estático y está constituido por timbres de cuerdas y resonancias. Para concluir la obra, el cuarto espacio conformado por timbres de percusión presenta las características de una textura de masa que se desintegra progresivamente y nos conduce del estatismo a la dinámica.



Nicholas Cline

Writes acoustic and electroacoustic music. His music has been performed by the International Contemporary Ensemble, Northwestern Contemporary Music Ensemble, among others and featured at numerous festivals in the US and in Europe. He is featured on the 2012 SEAMUS electroacoustic miniatures recording series: Re-Caged and was a High Concept Labs sponsored artist. He holds degrees from Columbia College Chicago and Indiana University. He is currently studying and teaching at Northwestern University.

Homage to La Monte Young

Explores the sounds of guitar feedback and noisy amplifiers. The 60-cycle hum permeating the American soundscape provides the creative impetus and harmonic material for the work. Robert Palmers encapsulates this idea in his essay, "The Church of the Sonic Guitar."

"But an electric guitar, properly tuned to resonate with everything from the [concert] hall's acoustics to the underlying 60-cycle hum of the city's electrical grid, is forming its massive sound textures from harmonic relationships that already exist in nature..."

Berndschumann

Born 1979 in Chemnitz, Germany; currently living in Göttingen. Sound engineering, composition and electroacoustic music studies in Detmold, Bremen, Hamburg and Leipzig; 2004-07 working as a sound engineer for several recording companies, 2007-11 sound engineer at Anhaltisches Theater Dessau, since 2011 at Deutsches Theater Göttingen; mainly working in electroacoustic and instrumental fields, occasionally also theatre music and experimental films; several prizes e.g. Czech Society of Electroacoustic Music, Innova Musica Competition and Counterpoint Composition Competition. Performances in Germany, Austria, Switzerland, Czechia, UK, Italy, Russia and the USA.



Warten auf die Petarden

Theatre... place of dreams, illusions and transformations, of traditions and innovations, of simultaneity of art and technology, of creativity.. which sometimes suffers, when I, as a sound engineer, am required to use the same three effects - bells, thunder and shots - over and over again, with the only demand that it should be as loud as possible and be played back from all sides. With my piece I want to show what possibilities modern technology could offer even for those three sounds that have been used in theatre for centuries already. Beside that it is also an autobiographical sketch and a homage to my colleagues - the people who do not work on the stage, but above, below and beside. Although not visible for the viewer the wonderful world of theatre would not run without them.



Jaime Reis

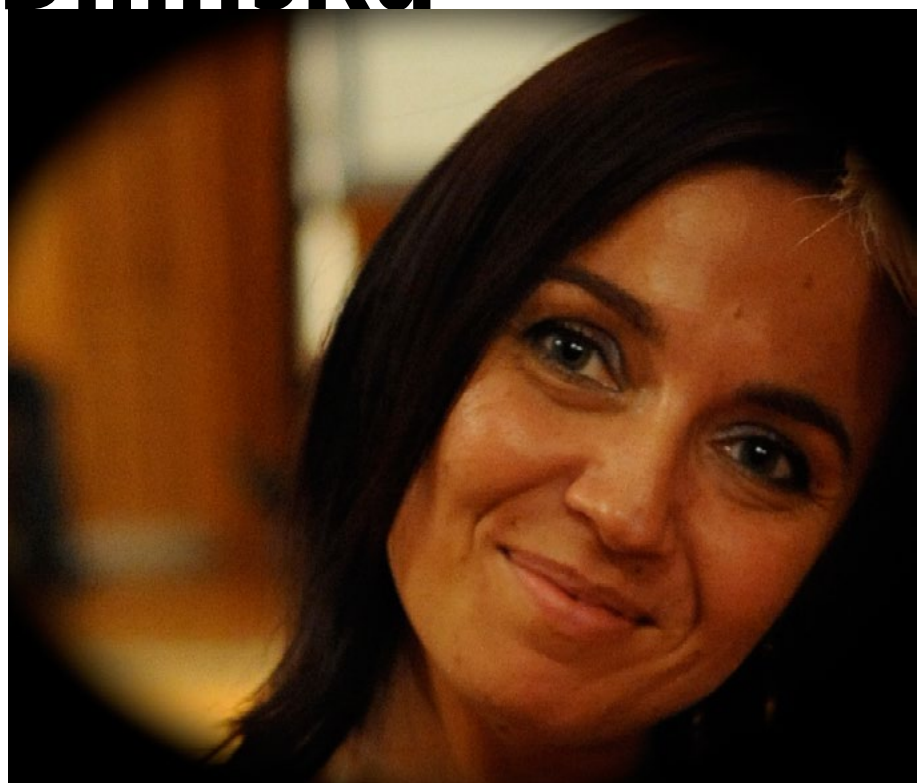
Portugal. Degree in Composition - Uni. de Aveiro with João Pedro Oliveira (3 prize scholarships as best student of the uni.). PhD candidate (Musicology) - FSCH-UNL. Composition seminars with Emmanuel Nunes (also PhD co-advisor) and Stockhausen. He received prizes in Portugal (Jorge Peixinho Competition, 3 Workshop Gulbenkian for Portuguese Composers, etc), his music was selected to be presented at the ICMC 2005 (Barcelona), ICMC 2014 (Atenas), IRCAM Manifeste Academie 2013, 1º prize in competition arte! clima 2014 for category "Pobreza Cero. Emisiones Cero" with the work "Omniscience is a Collective", etc. He took part of several scientific revision committees, namely, ICMC 2012. Researcher at Institute of Ethnomusicology. Member of ASEFUAN. Artistic director of festival Dias de Música Electroacústica (since 2003). Director of Conservatório de Música de Seia (since 2007). Professor at Piaget Institute and Universidade Nova de Lisboa. Had commissions from UFT/INATEL, Grupo de Música Contemporânea de Lisboa, Festival Primavera, APEM (Portugal), Logos Foundation (Belgium), F.L.S.I. (Paris), etc. His music has been presented in Europe. He travelled for 5 years to work in Asia (Beijing, Korea, Taiwan, Hong Kong, Tokyo, Philippines, etc) and 4 years to Brazil (UNICAMP, UFBA, UFMG, UDESC, UFRJ, etc).

Fluxus, Lift

This piece belongs to the cycle Fluxus, whose pieces are inspired by elements of physics and in which musical elements that relate to certain physical phenomena related to fluid mechanics are developed. Other pieces of this cycle are Fluxus, Dimensionless sound for flute and electronics (commissioned by Festival for the Liberation of Sound and Image, Paris, 2012), Fluxus, Transitional Flow (commissioned by Festival Primavera, Portugal, 2013), among other compositions in progress. This particular piece uses recorded sounds of aircrafts in the Aero Club of Torres Vedras and synthesis techniques used to simulate types of sounds that relate to the idea of "Lift" in a perspective of aerodynamics and music. The piece was premiered at the Festival Monaco Électroacoustique 2013.

Aleksandra Bilinska

Graduated from the Department of Composition, Conducting and Music Theory at the Karol Szymanowski Academy of Music in Katowice and Institute of Musicology in University in Warsaw, with specialization-Ethnomusicology. She has worked as a lecturer in the Karol Szymanowski Academy of Music in Katowice and in Fryderyk Chopin University of Music in Warsaw. She took a part in many international and national conferences as a theorist and created many workshops with piano improvisation. As a composer she has been awarded prizes for works and she has been performed in Poland, Ukraine, Puerto Rico, Germany, Czech Republic, Taiwan. She created electronic music first of all for many choreographers and dance theatres in Poland. She is a musical director of Warsaw Dance Theatre. The scope of her research comprises composition techniques of the 20th century music and electro-acoustic music, but first of all: artistic working with choreographers.



Contrasts-Symphony for non-existent Orchestra

This electroacoustic symphony that I created is about our soundsphere, audiosphere that we all live in. We all are like an unusual instruments, creating different sounds, but we live between many sounds, we live in noise and we looking for silence and as we know for right now we can not live in silence anymore. So I created an instruments that non-existent in real world, but maybe they could. First step was to analyze the sound coming from acoustical instruments and specially polish folk instruments and than I've made a harmonical hybrid to create a new instrument or musical clusters. This piece was written in 2011 in Warsaw.



Défibrillation

Delivering a dose of electrical energy to the heart to extend life. A work focused on sounds hybridisation, rhizomatic writing, micromontage and articulation of musical discourse. The sounds were created by using gamelan percussions, modern modular synthesizers and digital processing.

Alexis Langevin-Tétrault

As a composer, multi-instrumentalist and stage artist, Alexis Langevin-Tétrault has contributed to a variety of experimental music projects under the guises of Alexei Kawolski, QUADr, BetaFeed, Recepteurz and Destaël while also scoring shortfilms and composing stage play-music. He is now enrolled in the University of Montreal's electroacoustic music program, where he is studying with Martin Bédard, Robert Normandeau and Nicolas Bernier. His work was recognized by Fondation Destellos in 2014 and 2015 and by SOCAN Foundation in 2015.

Praxis Leye Pelicae #5

(PLP#5) forma parte de la frontera ausente, una obra polisémica conformada por un conjunto de piezas que, a partir de diferentes disciplinas artísticas, abordan distintas inquietudes en torno al lenguaje verbal y no verbal. PLP#5 surge en forma de ensayo audiovisual intentando proponer una mirada al interrogante acerca de la posibilidad de existencia de un modo de lenguaje: uno que sea absoluto, unívoco e irrevocable. La propuesta gira en torno al concepto de ruido en la teoría de la comunicación. Para ello se trabajó sobre soporte video pensando en obtener diferentes modos de ruido en momentos diferentes. Se obtuvo así una suerte de archivo de videos y de sonidos que fueron clasificados y ordenados siguiendo una taxonomía traducida posteriormente a una serie de signos pensados para ser dispuestos en una línea narrativa. Teniendo en cuenta los distintos valores, se construyó una línea narrativa en la que dispusieron los símbolos sonoros por un lado y visuales por otro, por último se intentó traducir dicha idea narrativa al soporte final.



Alexis Perepelycia

Su producción abarca distintos tipos de estéticas musicales, arte sonoro, fotografía, poesía, narrativa, video, pintura, dibujo, ensamblajes; siempre intentando esquivar todo tipo de clasificación.

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INSTITUTO CERVANTES de RÍO DE JANEIRO

19 de novembro

ABSTRAI
ensemble



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Abstrai Ensemble

A música de câmara contemporânea brasileira conta com pouco estímulo para encomendas a compositores e estreias de obras nacionais, se comparada à situação em países do hemisfério norte. Exceto pela Bienal de Música Contemporânea Brasileira, evento de referência nacional com intensa programação e realizado na cidade do Rio de Janeiro, não há apresentações regulares desse repertório recente no país. Ainda há muito a ser feito para que a música contemporânea brasileira seja mais conhecida pelo público em geral. O projeto ABSTRAI—2015 reúne músicos de renomada carreira para a realização de concertos de música contemporânea. São interpretadas obras produzidas nos séculos XX e XXI, compostas para formações camerísticas que conjugam instrumentos tradicionais a novas tecnologias. O ABSTRAI ensemble propõe difundir a música contemporânea brasileira e internacional. O grupo combina instrumentos acústicos às últimas tecnologias digitais (música mista, eletroacústica), além de obras puramente instrumentais. O ABSTRAI ensemble propõe encomendar e estreiar novas obras, e também interpretar e contribuir para tornar mais conhecidas obras recentes, informar a platéia sobre as peças executadas através dos concertos comentados, e despertar o interesse do público em geral e aumentar a frequência das salas de concerto e outros espaços alternativos voltados para a música experimental, improvisada e escrita.

Abstrai ensemble

Da esquerda pra direita:

Paulo Dantas (eletrônica), Pedro Bittencourt (sax e direção), Daniel Serale (percussão), Doriana Mendes (voz), Fabio Adour (violão/guitarra), Pauxy Gentil-Nunes (flauta), Marina Spoladore (piano)



Pedro Castillo Lara

Licenciado en Musicología, composición instrumental y dirección de coros y orquesta por el Instituto Cardenal Miranda. Obtuvo grados de Maestría en dirección, composición, multimedia y programación orientada a objetos en la universidad París VIII y los conservatorios de Sevrans, Miromesnil y Nanterre en Francia. Director de la Asociación Cultural CaminArt, y del ensamble MUSLAB (Suiza- Francia- México), ha colaborado como director con diferentes ensambles en Europa y Latinoamérica e impartido cursos en diferentes instituciones de educación superior de ambos lados del Atlántico. Su música abarca diferentes formaciones instrumentales y medios electrónicos.

Organismos Sistémicos 02"

Trio III para Saxofón, guitarra y percusión y electrónica

"Organismos Sistémicos 02" es una Composición donde cada instrumento representa o funciona unido a un programa que emula por medio diferentes procesos y algoritmos un organismo auto regulado que actúa a semejanza de un ser vivo. "Un conjunto material de organización compleja, en la que intervienen sistemas de comunicación molecular que lo relacionan internamente y con el medio ambiente en un intercambio de materia y energía de una forma ordenada, teniendo la capacidad de desempeñar las funciones básicas de la vida que son la nutrición, la relación y la reproducción, de tal manera que los seres vivos actúan y funcionan por sí mismos sin perder su nivel estructural hasta su muerte."1 Parto de un concepto en donde un sistema o conjunto, es un objeto complejo cuyos componentes se relacionan con al menos algún otro componente; puede ser material o conceptual.2 Desde este punto de vista,



todos los sistemas tienen composición, estructura y entorno, pero sólo los sistemas materiales tienen mecanismo, y sólo algunos sistemas materiales tienen figura (forma) y donde los objetos son a su vez sistemas o componentes de otro sistema.3 Así, desde un punto de vista conceptual esta pieza busca estructurarse como un procedimiento razonado compuesto de hipótesis, definiciones y teoremas relacionados por la correferencia y la deducción, partiendo desde un paradigma donde la obra es el espacio, y este se crea a partir del espacio.



Ricardo de Armas

Artista sonoro y violoncellista. Estudió en Argentina, Brasil y España. Egresó del Conservatorio Provincial J. J. Castro. Desde 1988 integra la Orquesta Sinfónica Provincial de Bahía Blanca. Asistió como invitado a festivales de Argentina, Brasil, Chile, España, Italia, México y Cuba. Sus obras se presentaron en Canadá, Colombia, Ecuador, Francia, Grecia, Hungría, Inglaterra, Portugal, Suecia, USA y Venezuela. Mención de honor de la Tribuna Nacional de Música Electroacústica 2005, Mención de honor del Concurso Leonor Hirsch 2008, Selección honorífica en el Concurso Internacional Bourges 2009, finalista en el VII Concurso Internacional Miniaturas Electroacústicas 2009, Mención de honor en el Prix Ton Bruynèl 2010, finalista en el concurso de la Fundación Destellos en 2011, 2012 y 2014 y Primer Premio de la Tribuna Nacional de Música Electroacústica 2012. El Club Universitario de Bahía Blanca le otorgó una mención especial en reconocimiento a su aporte al arte y la cultura de la ciudad.

Alucinógeno Dalí

Obra homenaje a Salvador Dalí. Esta versión final de la obra, parte de un “work in progress” realizado en 2010 con el título “The Hallucinogenic Dalí” La obra fue re-escrita totalmente, eliminando secciones enteras, agregando nuevo material, una nueva mezcla y equalización. Es una obra abstracta que basa su eje discursivo en la mutación de la cualidad factual del sonido y el desarrollo gestual del mismo. Octubre de 2013.

Huw McGregor

Studied performance and composition at the Welsh Collage of Music and Drama, and then went on to further his studies with an MA for music for film and recording and editing at Bangor University North Wales. An accomplished cellist and competition performer, he was presented with the Grace Williams Memorial Award for composition at the Urdd National Eisteddfod ('96). Huw taught Music Technology at Yale College in Wrexham, North Wales where he specialized in performance and composition, and he is now returning to composing acoustic and electroacoustic works.



Metronic'

Was the soundscape of the Metro in Athens in 2014. The soundscape is an unusual Athraphonic lattice, which requires no treatment to express its sonic diversity. How we go from one different conceptual space in sound to another can be an obstacle in composition, and using soundscape recordings the issue becomes highly complex. The work demonstrates some methods of these issues. To explore this as a study in my theory, I selected two sine waves for left and right speaker, which would express their gestural signatures in the Acousmatic field of the performance space. The sine waves, give no more impression than exactly what they portray, pulsating sonic enter-ties that explore a given space or a synthesized voice performed in abstract and crystallized within the sound field of the performance space. The soundscape of the metro sits within distal space, within proximity, and do not explore the depths of the observable space, but are within an enclosed environment of perception. However, the recording acquires another depth as the sound travels to a from the tunnels, and as the sound is received and perceived, we are most certainly exploring the depths of the observable space as the train moves down the tunnel. These parameters demonstrate the opportunity to showcase the depth, from the sound that resonated in the mind space to the barely audible at its furthest distance. As the sound of the train is sliding up in frequency and more ferocity, the soundscape, then, would be subtly taken over by the sign wave as the train would begin to glissando downward. Fading out the soundscape toward the end of this process, leaving the sine wave in its simplest form and at its peak. Thus completing the transcending mode from Observable space to Mind space.



René Baptist Huysmans

Is a self-taught composer of electro-acoustic music with a background in ethnolinguistics. He lives and works in Amsterdam and Berlin. Motivated by the composer Luiz Henrique Yudo and inspired by the availability of musical software and internet platforms such as SoundCloud, he started to compose electro-acoustic music as of 2011. Since 2013 his work has been released by the Greek internet label Etched Traumas and the Dutch underground label Motok. As of 2013, he started collaborating with the organist and composer Michael Bonaventure, starting a series of works for organ and fixed media electronics. His works have been performed across Europe. Together with Luiz Henrique Yudo and Michael Bonaventure, he is a member of the composers collective MuizManz.

Nazca

The piece begins with a few sonic figures which attune the listener's ear to the four-channel space. A solitary sonic line (suggesting perhaps a plane, helicopter or some other machine of flight) emerges which travels erratically to the four corners of this space and is subsequently relieved by a sequence of sounds that calm the tempo of the piece down to a transitory state of rest. In one of the corners of the quadrophonic space an animal-like entity emerges that seems to dig a line through rubble or some other loose material—or is it the line itself? It is joined by other such beings that defy definition but are yet very tactile. The listener is now at the very level where lines are being dug—or where the lines are digging themselves. These crawlly linear beings work themselves up into a crescendo of frantic activity when the piece is suddenly lifted up to a higher altitude by a tonal sequence that propagates through the quadrophonic space from one end to the other. A wide vista is opened where the listener can contemplate from high above various (circular) structures on the surface beneath. The piece is brushed away with a wave of digitally glistening particles.

Pedro Bittencourt

(Rio de Janeiro, 1975) is a saxophonist, Professor and researcher dedicated to concert music and contemporary music.

Since 2012, Pedro is a full time Assistant Professor of the Winds & Percussion Department at the School of Music of the Federal University of Rio de Janeiro (UFRJ, Brazil) and the current director of UFRJ Sax Ensemble. He has played in several festivals in Brazil, France, Germany, Switzerland, Portugal, Spain, Greece, Slovenia, Canada, Mexico, Cuba and China. Pedro is also the founder, director and saxophonist of ABSTRAI ensemble (contemporary chamber music). He often plays with the Brazilian Symphonic Orchestra (OSB) and the Municipal Symphonic Orchestra of Rio de Janeiro. PhD advanced candidate at CICM/ University Paris 8 with a research on mixed music for saxes under the supervision of composer Horacio Vaggione, he also received a PhD scholarship from FCT/Portugal (2007-2009) and a Masters' degree from DEAArtset Sociétés Actuelles/Musique — University Bordeaux 3, with a thesis on Iannis Xenakis' Oresteia (2005). Guest artist in ZKM's Music and Acoustics' Institute in Karlsruhe, Germany (2006, 2008, 2010, 2011, 2013), where he recorded the CD ENLARGE YOUR SAX for the Wergo label. He studied saxophone and contemporary chamber music with Marie-Bernadette Charrier at Conservatoire National de Région de Bordeaux, France (Diplôme d'Etudes Musicales and Perfectionnement, 2001-2004). Bachelor's degree in Radio-Communication at UFRJ, Rio de Janeiro (2000), he also attended many classes (sax, flute, UFRJ Jazz) at School of Music of the Federal University of Rio de Janeiro (UFRJ), Brazil. He begun studying the saxophone at the age of 10 under the instruction of Mecenaz Magno in Rio de Janeiro. Pedro Bittencourt plays Selmer saxophones Serie II (sopranino, alto, tenor, baritone, bass) and Serie III (soprano) and Vandoren reeds and mouthpieces.





Jaime Reis

Portugal. Degree in Composition - Uni. de Aveiro with João Pedro Oliveira (3 prize scholarships as best student of the uni.). PhD candidate (Musicology) - FSCH-UNL. Composition seminars with Emmanuel Nunes (also PhD co-advisor) and Stockhausen. He received prizes in Portugal (Jorge Peixinho Competition, 3 Workshop Gulbenkian for Portuguese Composers, etc), his music was selected to be presented at the ICMC 2005 (Barcelona), ICMC 2014 (Athenas), IRCAM Manifeste Academie 2013, 1° prize in competition arte! clima 2014 for category "Pobreza Cero. Emisiones Cero" with the work "Omniscience is a Collective", etc. He took part of several scientific revision committees, namely, ICMC 2012. Researcher at Institute of Ethnomusicology. Member of ASEFUAN. Artistic director of festival Dias de Música Electroacústica (since 2003). Director of Conservatório de Música de Seia (since 2007). Professor at Piaget Institute and Universidade Nova de Lisboa. Had commissions from UFT/INATEL, Grupo de Música Contemporânea de Lisboa, Festival Primavera, APEM (Portugal), Logos Foundation (Belgium), F.L.S.I. (Paris), etc. His music has been presented in Europe. He travelled for 5 years to work in Asia (Beijing, Korea, Taiwan, Hong Kong, Tokyo, Philippines, etc) and 4 years to Brazil (UNICAMP, UFBA, UFMG, UDESC, UFRJ, etc).

Fluxus, Lift

This piece belongs to the cycle Fluxus, whose pieces are inspired by elements of physics and in which musical elements that relate to certain physical phenomena related to fluid mechanics are developed. Other pieces of this cycle are Fluxus, Dimensionless sound for flute and electronics (commissioned by Festival for the Liberation of Sound and Image, Paris, 2012), Fluxus, Transitional Flow (commissioned by Festival Primavera, Portugal, 2013), among other compositions in progress. This particular piece uses recorded sounds of aircrafts in the Aero Club of Torres Vedras and synthesis techniques used to simulate types of sounds that relate to the idea of "Lift" in a perspective of aerodynamics and music. The piece was premiered at the Festival Monaco Électroacoustique 2013.

ESTÚDIO FITACREPE

**Concerto de 50”
quadrifonia + vídeo**

**26 de novembro
20 hrs.**

Rua da Consolação n.2582, São Paulo - Brasil



José Juan García Soto

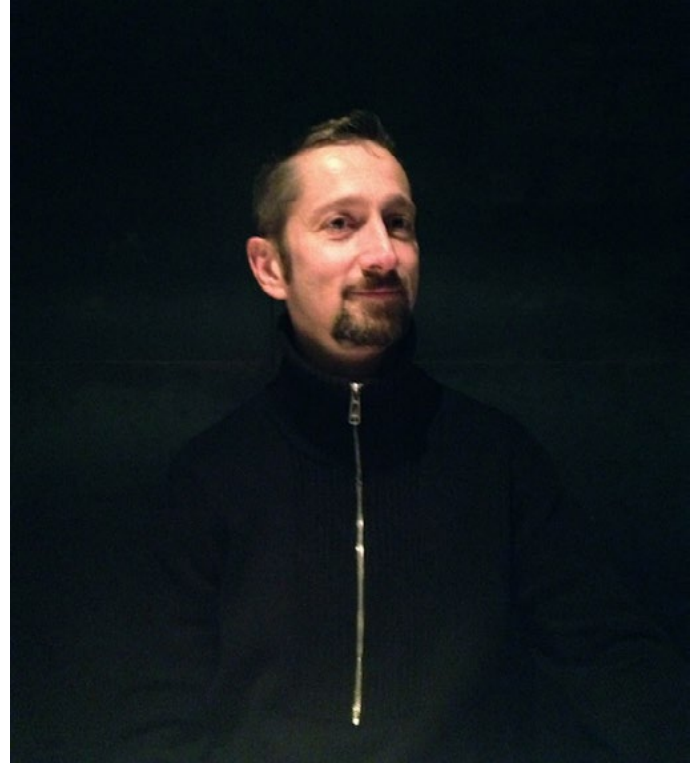
Nació en Querétaro Qro. México en 1983. Licenciado en Composición musical por la Universidad Autónoma de Querétaro en el año 2009. Estudio bajo la supervisión del Dr. Ignacio Baca Lobera. Ha compuesto música para obras solistas, de cámara, acusmática, electroacústica, multimedia, teatro y danza. Emplea técnicas y conceptos como; espectro sonoro, teoría de redes, procesos algorítmicos, procesos aleatorios, gráficos orientados a la composición, técnica extendida, microtonalismo, programación orientada a objetos etc. Su música ha sido ejecutada en México, Francia, EE.UU. Alemania y Suiza. Fue becado por El Instituto Queretano de la Cultura y las Artes en el año 2007, 2008 y 2012 dentro del programa de estímulos a la creación y desarrollo artístico Jóvenes Creadores.

Para hacer esta pieza no utilicé ningún software de programación, he creado un proceso manual, la estructura y dinámicas fueron definidas por las relaciones audio - video, movimiento directo o inverso basado en la densidad, la textura, el color cambios, velocidad de procesamiento, transiciones, etc.

Obra 1

René BaptistHuysmans

(1969 -) is a self-taught composer of electro-acoustic music with a background in ethnolinguistics. He lives and works in Amsterdam and Berlin. Motivated by the composer Luiz Henrique Yudo and inspired by the availability of musical software and internet platforms such as SoundCloud, he started to compose electro-acoustic music as of 2011. Since 2013 his work has been released by the Greek internet label Etched Traumas and the Dutch underground label Motok. As of 2013, he started collaborating with the organist and composer Michael Bonaventure, starting a series of works for organ and fixed media electronics. His works have been performed accross Europe. Together with Luiz Henrique Yudo and Michael Bonaventure, he is a member of the composers collective MuizManz.



Nazca

The piece begins with a few sonic figures which attune the listener's ear to the four-channel space. A solitary sonic line (suggesting perhaps a plane, helicopter or some other machine of flight) emerges which travels erratically to the four corners of this space and is subsequently relieved by a sequence of sounds that calm the tempo of the piece down to a transitory state of rest. In one of the corners of the quadrophonic space an animal-like entity emerges that seems to dig a line through rubble or some other loose material—or is it the line itself? It is joined by other such beings that defy definition but are yet very tactile. The listener is now at the very level where lines are being dug—or where the lines are digging themselves. These crawly linear beings work themselves up into a crescendo of frantic activity when the piece is suddenly lifted up to a higher altitude by a tonal sequence that propagates through the quadrophonic space from one end to the other. A wide vista is opened where the listener can contemplate from high above various (circular) structures on the surface beneath. The piece is brushed away with a wave of digitally glistening particles.



Rocío Cano Valiño

(Argentina -21 de noviembre de 1991). Compositora. Ha participado en calidad de asistente en el 1º Congreso Internacional de Ciencia y Tecnología Musical (Argentina, 2013) y en calidad de expositora en el Primer Encuentro de Música Contemporánea de la Universidad Nacional de las Artes (Argentina, 2014). Ha sido seleccionada para participar en calidad de expositora en el 2º Congreso Internacional de Ciencia y Tecnología Musical (Argentina, 2015). Su obra *Catarsis Sinudoidal* ha sido seleccionada en CALL FORTAPE MUSIC #1 de PAS-E para realizarse un concierto homenaje a Luigi Nono's (Italia, 2014) y en el MUS-LAB (México, 2014). Su obra *El Sendero hacia lo Profundo* ganó el Premio de la Audiencia en el Luigi Russolo Award (2014) y fue estrenada en el Auditorio del MACBA (Barcelona, 2014) y seleccionada para participar en el "Primer Encuentro de Música Contemporánea" en la Universidad Nacional de las Artes (Argentina, 2014). Ha participado con un encargo en el festival Bahía[in]sonora 2015 (Argentina).

Pyxis

Pyxis (2015) es una obra electroacústica para un sistema cuadrafónico. La obra toma como eje conceptual la idea de búsqueda de un norte y de la estabilidad, remitiéndose al título (*pyxis* significa brújula en latín). Los procesos de elaboración de los materiales sonoros cadencian siempre en una senoide o en un sonido de cuenco, articulando la forma, siendo este el momento de estabilidad. En cuanto a la utilización de la reverberación, se percibe un proceso gradual en la disminución de la cantidad de esta a medida que pasa la obra, predominando en la sección del climax los sonidos más secos (estabilidad y cercanía sonora).

Jones Margarucci

(12-12-1986) began studying electric guitar at 12 years old. Later he studied music composition in various Italian conservatories and electroacoustic music composition at the State Conservatory of Music "G. Martucci" with M. Silvia Lanzalone and at KMH (Royal College of Music Stockholm) with Bill Brunson as exchange student. His music has been played in several festivals in Europe and North America, and has been selected for: Redshift Music - Postal Pieces. (Vancouver - Canada) - 2013 Vox Novus Fifteen Minutes of Fame - Yumi Suehiro (New York City - USA) - 2014 Sonorities Festival 2015 (Belfast - North Ireland) - 2015 SOUNDkitchen's Earspace/Frontiers Festival 2015 (Birmingham - UK) - 2015 Video Remakes - Call for Tape Music (La Fabbrica del Vedere) (Venice - Italy) - 2015 Awards: Second Prize (first not assigned) and Critics Prize - Third International Composer Competition "Le Note Ritrovate" (Avellino/Italy) - 2011 Second Prize - Premio Claudio Abbado - Section: Electroacoustic Music/Category: A (Italy) - 2015.



3 Degrees of Inner Motion

Is based on the concept of algorithmic composition. Although the general shape of this piece has been determined in a conventional way, every sound that one can hear are selected in real time by different algorithms written in SuperCollider. These algorithms choose randomly audio files from different folders and play them at different speeds and in different moments. It is as if we had placed several different objects in several boxes (that represent our shape), but every time we open one of these boxes the objects placed inside are positioned differently from how we had left them previously. This pseudo-random process was also applied to the spatial domain, in fact in this case the amount of reverb was determined randomly between a minimum and a maximum value, and the movements of sounds - elevation and pan position - were determined by a noise generator.



Frédéric Bizalion

Born in 1977, works and lives in Perpignan, France. Multi-instruments and electronic musician, composer and performer. Working on Concrete Music since 2013 for concerts, exhibition and video.

Exo-terisme

Study on the movement, the impermanence. The principle of evolution, transformation of any thing. Nothing is fixed, everything is dedicated to be renewed. Our understanding of simple human being does not always allow us to feel spontaneously the dimensions of space and of time, or then often with a vision influenced by our life expectancy. We have sometimes the imaginary impression that things could last eternally. But on the scale of the universe, we realize that nothing of which exists physically is fixed in its state as a constant and long-lasting infinitely way. The temporality is probably the essential factor of the evolution of the physical things. This is the same for sounds. Vibrations, frequencies are perceptible because they are a part of the temporal evolution, which also, can participate of their variations.

Néstor Javier Ciravolo

Compositor argentino, nacido
el 18 de marzo del año 1967.



GERARDUS, EL GRAN DINI

Es una obra de música acusmática homenaje a la memoria de Gerardo Gandini, destacado compositor argentino de relevancia internacional, que ha sido un referente en la formación de muchos compositores, fallecido en 2013. El nombre de la misma se debe a un juego del tipo calambur y polisemia entre el nombre de una obra suya (Eusebius, en homenaje a R. Schumann) y su apellido. El autor ha trabajado con "objets trouve" que ha manipulado a) con diversas herramientas en la edición b) con un conjunto de técnicas e implementaciones de software para el análisis, la transformación y la síntesis de objetos sonoros sobre la base de un modelo de síntesis por modelado espectral, aditiva, granular y sustractiva y manipulación de la especialización sonora. En referencia al trabajo de composición/recomposición/transformación/procesamiento sonoro puede decirse que la realiza sobre la base de una escucha reducida en términos schaefferianos y trata a los objetos desde la cuestión morfológica en la que los mismos se disponen según su energía. Además considera lo audible por su comportamiento dinámico en el tiempo, en el espacio compuesto y por su causalidad sonora como expresa Smalley en sus escritos. Existe convivencia entre los objetos concretos en estado natural, los procesados y los sintéticos. Se ha trabajado el impacto perceptual -auditivo del objeto musical en el oyente mediante estratos y planos sonoros que generen cierta sensación de profundidad en el espacio, que inciden directamente en la macroestructura musical y sitúan al auditor en una escucha muy activa.

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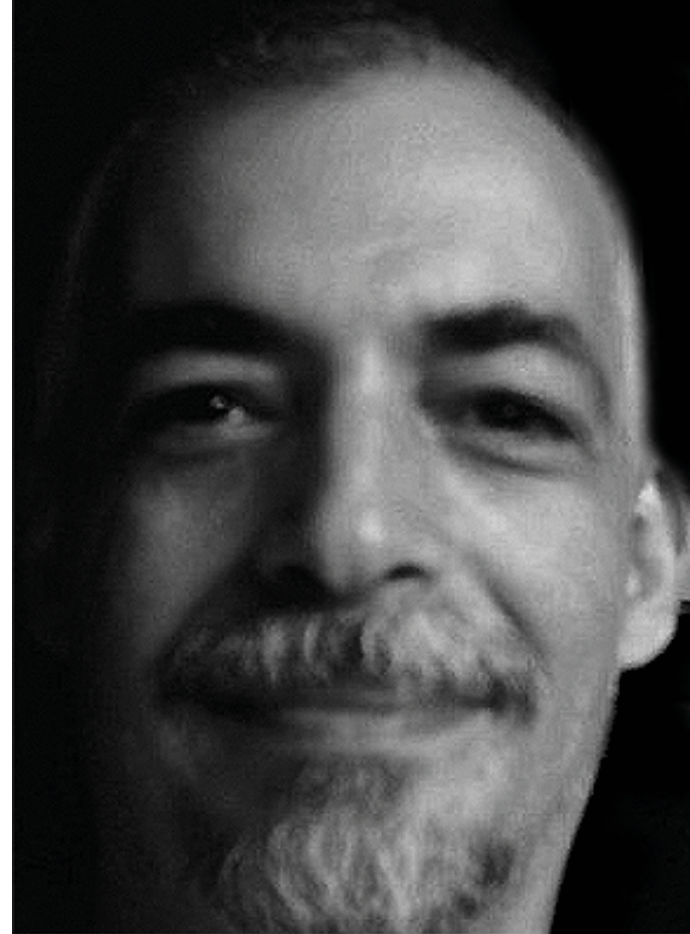
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Jacky Schreiber

Studied electroacoustic music composition with Eduardo Kusnir, he has written orchestral, chamber and electroacoustic music, he has also composed music for the multimedia industry, including TV, dance and theater plays, some of his works have received the national and municipal composition prizes.



Unfinished

-No comments-

Trevor Wishart

TREVOR WISHART (b. 1946) is an independent composer living in York, in the north of England. He has held residencies or fellowships in Australia, Canada, Holland, Sweden, the USA and at Oxford, Cambridge, York, Nottingham, and Leeds Universities. His work has been commissioned by IRCAM, the Paris Biennale, the Massachusetts Council for the Arts and Humanities, the DAAD in Berlin, the French Ministry of Culture, and the BBC Proms and he has been awarded a Euphonie d'Or at Bourges (Red Bird) the Golden Nica for Computer Music at Linz Ars Electronica (Tongues of Fire) and the Gigahertz Grand Prize, in recognition of his life's work.



The Secret Resonance of Things

This suite of pieces celebrates, in musical form, our scientific understanding of the world. The musical material of each movement is derived from scientific data or physical models of the world, but each is approached in a different way. The piece is the fruit of a research project at the University of Oxford, funded by the Leverhulme Trust.

"Supernova" uses the changing light spectra of Type 1a supernova explosions, converting these directly into sound.

The opening and final sections of "Signatures of Chaos" use the logistic equation (a simplified mathematical model of population dynamics) to generate melodies which map the emergence of chaos in natural systems. The central section follows the evolving motion of a rotating fluid as it passes from smooth laminar flow through Taylor-Couette flow and other banded perturbation states and eventually becomes entirely turbulent. I would like to acknowledge the advice and assistance of the Physics and Engineering Departments at the University of Durham during the creation of this movement.

"Dithyramb - Kepler 62e" attempts to conjure up such an alien music using imaginary, yet physically possible, brass and percussion instruments and imaginative extensions of these. The instruments were created using physical modelling software developed by the NESS research project at the University of Edinburgh, funded by the European Research Council.



Jorge Etayo

Nacido en Colombia (1980), inicia su formación a temprana edad en música con énfasis en guitarra clásica. Licenciado en música de la Universidad Tecnológica de Pereira, con especialización y maestría en teoría de la música en la misma universidad. Ha participado de algunas agrupaciones musicales, tales como "cuarteto reflejos" y "las cuatro habichuelas". Como guitarrista clásico ha ofrecido conciertos en algunas ciudades de Colombia. Ha sido director del coro "santa Cecilia" del conservatorio de música "Pedro Morales Pino". También se ha desempeñado como productor musical e ingeniero de audio desde el año 1998 hasta la fecha, además de realizar trabajos de sonido en vivo en importantes festivales tales como "Rock al Parque" en Bogotá o "convivencia Rock" en la ciudad de Pereira. Ha compuesto música de cámara, música para piano, guitarra, coro y orquesta sinfónica, incluyendo la creación de 3 piezas de música concreta. Como conferencista ha participado en el marco de la "Fête de la Musique" con temas sobre producción musical y sonido en vivo. Desde el año 2006 se desempeña como profesor de música en la Universidad Tecnológica de Pereira, Colombia, en las áreas de electroacústica, historia de la música e informática musical, además ha ofrecido las asignaturas de análisis musical, epistemología de la pedagogía musical y estructuras musicales, entre otras. Adelanta además la creación de los grupos de estudio "Conciencia Auditiva" y "creación musical experimental" como proyectos de investigación en dicha universidad.

U'wa

La obra electroacústica U'WA nace como una meditación, a partir de la apreciación y contemplación de la obra "cantos de la creación de la tierra" de la compositora colombiana Jacqueline Nova, además de servir de homenaje a su valiosa contribución a la música contemporánea latinoamericana, cumpliéndose en el año 2015, 40 años de su muerte.

Nova realizó su obra "cantos de la creación de la tierra" utilizando como único recurso la grabación de un canto chamán sobre la creación del mundo de la población indígena colombiana U'wa. Es a partir de la investigación de la tribu U'wa donde florece la idea de realizar una obra electroacústica, teniendo como estímulo de creación la guerra política que para estos tiempos libra la población indígena en contra de grandes empresas en la explotación petrolera, poniendo en riesgo la posesión y mantenimiento de sus tierras, heredadas ancestralmente.

Rodrigo Leite Souza Enoque



Natural de la ciudad de Belo Horizonte, en Brasi, empezó sus estudios en música en esta misma ciudad, moviéndose después a la ciudad de Ouro Preto donde participó en los Festivales de Invierno en oficinas de Arte y Música; trabajó en esta ciudad en composiciones para teatro y como técnico de sonido en la Radio UFOP Educativa. Actualmente vive en la ciudad de Curitiba, a donde fue para graduarse en Producción Sonora en la Universidad Federal de Paraná (UFPR) y es alumno de la especialización en Tecnologías Sonoro-Musicales en la PUC-PR. Miembro de los grupos

de investigación Núcleo Música Nueva y Estudios Transdisciplinarios donde trabajó en diversos simposios, palestras y festivales dedicados a la música contemporánea. También es miembro del colectivo Círculo de Invención Musical, grupo ubicado en la ciudad de Curitiba. Actualmente trabaja como compositor para teatro, proyectos audiovisuales, técnico en sonido y grabación.

Circular Study n° 2

La serie “Estudio Circular” tiene hasta el momento dos obras hechas, la primera estrenada en el año 2014 en el 15° Festival Sonolmágenes en la ciudad de Lanús, Argentina. La idea surgió a partir de un proyecto de investigación donde se proponía hacer una obra original para video y música electroacústica que pretendía insertarse como una obra audiovisual para presentaciones, video-arte, instalación audiovisual, etc. A lo largo del proceso la obra sonora ganó su autonomía y, desatándose el proyecto inicial, se convirtió en una pieza acusmática para cuatro canales. Toda la obra fue creada a partir de síntesis de sonido hechas con software libre encontrado en la red de internet y otros medios disponibles. El término “estudio” es utilizado para ilustrar la idea de que la obra es, de por sí, más una experimentación hecha a partir de las limitaciones técnicas y conceptuales que surgieron a lo largo del proceso de creación, una reflexión de que mismo con todas las dificultades la voluntad de crear y también, aprender, siempre se hacen presentes.

Raised in Hong Kong, composer Chin Ting (Patrick) CHAN has held faculty positions at the University of Missouri–Kansas City and Kansas City Kansas Community College. He has been a fellow and guest composer at the International Computer Music Conference, the International Rostrum of Composers, IRCAM's ManiFeste, June in Buffalo and the Wellesley Composers Conference. Awards include those from the Interdisciplinary Festival for Music and Sound Art, the Soli fan tutti Composition Prize, the American Prize, ASCAP, Association for the Promotion of New Music, the Charlotte Street Foundation, Foundation Destellos, Foundation for Modern Music, the Mid-American Center for Contemporary Music, the Missouri Music Teacher Association, newEar, the New-Music Consortium, the Virginia Center for the Creative Arts and others. His works are published with the ABLAZE Records, Darling's Acoustical Delight, Melos Music, Music from SEAMUS, the SCI Journal of Music Scores and Unfolding Music Publishing (ASCAP).



Chin Ting Chan

Rituals

Rituals is inspired by various ritual processes of different cultures. Some rituals involve elaborate processes, while others are simply daily rituals inherited from the tradition. While most rituals are diversely different, they all engage a sequence of actions according to a prescribed order guided by a mythical belief. This piece takes inspirations and sonic elements reminiscent of the ritual processes and forms a sonic collage that alternates constantly between hyper-real and surreal soundscapes, and creates a multi-layered texture of timbral and rhythmic complexity. Some of the sound sources include air, wind chimes, metals, water, piano resonance and various drum patterns, processed almost exclusively with Cycling 74's Max program.



Carole Chargueron

Carole Chargueron was born in Provence, France, in 1966. She began to study piano at the age of 7. She got undergraduate and master degrees in musicology from the universities of Nice and Aix-en-Provence in 1987 and 1988. She later entered the electroacoustic class of the Nice Conservatory studying with Michel Pascal. At this time, she also studied choir direction and classical singing in different seminaries. In 1992 she travelled to the USA to study composition with Morton Subotnick and Salvatore Martiriano, thanks to an exchange program with the Centre International de Recherches Musicales (CIRM), her school in Nice. Returning to France in 1993, she entered the electroacoustic composition class at the Conservatoire National Supérieur de Lyon, where she studied with Philippe Manoury and Denis Lorrain until 1997. Since 1998 she resides in Mexico where she is teaching electroacoustic music (BFA) and is currently responsible of the electroacoustic studio of the Escuela Superior de Música (INBA). She composed pieces for tape, mixed, with digital processing, music for a short film and sound design for video installation.

Fonomicroscopía del D.F.

Fonomicroscopía del D.F. is a soundscape portrait of México City, nowadays. Chapultepec park, the subway, the Santa Maria la Ribera kiosk, the Coyoacán tamales fair, the Alameda and its skates, a wrestling night, are ones of the sound references. Based on the original samplings, the piece intends that the ear focus on some detalles, some sound zooms, pretends to catch dialogues, unpredictable movements, strange juxtapositions and situations. The fact to extract these samples from their contexts not only pretend to focus the attention on them but also to free them of the original sampling so they can lead to a timbral blooming, morphologically and spatially independent. Samplings extracted from an urban jungle are restructured, mixed and become abstract objects with another meaning.

I dedicate this piece to everybody who lives in México City, generating and sharing its sounds between utopia and hell.

David Trescos



Compositeur et designer sonore, 1er Prix de Composition Electroacoustique au conservatoire de Bordeaux. Il poursuit ses recherches musicales en 2001 lors d'une résidence au SCRIME (Studio de Création et de Recherche en Informatique et Musique Electroacoustique à Bordeaux). En 2003, il effectue une formation à l'IRCAM (Institut de Recherche et de Coordination Acoustique/Musique. Paris) et est sélectionné par le comité de lecture en 2004 pour l'accadémie d'été de composition et d'informatique musicale. Il réalise deux pièces électroacoustique dans les studios du GRM (Groupe de Recherche Musicale) en 2005 et 2007.

Il signe des bandes originales pour le cinéma en 2006 pour « Etoile de mer » film de Caroline Deruas en sélection officielle de Cannes 2006 à la Quinzaine des Réalistes et en 2007 pour « Dans leur peau » film de Arnaud Malherbe, Grand Prix du court métrage du Festival de Gérardmer 2007. Il collabore en 2008 et 2009 avec Tender Forever et en 2004 et 2010 réalise deux remix pour Emilie Simon. En 2009, il répond à la demande de Bruno Letort pour son émission Tapage Nocturne pour une spéciale "anniversaire de la chute du mur de Berlin (France Musique).

Plus récemment il collabore avec Ubisoft pour l'attraction des Lapins Crétins au Futuroscope de Poitiers en 2013, participe à la bande originale de la série pour France 2 « CHEFS » en 2014 et signe la bande originale du film Les loups de Sophie Déraspe sortie en 2015.

IOS

Il s'agit ici d'une musique scénarisée se rapportant à l'énergie du vide. Les flux de matières quantiques, imprévisibles et en perpétuel mouvements créent une stabilité de forme générale à une échelle macroscopique. Ainsi l'élément granulaire (particule de son) qui se trouve en agitation permanente et chaotique interagit avec son environnement en créant des distances entre des espaces rapprochés et leur substance.

La forme obtenue ici est le produit de cette interaction. Le jeu de l'acteur principal, la matière en éveil, lutte pour exister et finie peut être par s'échapper de l'espace dans lequel elle est apparue.



Levy Oliveira

Levy Oliveira is a composition undergraduate student in Federal University of Minas Gerais (Minas Gerais/Brazil). He has been oriented by Oiliam Lana, Rogério Vasconcelos, Scott McAllister and João Pedro Oliveira. His music has been played in important festivals, such as Monaco Electroacoustique 2015.

Hiperestesia

Hiperestesia (hyperesthesia) is a condition that involves an abnormal increase in sensitivity to stimuli of the sense. Therefore, such as in a hyperesthesia crisis, all stimuli in the music (even the smallest) changes the general atmosphere or triggers larger gestures.

Filipe Borato

Filipe Borato is a Brazilian composer who lives in Curitiba in Parana state. Studied composition with Maurício Dottori and Roseane Yampolschi and piano with Danilo Ramos and Santiago Beis at the Federal University of Parana. His works have been performed in England, Brazil and Argentina. His plays were premiered the following events: Institute For Alien Research compilation; Desde a música eletroacústica, FAP; Amostras da UFPR; PQP, Paraná QudraPhonic. It is a composer of electroacoustic music, instrumental and sound art. Some names of musical pieces: Prataria, 3 peças; Janelas Quebradas, peça para flauta, violino, clarone e piano; Corporio; Relevo; Piano peça nº3, aprendizagem serial.



Prataria nº3

Prataria nº3 was a piece composed in 2013 under the guidance of composer and Professor Maurice Dottori which offered a call discipline : Musical Synthesis of creative projects . Discipline that is part of the grid Course of Bachelor of Music at the Federal University of Paraná (Brazil). The sounds of the cymbals always interested me and the process of investigation and manipulation of sounds, was one of the course objectives. The structure and form used in music has a characteristic extension of the sound events and sharp differentiation between the thematic parts . I tried to humanize electroacoustic/computer music , which to me, is by nature totally influenced by the machine and digital processes.

Georgios Nikolopoulos



Georgios Nikolopoulos(1982) is a musician, independent composer, performer and the center of interest of his work in general is the relationship between science, philosophy, art and music. His music works include: music for acoustic instruments with or without live electronics, video projections and electroacoustic music.

Etude

Etude(2015), is an algorithmic music composition composed solely of computer synthesized sounds. The main composition's route is based on the motion, transformation and reaction of simple compound sonic events in space, time and sound's internal structure. There are mainly three pathways that push the sound gradually or instantly to different directions and substances. Simple compound sonic events are being transformed into other compound sonic events through either interpolated multiple step reactions or brief improvisation gestures. In addition, other simple compound sonic events are moving towards combinations in order to form macro-structures of sonic events that entwine together like the molecules pairs in the living organisms.



Fernando Falci de Souza

Fernando Falci de Souza is a composer, performer and researcher of audiovisual art, currently enrolled in the Ph.D. in Music Program in University of Campinas, Brazil, his research deals with the creation of Visual Music works based on a granular paradigm. He is graduated in Computer Science and in Music Performance, specialization Acoustic Bass for Popular Music. His previous Master in Music research was about the use of high level computer models, e.g. Genetic Algorithms, in order to control granular synthesis. During internships at McGill University, he has also researched the design of Digital Musical Instruments and the construction of Gestural Controllers. Most of the digital tools used in his research and compositions are of his own development or creation, using JAVA, Processing, Arduino and electronic sensors.

Belly Trick

"Belly Trick" (audiovisual, fixed-media, 10 min., 2015) is an electroacoustic music composition accompanied by video in which sound and abstract animation are mostly generated by a process of granulation of audio and image files. During the period of a year, the author captured audiovisual objects like videos, photos and recordings of sound that were considered to be particular to his experience of the city of Bristol, in the countryside of the United Kingdom. By chopping this material, fragments that contains not only the explicit sound and visual information but also the author's own impressions of the place, can be reorganized, giving rise to specific audiovisual landscapes containing traces of the original objects of the exterior world and also from the inner space of the composer.

Mitchell Herrmann



Mitchell Herrmann is a composer and video artist studying at Oberlin College and Conservatory. Although his primary focus is on acousmatic music, Herrmann's previous work has included experimental film and acoustic music. His compositions have been particularly influenced by his study of phenomenological approaches to musical perception, and his article on the subject, entitled "Unsound Phenomenologies: Harrison, Schaeffer, and the Sound Object", will be published in the December 2015 edition of *Organised Sound*. In 2015, the Klang! International Composition Competition awarded Herrmann first place in the student category, and he was also selected as a finalist for the SEAMUS Allen Strange composition award. In October of 2014, he was the youngest composer accepted to study with Jonty Harrison in residence at the Atlantic Center for the Arts. Herrmann has also studied composition under Peter Swendsen, Tom Lopez, and Josh Levine.

Alchemical

Alchemical is an exploration of the musical characteristics of metallic sounds, particularly in relation to our everyday experiences of metallic objects. The pitch inherent in metallic timbres, normally ignored in our daily lives, is emphasized as a musical quality. Morphologies, which we normally relate to a human or mechanical action, take on an autonomous energy of their own. *Alchemical* both embraces and subverts our everyday experiences of metal objects, transforming the familiar and the mundane into the musical.

Otto Wanke



He undertook a range of musical studies - firstly jazz composition, piano and bass later classical, film and electroacoustic composition- under Karlheinz Essl, Reinhard Karger, Wolfgang Liebhart and Martin Lichtfuss at the Music University of Vienna, Conservatories of Vienna and Prague.

His repertoire includes instrumental works for solo instruments, chamber and orchestral ensembles. He often works with vocal artists and wrote several pieces for choir too. He is often inspired by literature or visual arts and studying philosophy or mathematic.

This different influences often lead him into multimedial projects. Aside from classical music his composing skills span wide range of styles, including electroacoustic music, modern jazz, film, theater and radio plays. His music has been broadcast worldwide and performed throughout Europe and in the USA.

In 2010 he moved to Prague to study jazz music. In this period he was a member of many bands in the area of popular music. In Prague he began composing for bigger ensembles like Movements for String Orchestra. Until this period he sees his two main spheres of activity - composing and playing - as entirely complementary.

In 2012 he moved to Vienna to continued studying on the music university in vienna. Excluding new musical influences he also began his musical training in conducting Until this time he works regularly with contemporary music ensembles and interprets.

In 2013 he begins to work with Bruno Liberda, After this he often composed for both acoustical instruments and new media. His piece Stufen for Violine and Electronic and Threads for Bass Clarinet and Electronic was played in several european countries. Recently he has been active as real-time performer of his acousmatic music and he gives sound performances alone or with different music partners.

Breathing Underwater

I used diferent fragments of the original sounds, which I processed in the program MAX/ MSP and later in Pro Tools. I used diferent methods to use the original sound - on the beginning diferent kinds of filters, later overdrives, harmonizers and other types of efects. With this methods a built the structure of this piece - there are more layers in construction of the composition and rhythmic motives.



Joan Bagés i Rubi. Artista sonoro de Flix nacido en Lleida el 1977. (España).

Su trabajo sonoro abarca tanto la música instrumental, como la música electroacústica, la música acusmática y las instalaciones sonoras. Después de obtener el Título de Profesor de Piano por el Conservatorio de Música del Liceo de Barcelona en el 2002 realizó el Master de Artes Digitales – Música en la U.P.F. de Barcelona. Estudió composición musical, composición electroacústica y sistemas musicales interactivos con Eduard Resina, Gabriel Brncic, Sergi Jordà, José Manuel Berenguer y José Lozano (2002/2003).

Posteriormente se trasladó a París para realizar el DEA en "Esthetiques, Sciences et Technologies des Arts – Spécialité Musique" en la Universidad de París 8 (2004/2005) bajo la tutela de Horacio Vaggione.

Obtuvo el DEM de Composición Electroacústica en el Conservatorio de Pantin (Francia) con Christine Groult (2006/2007) y el DEM de Composición Musical en el Conservatorio de "Aulnay-sous-Bois" (Francia) con José Luís Campana y Mario Mary (2006/2008). Posteriormente obtuvo el Ciclo de Perfeccionamiento en Composición Musical en el CRR de Reims (Francia) con Daniel d'Adamo y Tom Mays (2009/2011).

Obtuvo el Doctorado en "Esthétiques, Sciences et Technologies des Arts – Spécialité Musique" con Anne Sedes en la misma Universidad de París 8 (2005/2012).

Joan Bagés

Guitarres Trobades

"Guitarres trobades" es una obra que construida a partir de la grabación de varios fragmentos sonoros y musicales realizados por diversas guitarras acústicas y eléctricas. Las diversas guitarras constituyen una paleta sonora de objetos sonoros que tienen como punto común la guitarra como cuerpo sonoro generador del sonido. Los elementos sonoros se han clasificados por tipología de morfologías sonoras para construir así una nuevo hiper-instrumento, una nueva guitarra imposible creada a partir de guitarras encuentros.

Néstor Javier Ciravolo

Néstor Javier Ciravolo, compositor argentino nacido en Buenos Aires en 1967. Director del Profesorado Superior en Música y Director del Postítulo Especialización Superior en Nuevas Tecnologías aplicadas a la Educación Musical en el Instituto de Profesorado del Consejo Superior de Educación Católica. Magíster en Didáctica de la Música, Licenciado en Enseñanza de la Música, Profesor Superior en composición. Profesor Nacional en Música. Ha realizado estudios con Marta Lambertini, Roberto García Morillo, Enrique Belloc, Eduardo Wilde. Como compositor ha escrito obras para diversas agrupaciones instrumentales, orquesta de cámara, sinfónica y digital. Ha participado como ponente en congresos y seminarios nacionales e internacionales. Le han estrenado obras en salas de distinguida trayectoria en Argentina.



Xylography

Xylography, es un ensayo para orquesta digital, en la cual el autor realiza un "tallado" de objetos sonoros. En una primera aproximación morfológica a nivel macro, la obra cuenta con una forma en tres bloques con texturas y caracteres distintos, y que tienen ciertos materiales comunes filtrados y re - procesados. Existe una continuidad sonora que se desarrolla en el tiempo y que suele ser rota por la aparición de objetos que evolucionan en el tiempo y que interactúan los unos con los otros atendiendo a su significación morfológica, y su contenido energético. Existe convivencia entre los concretos en estado natural, los procesados y los sintéticos. Se ha trabajado el impacto perceptual -auditivo del objeto musical en el oyente mediante estratos y planos sonoros que generen cierta sensación de profundidad en el espacio, que inciden directamente en la macroestructura musical y sitúan al auditor en una escucha muy activa.

Fernando Ernesto Curiel



Nació en Argentina, Buenos Aires, en la ciudad de Lomas de Zamora. Realizó estudios musicales en el Conservatorio Julián Aguirre de la ciudad de Banfield, Pcia. de Buenos Aires, egresando con el título de Maestro de Música en Educación Musical, y poco mas tarde, en la misma institución, obtuvo el título de Profesor Superior en Composición. Sus estudios en Educación Musical, se realizaron con Maria Inés Ferrero, composición y orquestación, estuvieron bajo la dirección del Maestro Luis Arias, y en composición electroacústica con Enrique Belloc. Desde hace ya varios años, sus obras fueron ejecutadas, a través varias sociedades de compositores, como "La Asociación Argentina de Compositores" y "Ars Contemporánea" en importantes salas de la Ciudad de Bs.As, como el Salón Dorado del Teatro Colon, Salón Dorado de la Casa de la Cultura, Teatro San Martín, Colegio de Abogados, entre otros y en ciudades del interior como el Teatro Municipal

de Bahía Blanca, etc... En el 2003 obtuvo la 1º mención, del concurso de composición "Maestro García Morillo" Se ha desempeñado como docente desde 1992, como maestro y profesor de música en diferentes instituciones privadas., actualmente se desempeña como Profesor en diversas cátedras teóricas y prácticas en el Conservatorio Provincial, Julián Aguirre de Banfield. Fue convocado en participar en los conciertos de Tsonami 2011- Buenos Aires, y Festivales Contemporáneos de Sonoridades Alternativas en 2013, 2014 y 2015 - La Plata (Bs.As) Posee un repertorio variado en música de cámara, Cuarteto de cuerda, Cuarteto de maderas, Quintetos de metales, obras para piano, Ciclo de canciones, para coro mixto, obras con instrumentación heterodoxas, obras para orquesta de Cámara y Sinfónicas, y por ultimo obras electroacústicas, electroacústicas mixtas, teatro musical y transformación sonora en tiempo real. Es socio activo en SADAIC, en al género Sinfónico y de Cámara. Realiza estudios de física clásica y nuclear-cuántica, en la Biblioteca Popular Sarmiento, Pcia de Bs.As. En 2015 fue invitado a participar de los conciertos de música aleoacústica que organiza el LIMP (laboratorio de investigación y producción musical).

Hipermontaje 1: Desde un comienzo se presentan los materiales musicales atraídos por distintos grupos instrumentales, estos materiales intentan ocultarse y también revelarse, de tal manera que la obra queda como impregnada de transparencias, como un juego actuando en algunos puntos y revelando así de alguna manera subjetiva o fáctica, una imagen o una sombra imaginaria de un Pitágoras frente a sus discípulos.

Hipermontaje 2: Es un trabajo que está pensado en lo estructural con una idea de concentración y desconcentración de materiales. Estos materiales procesados tratan de no perder del todo su color de origen, es decir de conservar ciertos rasgos provenientes de algunas prácticas musicales antiguas. Por consecuencia, se crea una carga sonora-emotiva que está presente en todo el discurso. Es decir, que trata de rescatar objetos sonoros que estén atravesados y entrelazados por sonoridades y emociones provenientes entre dos siglos.

Daniel Judkovski

Nació en Buenos Aires, Argentina, en 1971. Sus obras expresan un intento de materializar los puntos de confluencia entre sus raíces judías y latinoamericanas, mediante la exploración en sus cosmovisiones y riquezas sonoras. "Afar", recomendada en la Tribuna Internacional de Compositores de la UNESCO 2000, fue escrita después de participar en los grupos de rescate en el ataque terrorista a la Asociación Mutual Israelita Argentina. "El Exilio infinito", primer premio en el Concurso "Destellos Foundation Acousmatic Prize 2013", fue escrito en memoria de sus antepasados asesinados en el campo de exterminio de Auschwitz. Obtuvo los premios Tribuna Nacional de Música Argentina y Tribuna Nacional de Música Electroacústica, otorgados ambos por el Consejo Argentino de la Música (CAMU - Unesco). Sus obras se han difundido en diferentes radios internacionales (Radio France, BBC Radio, SRG-SSR Idée Suisse Radio, NHK-Tokio, RTHK, Norwegian Broadcasting Corporation, Societe Radio Canada-CBC, Danmarks National Radio, etc.) y han sido interpretadas en diferentes salas de concierto (Teatro Colon, Witold Lutoslawski-National Polish Radio Hall, Hong Kong Concert Hall, etc.).



Los Tiempos del Abismo

- 1.- "...ocultamiento..." (Salmos 91:1)
2.- "...al clamor de Tus Torrentes" (Salmos 42:8)

Está explicado en diferentes textos cabalísticos, que en instancias creativas originales, "chispas" de Luz Divina cayeron, se esparcieron y se perdieron en las profundidades del abismo material. Así, cada objeto, fuerza, fenómeno y situación existente contiene un destello de Divinidad en su interior, el cual constituye su alma, diseño y contenido espiritual. Cada Alma Divina que desciende y se inviste en el mundo tiene a cargo sus propias "chispas", que en verdad forman parte integral de sí misma. Es su misión buscar, re-unir, refinar y elevar esos fragmentos de Luz hacia su Fuente Original. Ningún alma, así, está completa hasta no haber redimido plenamente esas chispas vinculadas a su ser.

Y aun asumiendo su misión, en ese estado abismal, de extrañeza y extrañamiento, las almas anhelan regresar y fundirse nuevamente con su Fuente, como chispas al interior de una fogata. Así lo expresa con contundencia un discurso jasídico del siglo XX: "...cada Alma, cuando se eleva por la noche, grita, con una voz amarga, por su distanciamiento de Di-s."



Javier Leichman

Realizó sus estudios musicales en el Conservatorio Nacional Carlos López Buchardo donde se recibió de profesor nacional de Música

Paralelamente cursó estudios de Morfología Musical con Francisco Kröpfl y Composición con Oscar Edelstein.

En 1990 obtiene una beca de la Fundación Antorchas para realizar estudios de postgrado en Composición y Música Contemporánea.

En 1996 año recibe un encargo del I.I.M.E.B., Instituto Internacional de Música Electroacústica de Bourges, Francia para realizar una obra en sus estudios.

Esta obra fue seleccionada en el Concurso Internacional que organiza la institución mencionada.

Ese mismo año recibe la beca de Investigación del Fondo Nacional de Las Artes en Análisis de Música Electroacústica .

En 1997 Recibe el premio Juan Carlos Paz por su obra electroacústica Piedra Papel y Tijera.

En 1999 recibe el encargo del Fondo Nacional de Las Artes para realizar la composición y arreglos para el espectáculo "Tango, otra mirada", estrenado ese año en Buenos Aires y luego en Bourges ,Francia.

En 2004 recibe la beca Antorchas en el rubro Composición Musical.

En 2006 recibe un encargo del IMEB para componer una obra elctroacústica en Bourges, Francia.

En 2006 recibe el Permio Municipal por su obra Todo Bajo Control.

Yo Acus

Yo Acus es la vuelta a la acusmática luego de un largo período dedicado a otros géneros.

Está compuesta como una improvisación con una serie de materiales sonoros previamente seleccionados.

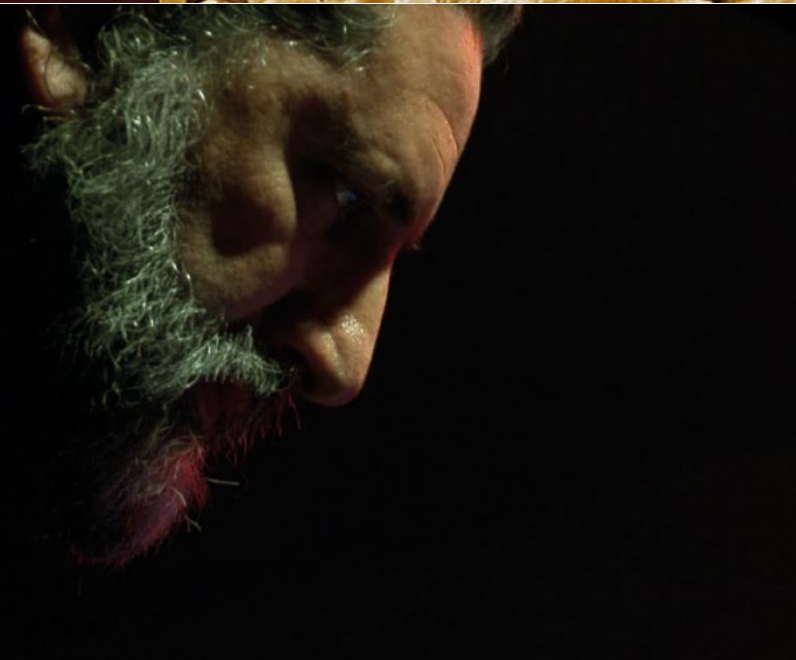


Damián Jorge Ratto

Nacido en 1981 en Ciudad de Buenos Aires (Argentina), licenciado en composición de la Universidad Católica Argentina, realizó sus estudios de instrumento en el Instituto Universitario Nacional de Artes (actualmente Universidad Nacional de Artes). Ha tenido entre sus profesores de composición a Marcelo Delgado, Marta Lambertini y Juan Ortiz de Zárate. Como intérprete realiza frecuentes estrenos de obras de compositores argentinos, música para medios mixtos e improvisaciones de distinto tipo. Es miembro de la asociación de compositores Ars Contemporánea.

Nollendorfp|atz in the dark

El título y la propuesta de la obra son un guiño a la composición de Charles Ives (1874-1974) *Central Park in the dark*, que plantea un recorrido nocturno por el parque de Nueva York. Nollendorfp|atz no es estrictamente una plaza, sino una pequeña zona en el barrio de Schöneberg en Berlín que contiene una importante terminal de trenes y algunos célebres sitios de la antigua ciudad.



Jorge Sad Levi

Jorge Sad Levi nació en Buenos Aires en 1959. Recibió algunas distinciones nacionales e internacionales entre las que se destacan el premio en el Concurso Internacional de Composición Xicoatl, Salzburgo, 2009 , el 1er Premio Ciudad de Buenos Aires , el 1er Premio Juan Carlos Paz en dos oportunidades y numerosas menciones en concursos internacionales. Fundó el Instituto de Investigación en Sonido y Música por Medios Digitales en 1998 . Produjo dos CD "Músicas de una Etnia Imaginaria" y "Retransmisión". Realizó obras en colaboración con la coreógrafa y artista multimedia Margarita Bali Zoom in Look Out y Pizzurno Pixelado. , Fundó en 2011 el Festival Nuevas Músicas por la Memoria, que llega a su sexta edición. Su música fue abordada por numerosos intérpretes de renombre como Josetxo Silguero, David Nuñez , Guille Lavado , Elena Buchbinder , Javier Bravo , Linda Wetherill entre muchos otros. Recibió encargos del GRM (París) , Musiques & Recherches (Ohain) , Ciclo de Música Contemporánea del Teatro San Martín , Centro Cultural Rojas, Ministerio de Cultura argentino. Actualmente Dirige el Ensamble Aula 19 , es Prof. de Composición en el Conservatorio Ginastera ,de Semiología Musical en Untref y de Diseño de Bandas Sonoras en la ENERC.

Mi casa es la lluvia

Mi casa es la lluvia es una pieza autobiográfica. Mi casa es la lluvia , es también una exploración sobre mi voz. Mi voz como material que aparece y a la vez se desvanece acusmatizado y ocultado por los materiales sintéticos, mi voz que tiembla y oscila. Mi voz oculta por el ruido. Mi voz que cala, como la lluvia, hasta los huesos. En cada ciudad hay una misma lluvia que une y divide. Que acerca y aleja, Que une y disuelve las identidades. Las palabras que marcan el final, fueron grabadas en la Rue Ontario, durante una de esas memorables lluvias de verano en Montreal, en las que el tamaño de las gotas y el aire liberado abrían paso a la ensoñación de los espacios internos y externos de una ciudad amada.



Eduardo Wilde

Compositor argentino nacido en la Provincia de Buenos Aires en 1942.

Egresado de Composición Musical de la Facultad de Artes Musicales de la Universidad Católica Argentina.

Su trayectoria compositiva se puede dividir en tres periodos: 1) Periodo Neoclásico como consecuencia de finalizados sus estudio. 2) Periodo como consecuencia de sus estudios con el compositor Maestro Francisco Kröpfl. En este periodo realiza algunas incursiones en la Música Electrónica. 3) Periodo actual, de retorno a un lenguaje tonal, tonal-modal y neoclásico.

Sobre Corriente y Obstáculo

Obra basada en el dibujo homónimo del artista plástico Enrique González De Nava, argentino.

Se trata de un dibujo no figurativo que representa una corriente seguida de una línea que la obstaculiza y a continuación de la misma modifica su densidad.

Escribió 50 conductas musicales (motivos, glissandi, pizzicatti, etc...) que fueron grabadas por el cellista argentino Jorge Pèrez Tedesco. Luego, en el laboratorio del compositor Jorge Rapp, ya fallecido, se fue grabando la obra según mi idea original, quedando la parte técnica a cargo del mencionado Maestro Rapp.

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MUSLAB 2015

Alejandro Casales

Entre los reconocimientos otorgados se encuentran el Premio Nacional Visiones Sonoras — Yamaha, México 2007 ; Casa Serra Sucesores, Production Grant, México 2007; Tercer premio, Prix Internacional Luigi Russolo-Rossana Maggia, Fondazione Russolo-Pratella de Varèse, Italia 2011; Mención de Honor en el Primer Concurso Latino Americano de Composición Electroacústica G. Becerra Smith, Santiago de Chile 2010; Certificate of Merit Award in Computer Music at VI International WOCMAT, University of Taiwan & Taiwan Computer Music Association, Taiwan 2010; Mención de Honor en el XII Concurso Nacional de Video, México 2014; así como distintos premios de selección de obra artística para festivales, exposiciones y apoyos para complementar proyectos artísticos.



Adsem Varien

En este trabajo me propongo analizar y crear a partir de diferentes situaciones en java script, tratando de integrar en el mismo fotograma de vídeo de investigación, a distintas aplicaciones.

La interacción con la música aparece como una composición sonora que se convierte en una nueva experiencia con los scripts y expresiones de Java. El resultado es “Adsem Varien” es un video java script, donde los puntos y las líneas son deconstruidas. El trabajo visual es el resultado de un conjunto de posibilidades que se pueden formar con diferentes calidades de puntos y líneas.

Joao Pedro Oliveira

João Pedro Oliveira studied organ performance, composition and architecture in Lisbon. He completed a PhD in Composition at Stony Brook University. His music includes one chamber opera, several orchestral composition, a Requiem, 3 string quartets, chamber music, solo instrumental music, electroacoustic music and experimental video. He has received numerous prizes and awards, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize in the same competition, the Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition, etc.. He is Professor at Federal University of Minas Gerais (Brazil) and Aveiro University (Portugal) and teaches composition, electroacoustic music and analysis. He published several articles in journals, and has written a book about analysis and 20th century music theory.



Et Ignis Involvens

This piece is inspired on the first vision of the prophet Ezechiel (Ezechiel 1:4): “et vidi et ecce ventus turbinis veniebat ab aquilone et nubes magna et ignis involvens et splendor in circuitu eius et de medio eius quasi species electri id est de medio ignis”. “And I looked, and behold, a whirlwind came out of the north, a great cloud, and a fire infolding itself; and a brightness was about it, and out of the midst thereof as the colour of amber, out of the midst of the fire”. This piece was commissioned by Gulbenkian Foundation, and was composed at the composer’s personal studio and at the University of Keele Electronic Music Studio. The audio part of his piece received the first prize at Metamorphoses 2006 Competition (Belgium).

Alejandro Brianza

Jessica Rodríguez

Manuel Zirate

Alejandro Brianza has a degree in Audiovision and Sound Art, with a master in Scientific Research Metodologies. He is a teacher at USAL and UNLa in Argentina, where he is part of the researcher team that investigates the role of technology in sound, electroacoustic music and contemporary languages.

Jessica Rodríguez has a Mayor in Visual Arts at the Arts School of the UMSNH. Currently she works at The Mexican Center for Music and Sonic Arts. She has presented conferences in International Festivals like "El Festival Internacional de la Imagen" in Manizales, Colombia among others.

Manuel Zirate is a Visual Artists. He studied at the Arts School of the UMSNH. He is so enthusiastic about the social processes and their impact on digital daily life. He's also interested on researching and artistic production with an activist and collaborative focus.



Mikrokosmika

Audio: Alejandro Brianza

Video: Jessica Rodríguez
and Manuel Zirate

Many events happen and we do not
give them importance. Miniature
worlds escape our sight
(and all senses) daily.

Mikrokosmika try to evoke the
feeling of attending one of these
miniature universes and casual
behaviors that offer their habitants
in their fast-paced lives. Imagine ...
How interesting it would be to listen
through a microscope?

Fernando Alexis Franco Murillo

It is at Concordia University that Fernando Alexis Franco Murillo discovered a new form of expression with electroacoustic music. His music is inspired from personal experiences and human emotions like love, sadness and anger. He is currently studying electroacoustic composition at the Conservatoire de Musique de Montréal under the direction of Louis Dufort.



Untitled#1

Untitled#1 is a study of repetition.
From the creative process
(stop motion and music) to
the finished product.



Mario MARY

Mario MARY. Doctor en Estética, Ciencia y Tecnología de las Artes (Universidad Paris VIII, Francia) es actualmente Profesor de Composición Electroacústica en la Academia de Música Rainier III de Mónaco y Director artístico del Monaco/Electroacoustique - Encuentros Internacionales de Música Electroacústica.

Entre 1996 y 2010 enseñó en la especialidad Composición Asistida por Ordenadores del departamento de música de la Universidad Paris VIII, donde también dirigió el Ciclo de Conciertos de Música por Ordenadores.

Mario MARY comenzó sus estudios musicales en Argentina, obteniendo los diplomas de Profesor y de Licenciado en Composición en la Universidad Nacional de La Plata, donde además estudió dirección orquestal. Desde 1992 reside en Francia, donde realizó también estudios en el Conservatorio de París, IRCAM, GRM y Universidad Paris VIII. Trabajó como compositor-investigador en el IRCAM: AudioSculpt - Cross-Synthesis Handbook (manual de síntesis cruzada) y Des traitements en AudioSculpt contrôlés par Open Music (interfaces gráficas de control).

Un Souffle de Vie

Pieza en tres partes:

<i>Inconsciente electroacústico</i>	5'
<i>Sombras de tango</i>	5'20"
<i>Malambo sensual</i>	5'40"

En esta primer obra con imagen, trabajé los materiales visuales con criterios similares a los que aplico habitualmente a los materiales sonoros en la música electroacústica.

Toda la obra está impregnada de sensualidad y de un cierto erotismo que se integra al discurso musical y visual. Cada uno de los tres movimientos de la pieza abordan una temática diferente, donde la relación sonido-imagen ha sido meticulosamente trabajada. La música no está relegada a acompañar el video, ella es también una obra autónoma. La imagen ha sido concebida globalmente como un cuadro viviente, que se mueve y transforma continuamente. Tramas abstractas son "visitadas" esporádicamente por secuencias figurativas, creando así un ambiente onírico, tema principal del primer movimiento. El segundo y tercer movimiento evocan sonoridades de tango y malambo respectivamente.

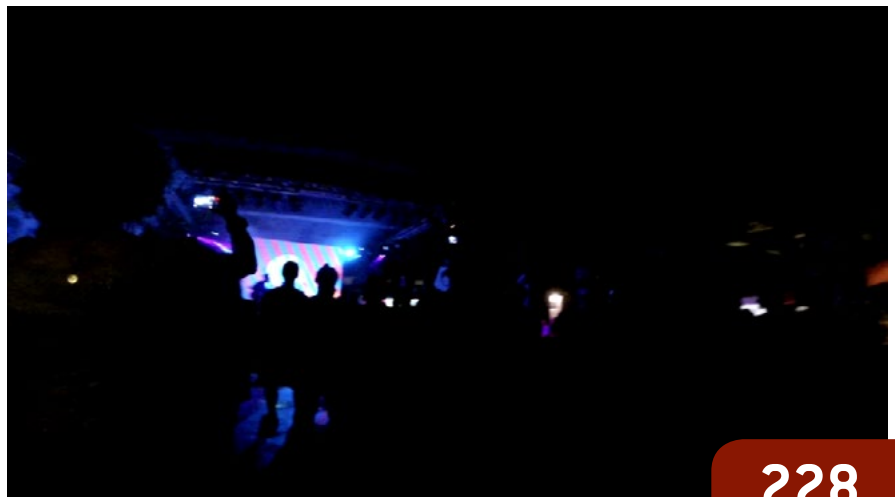
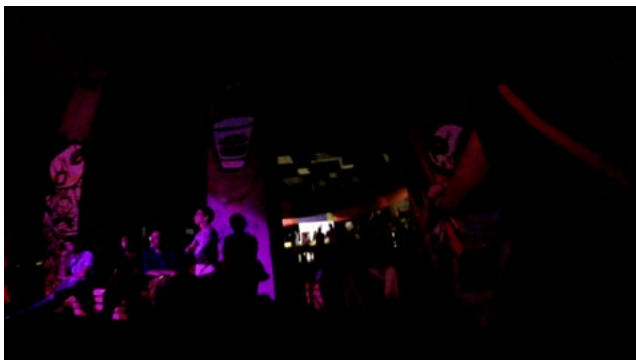
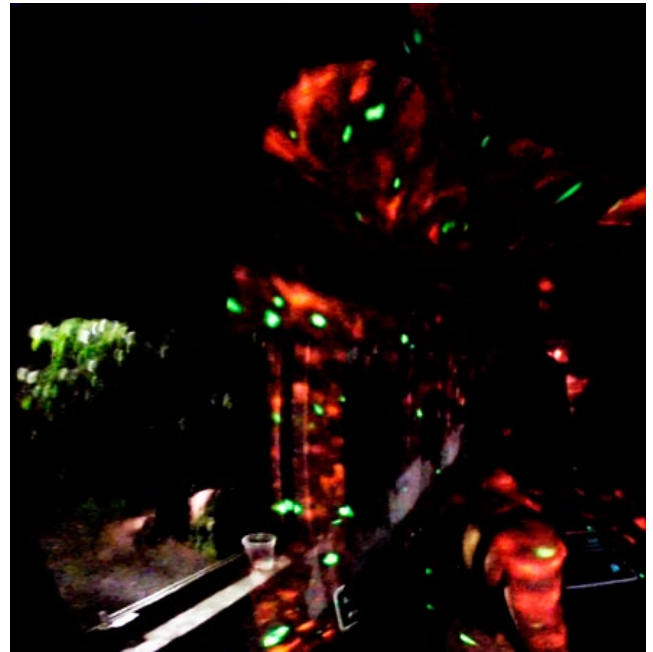
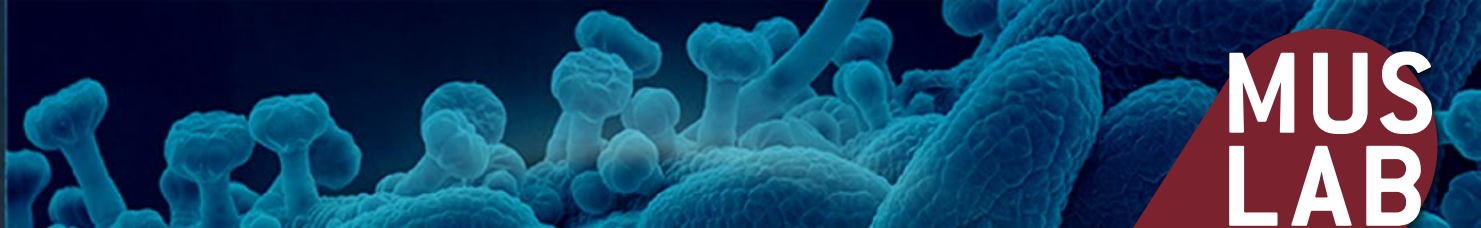


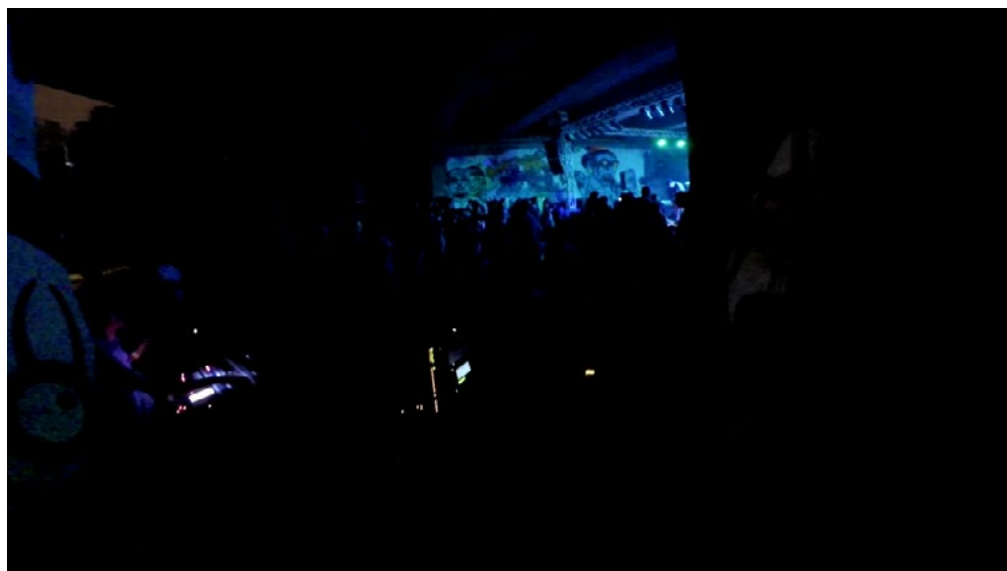
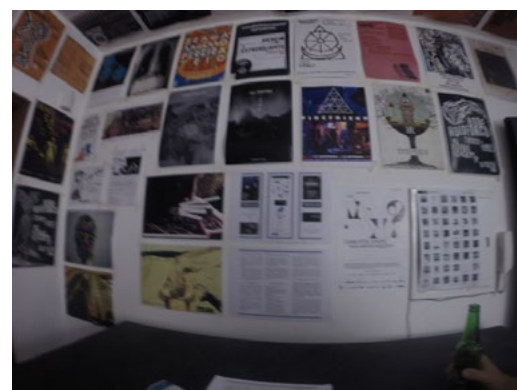
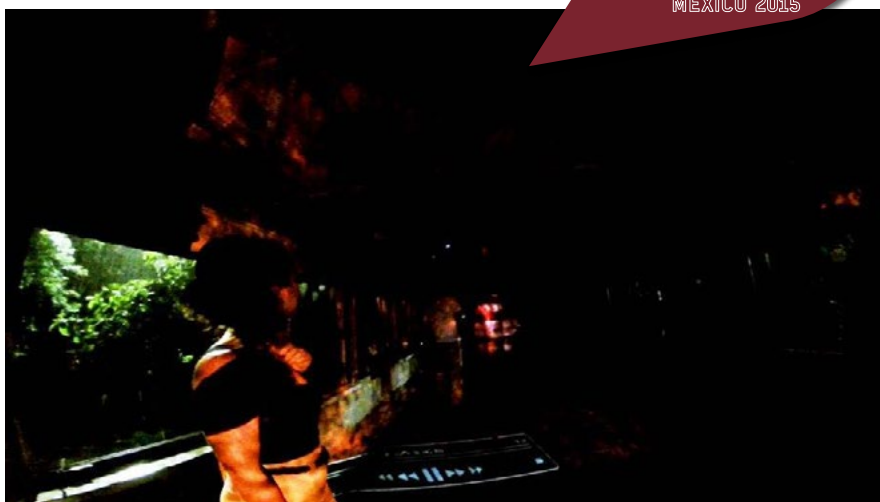
Pedro Castillo Lara

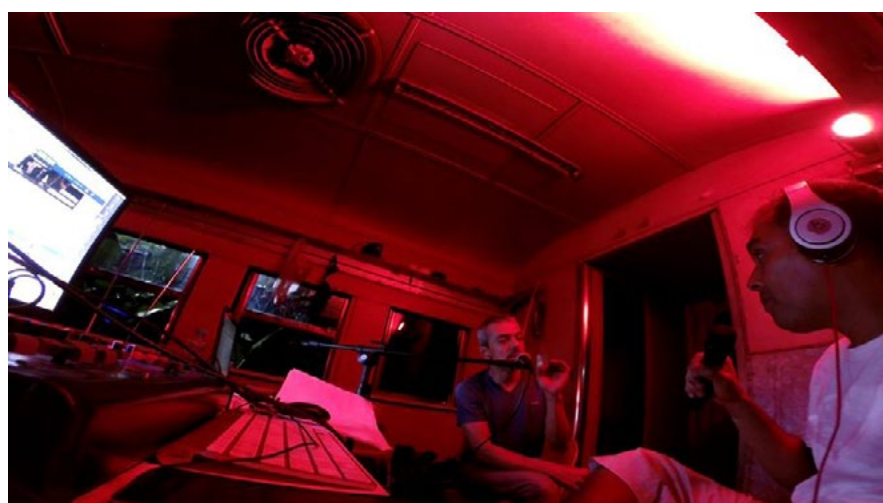
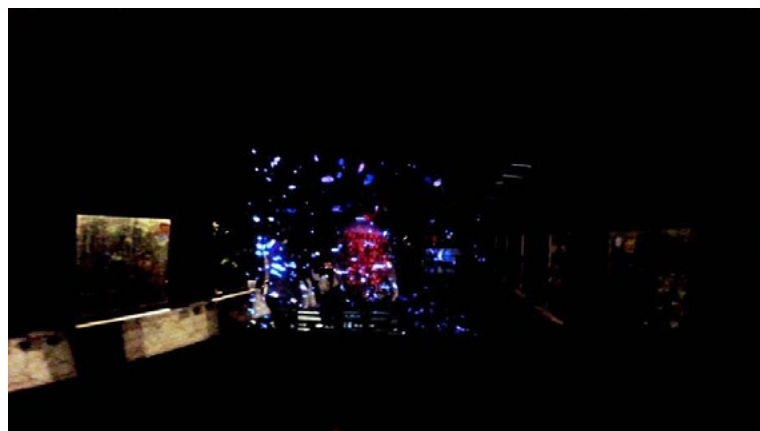
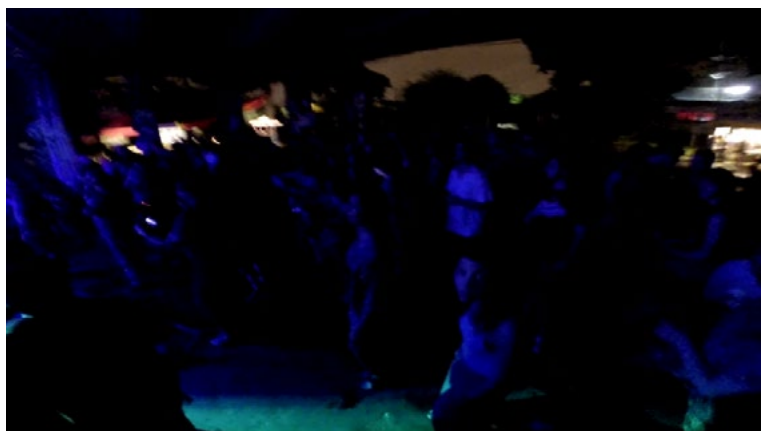
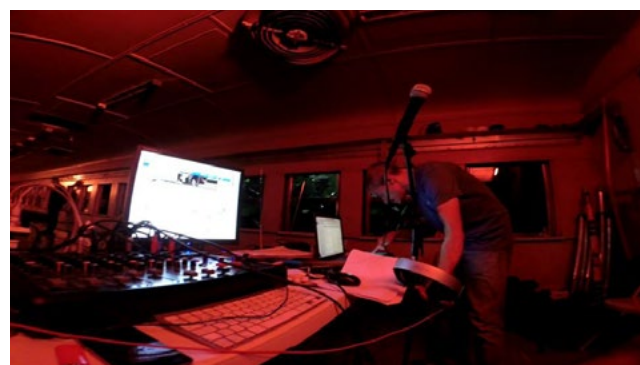
Licenciado en Musicología, composición instrumental y dirección de coros y orquesta por el Instituto Cardenal Miranda. Obtuvo grados de Maestría en dirección, composición, multimedia y programación orientada a objetos en la universidad París VIII y los conservatorios de Sevrans, Miromesnil y Nanterre en Francia. Director de la Asociación Cultural CaminArt, y del ensamble MUSLAB (Suiza- Francia- México), ha colaborado como director con diferentes ensambles en Europa y Latinoamérica e impartido cursos en diferentes instituciones de educación superior de ambos lados del Atlántico. Su música abarca diferentes formaciones instrumentales y medios electrónicos.

Danza 01

Danza 01 es una video danza imaginada a partir de los movimientos creados por una bailarina en el agua, concebida como una ensoñación de texturas visuales y sonoras que busca crear un campo sonoro inmersivo a partir del movimiento. Una exploración en el color y la perspectiva, imaginada a través de una ventana que mira al cielo desde el fondo del agua, y se inspira en símbolos que comunicaron algún día el mundo terrestre y el subterráneo.







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The background of the image shows a dimly lit stage or event space. On the left, there are vertical light pillars in shades of red and orange. On the right, a bright purple light source is visible. In the upper right corner, a small, glowing yellow logo resembling a stylized eye or camera lens is present. The foreground is mostly dark, with the silhouettes of several people's heads and shoulders visible, suggesting an audience seated at an event.

MUS LAB

MEXICO 2015