

MUS LAB

MUESTRA INTERNACIONAL DE
MÚSICA ELECTROACÚSTICA



PROGRAMA GENERAL

CALENDARIO MUSLAB 2016

UAM MÉXICO

Universidad Autónoma Metropolitana

23.09.16•

Chelsea LONDRES UK

University of the Arts London

03.11.16•

IMER MÉXICO

Instituto Mexicano de la Radio

03.10.16•

UFRJ BRAZIL

Universidade Federal de Rio de Janeiro

11.11.16•

Radio UNAM MÉXICO

Universidad Nacional Autónoma de Mexico

05.10.16•

Coventry University UK

19.11.16•

CÉSARÉ FRANCIA

Centre National de Création Musicale

14.10.16•

UAM MÉXICO

Universidad Autónoma Metropolitana

01.12.16•

La Abadia ARGENTINA

Centro de Estudios Latinoamericanos

29.10.16•

Fonoteca Nacional MÉXICO

02.12.16•

¿QUÉ ES EL MUSLAB?

La Muestra internacional de música electroacústica, MUSLAB, es un proyecto artístico que, que busca promover y abrir espacios para la música electroacústica. 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.

En sus ultimas tres ediciones, esta iniciativa ha recibido más de 1500 obras provenientes de 46 países del mundo, programó a mas de 350 artistas en 52 conciertos que ocurrieron en diferentes ciudades de México, Brasil Argentina, Inglaterra y Francia, con mas de 15000 personas de público directo.

La muestra tiene lugar cada año entre los meses de octubre y diciembre; la edición 2016 fue proyectada para llevarse a cabo en diferentes ciudades de México, Brasil, Argentina, Cuba, Inglaterra y Francia; es un proyecto que hacemos en colaboración con diferentes instituciones de los siete países, reuniendo lo mejor de la música electroacústica del mundo.

El festival, tiene además el objetivo de contribuir a la recuperación espacios públicos y fomentar la convivencia social pacifica a través de intervenciones de arte sonoro contemporáneo y video proyección en edificios, parques, recintos culturales y educativos de las distintas ciudades que serán sede de la Muestra las sedes proyectadas Ciudad de México; Buenos Aires y Córdoba en Argentina y Río de Janeiro en Brasil.

La Asociación Cultural CaminArt, a través de MUSLAB, crea proyectos culturales de arte sonoro contemporáneo, su misión es fomentar y difundir la creación artística contemporánea, generar acceso a educación especializada en música y nuevas tecnologías. En este sentido, la Muestra, se acompaña de una serie de talleres multidisciplinarios en nuevas tecnologías, que se dan a diferentes niveles para dar acceso a nuevas herramientas que puedan asistir a jóvenes compositores en la creación de empresas culturales y mejorar las oportunidades de inserción en mercados culturales.

Desde 2004, la asociación Camin-Art y MUSLAB han desarrollado actividades artísticas en México, Brasil, Argentina, Francia, Alemania, España y Suiza, entre otros países y colaboraciones con diferentes agrupaciones festivas y colectivos en los dos lados del atlántico.



VENUES

Octubre

3 de Octubre 18 hrs IMER Instituto Mexicano de la Radio
Mayorazgo 83, Col. Xoco, Delegación Benito Juárez, C.P. 03330, Ciudad de México
Teléfono 01 (55) 5628 1700

5 de Octubre 19:30 Radio UNAM - Electroacoustic and Video 5.1
Adolfo Prieto No. 133 Colonia del Valle, Delegación Benito Juárez,
C.P. 03100, México D.F.
Piezas de Acousmatic Works video arte con sonido envolvente en 5.1

14 de Octubre France CESARE
Acousmatic Works.
Césaré - National Center Creation Music Reims
32 Rue Alain Colas, 51450 Bétheny, France

23 de Octubre 13:00 Sala Miguel Angel Granados Chapa UAM Xochimilco
Dirección: Calzada del Hueso 1100, Coyoacán, Villa Quietud, 04960 Ciudad de México, D.F.
Teléfono: 01 55 5483 7000
Coordinación de Extensión Universitaria de la Universidad Autónoma Metropolitana Unidad Xochimilco

29 de Octubre Buenos Aires, 20:00 a 24:00 pm Centro de Estudios Latinoamericanos de La Abadia
LA NOCHE DE LOS MUSEOS,
C1426CTJ, Gorostiaga 1908, C1426CTJ CABA, Argentina

Noviembre

11 de Noviembre Universidad Federal de Rio de Janeiro
Salão Henrique Oswald da Escola de Música da UFRJ as 19h.
Rua do Passeio, 98, Lapa - Rio de Janeiro – RJ. Brasil CEP: 20.021-290

VENUES

Noviembre

19 de Noviembre 1-6pm at: Institute for Creative Enterprise (ICE)
INTIME Electroacoustic Music Day featuring MUSLAB
Coventry University Technology Park Parkside Coventry CV1 2NE

Diciembre

1 de Diciembre CESARE MEXICO
Selección Philippe Le Goff Director del Centre Nationale de Création Musicale, Reims (France) Special Guest
Plaza Roja - Universidad Autónoma Metropolitana plantel Xochimilco.
Dirección: Calzada del Hueso 1100, Coyoacán, Villa Quietud, 04960 Ciudad de México, D.F.
Teléfono: 01 55 5483 7000
Coordinación de Extensión Universitaria de la Universidad Autónoma Metropolitana Unidad Xochimilco

2 de December Fonoteca Nacional
Avenida Francisco Sosa 383, Coyoacan, Santa Catarina, 04010 Ciudad de México, D.F.
telefono: 01 55 4155 0950

Febrero 2017

9 de Febrero 2017 Centro Cultural de España en México
República de Guatemala 18, Centro Histórico, Centro, 06010 Ciudad de México, CDMX.
telefono: 55211925



MÉXICO

MUS LAB

MUESTRA INTERNACIONAL DE
MÚSICA ELECTROACÚSTICA

23.09.16

MÉXICO | UAM- XOCHIMILCO



Casa abierta al tiempo

**UNIVERSIDAD
AUTÓNOMA
METROPOLITANA**
Unidad Xochimilco

Coordinación de
Extension Universitaria
más de cuarenta años de difundir la cultura



UNIVERSIDADE FEDERAL
DO RIO DE JANEIRO



UAM-X

Ensamble MUSLAB los invita a un concierto de música electroacústica y videoarte en Instituto Mexicano de la Radio, un espectáculo gratuito, en formato de bóveda sonora de 8 canales con sonido envolvente donde se exhibirán composiciones de música electroacústica de artistas provenientes de México, Argentina, Francia, Finlandia y Taiwán.

La Muestra Internacional de música electroacústica es una convocatoria y una oportunidad para promover el arte sonoro vinculado a la creación de efectos visuales en espacios públicos, la capacitación en nuevas tecnologías y una contribución artística para fortalecer la convivencia social.

Se presentaran 6 piezas del más alto nivel, algunas de las cuales serán estrenadas por primera vez en México. Obras selectas de los compositores:

Mario Mary (Argentina). Sal Para Sonidos electrónicos, Manuel Rocha Iturbide (Light and Dust) para Saxofon y Sonidos electrónicos, Pedro Lara (Mexico) Delphinou para Saxofon y Sonidos electrónicos, Liao Liny (Taiwan) Le tran de la vie, Pierre Luc Lecours (Francia) Pulse Iteration II Sonidos electrónicos, Kari Väkevää (Finlandia) Void I Sonidos electrónicos.

Las piezas a exhibirse, fueron seleccionadas mediante una convocatoria internacional con artistas del más alto nivel, con el propósito de intervenir espacios que se transformen virtualmente y provoquen sensaciones al público.

Este evento es parte de una Muestra Internacional que propone el uso del arte y las tecnologías de comunicación al servicio de la convivencia.



PEDRO BITTENCOURT (BRAZIL) | CONCIERTO EN VIVO

www.pedrobittencourt.info/

Pedro Bittencourt (Río de Janeiro, 1975) es un saxofonista, profesor e investigador dedicado a la música de concierto y la música contemporánea. Desde 2012, Pedro es un profesor asistente de tiempo completo de los vientos y Departamento percusión en la Escuela de Música de la Universidad Federal de Río de Janeiro (UFRJ, Brasil) y el actual director de la UFRJ Sax Ensemble. Ha tocado en varios festivales en Brasil, Francia, Alemania, Suiza, Portugal, España, Grecia, Eslovenia, Canadá, México, Cuba y China. Pedro es también el fundador, director y saxofonista del conjunto ABSTRAI (música de cámara contemporánea). Él juega a menudo con la Orquesta Sinfónica Brasileña (OSB) y la Orquesta Sinfónica Municipal de Río de Janeiro. PhD candidato avanzada en el CICM / Universidad París 8 con una investigación sobre la música mezclada para saxos, bajo la supervisión del compositor Horacio Vaggione, también recibió una beca de doctorado de FCT / Portugal (2007-2009) y una Maestría “de la DEA Arts et Sociétés Actuelles / Musique - Universidad de Burdeos 3, con una tesis sobre Iannis Xenakis Orestíada (2005).



Artista invitado en la música de ZKM y el Instituto de Acústica ‘en Karlsruhe, Alemania (2006, 2008, 2010, 2011, 2013), donde grabó el CD ampliar su SAX para la etiqueta Wergo. Estudió saxofón y música de cámara contemporánea con Marie-Bernadette Charrier en el Conservatorio Nacional de la Región de Bordeaux, Francia (Diploma de Estudios Musicales y Perfeccionamiento, 2001-2004). Licenciatura en Radio-Comunicación de la UFRJ, Río de Janeiro (2000), que también asistió a muchas clases (saxo, flauta, UFRJazz) en la Escuela de Música de la Universidad Federal de Río de Janeiro (UFRJ), Brasil. Él comenzó a estudiar el saxofón a la edad de 10 bajo la instrucción de Mecenas Magno en Río de Janeiro. Pedro Bittencourt juega saxofones Selmer Serie II (sopranino, alto, tenor, barítono, bajo) y la Série III (soprano) y Vandoren cañas y boquillas.



HENRICK DENERIN (SUECIA) | ARTERIA

Obra electroacústica

Arteria

(from Greek ἀρτηρία (artēria), meaning “windpipe, artery”) are blood vessels that carry blood away from the heart. In this electro-acoustic piece, which forms part IX of a larger piece for cello solo, electronics and visual performance, I have imagined this vessels, pulsating blood through the body.

Formally the piece contains 2 “parts” building a sort of arch, or increase/decrease of blood pressure of you will. The first part is static in its character, with one sound with different microtonal changes in the 6 channels respectively. The second part, by contrast, is very varied with different informations being sent through the “arterias”, so to speak. All sounds are electronically produced and the whole sounds-scape is clearly electronic.

Henrik Denerin is enjoying a prolific career and is internationally active, primarily as a composer but also as improvising performer. As a composer he has collaborated with many internationally leading performers and ensembles.

Over the years his music has been performed in Europe, Asia and America by ensembles and musicians such as Ensemble Recherche, Ensemble Aleph, Odysseia Ensemble, Curious Chamber Players, Vertixe Sonora Ensemble, mise-en ensemble, Alice Purton(distractfold Ensemble), Florentin Ginot (MusikFabrik) among others.

As a Composer in Residence with Odysseia Ensemble his work seals I for violin solo and ensemble saw its premiere in 2015 with more commissions to come in 2016-17. Henrik was Laurate at the 7th International Forum for Young Composers 2014 with Ensemble Aleph



JEAN CLAUDE RISSET (FRANCE) | SAXALITE

Sax Soprano y electroacoutica 8 canales

TSaxatile (1992) es una pieza dedicada a Xenakis con motivo de su septuagésimo aniversario. La banda se de saxatile se llevó a cabo en los talleres UPIC en 1992, utilizando sólo los sonidos producidos por la UPIC. Esta pieza no utiliza las técnicas de escritura que son tan personal a Xenakis: sin embargo, en homenaje a este gran creador, la banda incluye algunas alusiones gráficas a la metástasis.

El título se refiere a saxatile saxofón pero saxatile adjetivo que significa “que vive entre las rocas.” Una imagen de la relación entre el saxofón y los sonidos de la banda que cumplen orgánica y mineral. Inicialmente, sonidos extraídos giran en torno a un terreno de juego, a continuación, se someten a cambios, derivas, finalmente se dispersan granos. A pesar de esta diversidad de morfologías, que están bajo la misma regla, como estratos, rocas, guijarros y arena están todos en el reino mineral. Las líneas de saxofón juegan este contexto con una flexibilidad biológica limpia.

El autor agradece a Daniel Kientzy, Gerard Didier Brigitte Marie-Hélène por su ayuda en la UPIC, y Solenn.

Jean-Claude Risset (1938) es un compositor francés, uno de los pioneros europeos de la aplicación de la informática a la música. Está considerado uno de los mayores compositores de música electrónica. Su influencia fue decisiva en la creación musical del siglo XX, especialmente en las décadas de 1970 y de 1980. Risset poseía formación científica y musical y esto le permitió ser el primer compositor francés en utilizar la voz humana como sonido sintético en un ordenador. Gracias a su impulso, se empezaron a utilizar en Francia computadoras en la composición musical. Lo hizo promoviendo su uso en instituciones como el IRCAM y las universidades de Orsay (París) y de Marsella (Facultad de Ciencias de Luminy).

UAM-X

La edición 2016 se llevara acabo en 9 diferentes ciudades de México, Argentina, Brasil Inglaterra y Francia hemos recibido 326 composiciones provenientes de 46 países, reuniendo lo mejor de la música electroacústica del mundo; este proyecto se hace en colaboración con 32 instituciones de los cinco países. planeamos programar mas de 150 compositores este año, abriendo un espacio de difusión para la música electroacústica en Latinoamérica. Las piezas a exhibirse, fueron seleccionadas mediante una convocatoria internacional con artistas del más alto nivel, con el propósito de intervenir espacios que se transformen virtualmente y provoquen sensaciones al público.



ROCÍO CANO VALIÑO (ARGENTINA,) | EL SENDERO HACIA LO PROFUNDO” I
Octophonic piece

“El Sendero hacia lo Profundo” (2013) is a electroacoustic stereo piece, which transports the spectator into the world of lightness and darkness of our minds. Objects that are emerging and disappearing, interlaced paths and doubt that invades us. An introduction of 20” anticipates the statism that will begin in the B section, which expresses “the deep” and intuition on the part. Then, begins a discursive material that is subjected to different processes working throughout this entire first section (A), up to 2 ‘41” where a climax terminated this section. Simultaneously with the decay of the climax, it starts a B section, which contrasts with A Section. Discursively, is the part that represents the depth of this path, the most hidden of our minds, which has a static character. At 5 ‘of the part (A), there is a kind of recapitulation of the starting material (A), overlapped with certain components and characteristics of B. Finally, at 6 ‘51”, an irregular rhythm at the beginning and a low note on the background which is diffuse but steady starts the coda, that is subsequently answered by a third interval (structural interval in the entire piece), which is minor in this case, to end the work.

BIOGRAPHY:

Rocío Cano Valiño (Argentina, 1991). Composer and sound designer. He has participated as an assistant on 1st International Congress on Science and Music Technology (2013). Her work “Catarsis Sinusoidal” was selected in PAS-E to perform a concert tribute to Luigi Nono’s (Italy, 2014), in the MUSLAB 2014 (Mexico), in the Electronic Language International Festival (FILE) 2016 (Brazil), in the Phas.e 2016 (Inglaterra) and in the Musinfo “Journées Art & Science” 2016 (France). Her work “El Sendero hacia lo Profundo” received The Audience Award in the Luigi Russolo Contest 2014 (France-Spain) and it was premiere in the auditorium at the Contemporary Art Museum of Barcelona (2014) and then edited in a CD by Monochrome Vision Label (Russia, Moscow). Also, it was selected for the “Primer Encuentro de Música Contemporánea” at the National University of Arts (Argentina, 2014). During 2015 she has been commissioned an electroacoustic quadraphonic work for the festival Bahía[in]Sonora 2015. The concert was performed at the Teatro Municipal of Bahía Blanca (Argentina). Her work “Pyxis” was selected in the 2nd International Congress on Science and Music Technology (Argentina, 2015), Zéppelin Festival 2015 (Spain), in the MUSLAB 2015 (Mexico) and in the Sonosíntesis International Festival 2016 (Mexico).



MANUEL ROCHA (MÉXICO) | LIGHT & DUST
www.artesonoro.net

El título de esta obra (luz y polvo), esta inspirado en los fenómenos interestelares cósmicos de polvo y nubes de gas que eventualmente chocan creando estrellas, pero también en los cúmulos globulares interestelares con los que podemos experimentar un juego visual interesante debido a las texturas de luz que emiten, ya sea mediante las fotografías tomadas por poderosos telescopios, o simplemente mirando la vía láctea en una noche de cielo claro. La composición esta basada en las diferentes cualidades de timbre del oboe, pero en ella también uso sonidos electrónicos transformados de sus hermanos y primos, el oboe bajo, el corno ingles y el fagot. Trabajé particularmente con los sorprendentes sonidos multifónicos producidos por estos instrumentos, así como con técnicas de iteración como bisbigliando, doble estacato, frulato y glissandos. Esta obra fue comenzada en el estudio electrónico de Banff en 1998, pero fue terminada hasta 2005 gracias a una beca del sistema nacional de creadores. Debido a la dificultad del oboe y a la escasez de intérpretes de calidad, ha sido interpretada también con clarinete, con saxofón alto y finalmente con saxofón soprano, tres instrumentos cuyos multifónicos son también muy interesantes. De este modo, he podido extender la paleta tímbrica de las sonoridades.

Manuel Rocha Iturbide es compositor y artista sonoro. Estudia la licenciatura en composición en la Escuela Nacional de Música de la UNAM, una maestría en la Universidad de Mills College, y un doctorado en el área de Estética, Ciencia y Tecnología de la Música, en la Universidad de París VIII. Su música ha sido inerpretada en importantes festivales de México, EUA, Canadá, América Latina, Europa y Asia, y ha tenido encargos de grupos e intérpretes de música contemporánea importantes como el Cuarteto de cuerdas Arditti, los ensambles Mexicanos ONIX y Liminar, la pianista Japonesa Aki Takahashi. etc. Rocha Iturbide fue beneficiado con la beca de Jóvenes Creadores del FONCA en 1993-94, fundación Japón en 2000-2001, y Sistema Nacional de Creadores de 2004-2007, 2009-2012 y 2013-2016; en 1996 y 1997 obtuvo dos premios en el Concurso Internacional Luigi Russolo de Italia así como dos menciones honoríficas en el Concurso Internacional de Música Electroacústica de Bourges, en 2006 obtuvo el primer premio en este mismo concurso, en 2009 una mención honorífica en ARS ELECTRONICA y en 2013 el primer premio Cuervo 1800 en la feria de arte MACO. Ha realizado esculturas e instalaciones sonoras en importantes espacios de arte a nivel internacional (Galería Chantal Crousel, Paris Francia 1994; Artist Space NY, 1997; Bienal de Sydney, Australia 1998; ARCO, Madrid España 1999; Binenal do Mercosul, Porto Alegre Brasil, 2005, Koldo de Mitxelena San Sebastian España 2007, Fundación PRADA en Venecia, 2014, etc. Fue co-fundador y curador del festival internacional de arte sonoro (1999-2002), co-fundador del Laboratorio de Experimentación de Arte Sonoro (LEAS), así como curador de otras exposiciones y conciertos (Recientemente SONOPLASTIA de arte sonoro Mexicano), e investigador en las áreas de arte sonoro, música contamporánea y música y tecnología. Ha sido profesor de música electroacústica, arte sonoro y composición en la licenciatura y postgrado en la UAEM de Morelos, Universidad del Claustro de Sor Juana, Universidad Iberoamericana, ENM de la UNAM de México y actualmente es maestro de tiempo completo en la Universidad Autónoma Metropolitana de Lerma en la carrera de Arte Digital.



MARCO BARBERIS (ITALIA) | Q-VERCH
Electronics Fixed media

Q-verch is a Acousmatic piece based on samples of various lids and Viola sounds. It is a short Electroacoustic study on the tymbre, envelope and spectral composition and differences of several lids, combined with the most classical Viola samples (played only with extended techniques). It begin with a percussive part, that develops into another more dense and strong; than returns on low volumes and resonances, for ending with confusion and disturbing noises of lids and Viola melted together. The piece want to surprise for his form and percussive attacks, and clarify every implication of tymbrical use of lids by their development throughout the piece. It is spatialize on 4 channels with automations and also with the IRCAM Spat.

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Marco Barberis plays the Piano since he was a child (8 years old), than he begin to play also Guitar and Bass Guitar at the age of 14. He plays with a lot of Rock and Pop bands for years and when he was 20 he discover Electronic (and Electroacoustic) Music and he start studying it at Conservatorio G. F. Ghedini in Cuneo (Italy). He has done some concerts with the Institution, also at Conservatorio Agostino Steffani in Castelfranco Veneto. He made a lot of Acousmatic pieces, some Live Electronics and also one Interactive Installation (about the facts of Bataclan [in Paris]). He also plays with a Laptop Ensemble called "Bande Critiche", based in Cuneo, composed by some of the students of the Electronic Music Class; they have played in some venues near Cuneo and Turin.



CHENG CHING NAM, HIPPOCRATES (HONG KONG) | TIME AND EARTH
sonidos electrónicos

Time and Earth (by Hippocrates Cheng) combines “Time” and “Space” in a multi-dimensions soundscape. Most of the raw materials in the piece are field-recorded from both our city site and nature. In the piece, the future sound of “Earth” is depicted with full imagination. We could feel the power of our land, the flowing time, the loop of life etc.

P.s. It is written for surround sound (5.1) originally.

CHENG Ching Nam, Hippocrates

Cheng's works range from instrumental and vocal solo pieces to large-scale multimedia and improvisational pieces. He has composed for orchestras, symphonic bands, chamber ensembles and jazz trios. Cheng is currently a music student in Hong Kong Baptist University, majoring in composition under the supervisions of Dr. Christopher Coleman, Prof. Christopher Keyes and Dr. Joyce Tang.

Cheng has participated in numerous music festivals and composition master classes by renowned composers such as Aaron Travers, Johan de Meij, and Oliver Coates. In 2015, his electroacoustic work, Time of the eternal light, was selected by the Musinfo Association. In 2016, his Fragment for mixed ensemble of 20 musicians was selected by the Ablaze Records for the inclusion of new SINFONIA Series CD album. Recently, his Clamorfor saxophone octet was selected as the 3rd prize by Hong Kong Composers Guild for the ‘New Generation 2016’ contest. In addition, his Gather and Scatteror Chinese orchestra was selected by the Hong Kong Chinese Orchestra for the coming ‘Music from the Heart 2016’ concert.

Cheng also performs actively as a pianist, overtone singer and violist. He has been a member of Hong Kong Baptist University Choir and String Ensemble since 2012. In 2016, he received a FTCL in piano recital.

UAM-X

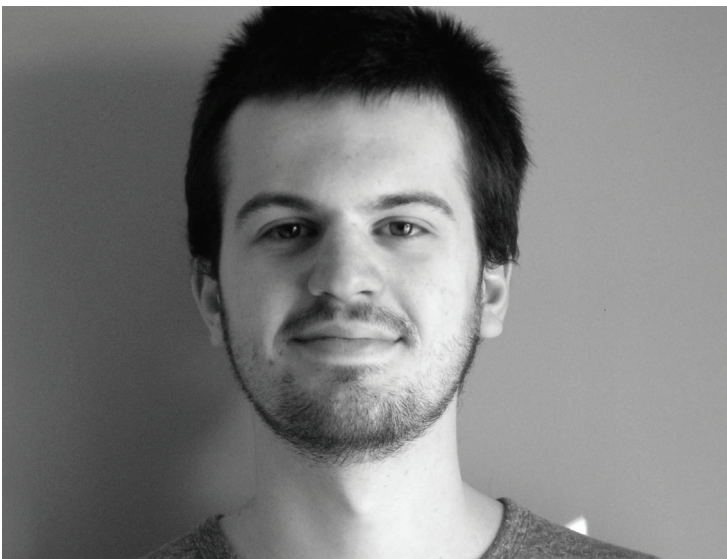
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MASTORA GOYA (JAPON) | THE GREAT RULER
Acusmatic

The Great Ruler is an electroacoustic work attached to the video art based on the paintings by Japanese artist Yuki Ideguchi, who integrates graffiti arts with traditional Japanese paintings. (The animation was created by Japanese videographer Suguru Ikeda.) This video work was presented at Light Year 14 in June 2016 as a part of projection project at Manhattan Bridge in Dumbo, New York, hosted by Leo Kuelbs Collection and curated by Kyoko Sato. Divided into four sections, the video conveys the essence of Buddhism teaching; everything in this world is temporary and transitory. The music reflects the Buddhism aesthetics and assimilates the procession of monks chanting, while accompanying what happens in the visual images.

Masatora Goya is a composer extensively writing a new kind of chamber music for everyone. Trained as a vocal performer first, he explores the musical landscape of drama, space, and emotion. Described as a “composer of cultural crossroads” by American Composers Forum, his unique eclecticism has attracted many musicians performing in nontraditional chamber ensembles. Masatora received a BA in Integrated Human Studies from Kyoto University and studied music at Koyo Conservatory. Since relocating to the United States, he earned a Master of Music from New Jersey City University and a Doctor of Musical Arts from Five Towns College, and studied in the BMI-Lehman Engel Musical Theatre Workshop. Masatora is PARMA artist and assistant director of Vox Novus Composer’s Voice, as well as a recipient of ASCAP Plus Awards, Jerome Fund for New Music, and Diversity Doctoral Fellowship at SUNY Purchase College.



HANS MARTIN (CANADA) | POÏÈSE I
Acusmatic piece

Poïèse was realized in 2016 at the studios of the Montréal music conservatory. It was premiered on May 12, 2016, as part of the concert series “Électrochoc,” organized by Akousma (réseaux des arts médiatiques) in Montréal (Canada).

This piece is an attempt to reunite abstract articulated sounds with an underlying expressivity of micro-ctonal harmonies.

Hans Martin étudie la composition au conservatoire de musique de Montréal dans les classes de Serge Provost, Louis Dufort et Jimmie Leblanc. Composant à la fois des œuvres instrumentales et électroacoustiques, il s'intéresse à la matériologie du son, la catharsis et l'écriture algorithmique.



SANDRA ELIZABETH GONZÁLEZ (ARGENTINA) | ESPACIO IMAGINARIO
Electronics Fixed media

La obra electroacústica para sonido envolvente en cuadrafonía está creada empleando timbres procesados de violoncello, percusión, flauta y piano. Plantea el juego artístico con los esquemas auditivos propuestos por Gary Kendall, a través de la disrupción de la relación contenedor-contenido y el dominio de la perturbación. A partir de relaciones de incongruencia y congruencia entre fuentes conceptuales e imágenes fuentes, se organiza la obra en tres secciones.

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 na Bahía (MAB). La obra fue presentada en la 4ª Projecção Sonora en el Teatro do ICBA – Corredor da Vitória, Salvador da Bahia (Brasil), en 2014. En abril de 2015 se emitió la obra electroacústica Espacios evocados (2010) en el programa N° 81 de UNDE! Radio (Madrid – España), perteneciente a la convocatoria de obras UNDÆ! 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) y en el New York City Electroacoustic Music Festival 2016 (USA).



MIKE VERNUSKY (HONG KONG) | THOU
sonidos electrónicos

Thou is an acousmatic autobiography that follows the thread of the monomyth, also known as the hero-path. Harvested from the patterns of mythological narratives across global cultures, Thou embraces a fundamental storytelling structure that has survived and developed across thousands of years. Its sound material is derived from a variety of manipulated sonic impulses in this world consisting of performers, objects, or environments.

This piece was inspired the writings of Joseph Campbell as an exploration of public dreams and private myths. Through a succession of trials and thresholds, the music of Thou allows the listener/traveler to follow the hero’s path on an outward journey of inward formation.

Mike Vernusky’s music has been heard around the world including performances at Festival Internacional de Música Experimental São Paulo, MATA, Marrakech Biennale, Madeira Contemporary Music Residency, Autumn Contemporary Music Festival of Bucharest, Mise-En Festival NYC, Los Angeles Sonic Odyssey, Visiones Sonoras Mexico City & Morelia, Wired for Sound in Cambridge, Le Escucha Errante Bilbao, GMEM Marseille, ICMC Barcelona, Art Basel Miami, among others.

Mike Vernusky is supported by Music at the Anthology, Meet The Composer/ MetLife, Atlantic Center for the Arts, June in Buffalo, ASCAP, Digital Art Awards of Tokyo, and El Centro Mexicano para la Musica y Artes Sonoras. He has presented at the Shanghai Conservatory of Music, Alte Schmiede Vienna, The University of London, Goldsmiths, and The University of Notre Dame for their inaugural Sacred Music Conference.

Vernusky’s recorded music is published on BBC Audio, MIT Press, The Wire, and Quiet Design. Vernusky co-founded the label Quiet Design with sound artist Cory Allen, which featured artists working at the outer fringes of new music and sound art. This label, which released over 20 albums on various media, became a full-fledged portal of audio art and information.

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Ensamble MUSLAB los invita a un concierto de música electroacústica y videoarte en Instituto Mexicano de la Radio, un espectáculo gratuito, en formato de bóveda sonora de 8 canales con sonido envolvente donde se exhibirán composiciones de música electroacústica de artistas provenientes de México, Argentina, Francia, Finlandia y Taiwán.

La Muestra Internacional de música electroacústica es una convocatoria y una oportunidad para promover el arte sonoro vinculado a la creación de efectos visuales en espacios públicos, la capacitación en nuevas tecnologías y una contribución artística para fortalecer la convivencia social.

Se presentaran 6 piezas del más alto nivel, algunas de las cuales serán estrenadas por primera vez en México. Obras selectas de los compositores:

Mario Mary (Argentina). Sal Para Sonidos electrónicos, Manuel Rocha Iturbide (Light and Dust) para Saxofon y Sonidos electrónicos, Pedro Lara (Mexico) Delphinou para Saxofon y Sonidos electrónicos, Liao Liny (Taiwan) Le tran de la vie, Pierre Luc Lecours (Francia) Pulse Iteration II Sonidos electrónicos, Kari Väkevä (Finlandia) Void I Sonidos electrónicos.

Las piezas a exhibirse, fueron seleccionadas mediante una convocatoria internacional con artistas del más alto nivel, con el propósito de intervenir espacios que se transformen virtualmente y provoquen sensaciones al público.

Este evento es parte de una Muestra Internacional que propone el uso del arte y las tecnologías de comunicación al servicio de la convivencia.



PEDRO BITTENCOURT (BRAZIL) | CONCIERTO EN VIVO
www.pedrobittencourt.info/

Pedro Bittencourt (Río de Janeiro, 1975) es un saxofonista, profesor e investigador dedicado a la música de concierto y la música contemporánea. Desde 2012, Pedro es un profesor asistente de tiempo completo de los vientos y Departamento percusión en la Escuela de Música de la Universidad Federal de Río de Janeiro (UFRJ, Brasil) y el actual director de la UFRJ Sax Ensemble. Ha tocado en varios festivales en Brasil, Francia, Alemania, Suiza, Portugal, España, Grecia, Eslovenia, Canadá, México, Cuba y China. Pedro es también el fundador, director y saxofonista del conjunto ABSTRAI (música de cámara contemporánea). Él juega a menudo con la Orquesta Sinfónica Brasileña (OSB) y la Orquesta Sinfónica Municipal de Río de Janeiro. PhD candidato avanzada en el CICM / Universidad Paris 8 con una investigación sobre la música mezclada para saxos, bajo la supervisión del compositor Horacio Vaggione, también recibió una beca de doctorado de FCT / Portugal (2007-2009) y una Maestría “de la DEA Arts et Sociétés Actuelles / Musique - Universidad de Burdeos 3, con una tesis sobre Iannis Xenakis Orestíada (2005).



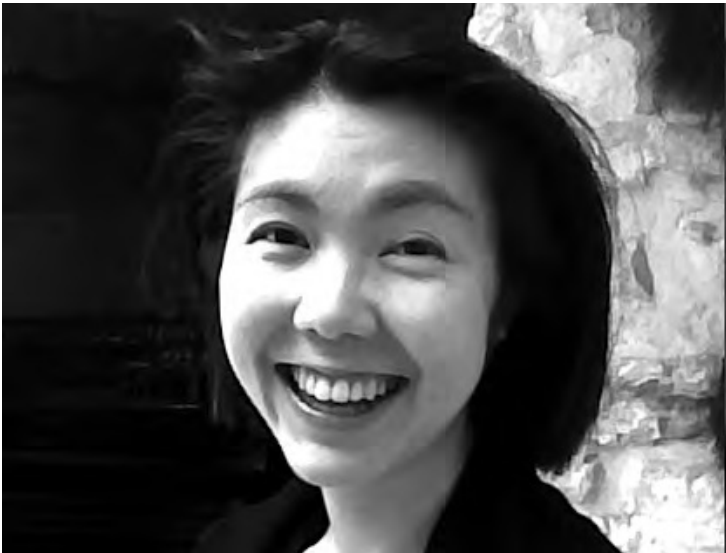
Artista invitado en la música de ZKM y el Instituto de Acústica ‘en Karlsruhe, Alemania (2006, 2008, 2010, 2011, 2013), donde grabó el CD ampliar su SAX para la etiqueta Wergo. Estudió saxofón y música de cámara contemporánea con Marie-Bernadette Charrier en el Conservatorio Nacional de la Región de Bordeaux, Francia (Diploma de Estudios Musicales y Perfeccionamiento, 2001-2004). Licenciatura en Radio-Comunicación de la UFRJ, Río de Janeiro (2000), que también asistió a muchas clases (saxo, flauta, UFRJ Jazz) en la Escuela de Música de la Universidad Federal de Río de Janeiro (UFRJ), Brasil. Él comenzó a estudiar el saxofón a la edad de 10 bajo la instrucción de Mecenaz Magno en Río de Janeiro. Pedro Bittencourt juega saxofones Selmer Serie II (sopranino, alto, tenor, barítono, bajo) y la Serie III (soprano) y Vandoren cañas y boquillas.



MARIO MARY (BUENOS AIRES, ARGENTINA) | SAL (9'11")
Obra electroacústica

Realizada en el CMMAS (México) gracias a una residencia de Ibermúsicas. Premio Inhibitronic 2016 (Francia). Esta pieza continúa las exploraciones estéticas utilizando técnicas personales de composición que llamó orquestación electroacústica y polifonía del espacio. El carácter general de la obra es vital y enérgico con un “swing” particular. La forma de la obra es compleja pero puede resumirse en dos grandes secciones nutridamente articuladas. En dos momentos la música parece congelarse, creando un contraste inesperado en el discurso musical, pero la tensión no decae debido a la expectativa creada. Durante su composición en México, un elemento extra musical local impregnó el espíritu de la obra: “la sal de gusano”. Tanto la sal (y los condimentos) como el gusano (y otros insectos) ocupan un lugar importante en la cultura mexicana, de ahí el título de la composición.

Es Doctor en “Estética, Ciencias y Tecnología de las Artes” (Universidad Paris VIII, Francia). Actualmente es Profesor de Composición Electroacústica en la Academia Rainier III de Mónaco y Director artístico de Monaco Electroacoustique - Encuentros Internacionales de Música Electroacústica. Entre 1996 y 2010 enseñó Composición Asistida por Ordenadores en la Universidad Paris VIII, donde creó y dirigió el Ciclo de Conciertos de Música por Ordenadores. Trabajó como compositor-investigador en el IRCAM (Centro Pompidou de París) : AudioSculpt Cross-Synthesis Handbook (manuel de síntesis cruzada) et Des traitements en AudioSculpt contrôlés par Open Music (interfaces gráficas de control). Ganó una veintena de premios de composición instrumental, electroacústica y mixta en Francia, Italia, Bélgica, Finlandia, Portugal, República Checa, Brasil y Argentina. Ha brindado conferencias y cursos en diferentes países de Europa y de América latina. Sus preocupaciones estéticas están orientadas hacia la búsqueda de una música que genere signos emergentes de tendencias estética del nuevo siglo. Desde los años 90 desarrolla las técnicas de orquestación electroacústica y polifonía del espacio.



LIAO LIN-NI (FRANCE) | LE TRAIN DE LA VIE (8'12")
For electroacoustic in 2 channel stereo
paris-sorbonne.academia.edu/LiaoLinNi

The work is a tribute to the composers : Philippe Leroux et de Gilles Racot for their teaching. This electroacoustic work was partially composed in 2010 with the sound source drawn from percussion in the studio of the Blanc-Mesnil Conservatory. The first broadcast was on France Musique in the emissions « Electromania » and « Electrain de nuit ». From 2011, the work has been representing in the different festivals organized by the national centers of the musical creation in France (GRM, SCRIME, CESARE, La Muse en Circuit, GMEM), Spain, Taiwan and Japan with the acousmonium system.

Composer/Associated Researcher of Institut de Recherche en Musicologie (Université Paris-Sorbonne, CNRSUMR 8223). After graduating from National Taiwan Normal University, Liao Lin-Ni continued contemporary music composition studies with Yoshihisa Taïra, Allain Gaussin, Franck Bedrossian, Philippe Leroux, Thierry Blondeau and Gilles Racot. She has been selected and received awards from the Composition Competition: Vittoria Caffa Righetti (2002, Italy), Valentino Bucchi (2003, Italy), Concours de composition pour ensemble de percussion (2007, France), ISCM Young Composers (8e Forum la jeune création musicale, 2009, France), IRCAM ManiFeste Festival-Academy (2012, 2013, France), Banc d'essai INA-GRM (2013, France), Destellos Competition of Electroacoustic Composition (2014). Her works have been broadcasted on Radio France for France Musique's different programs as the International Music Council of UNESCO, Electromania and Electrain de Nuit... Liao's music have been programmed by the Taipei Music Forum Percussion Ensemble, Ensemble Cairn, Ensemble Proxima Centauri, Ensemble Multilatérale, Ensemble L'instant donné, L'arsenale Ensemble, Quatuor de Saxophone Osmose, Contemporary Chamber Orchestra Taipei and several percussionists of Ensemble Intercontemporain and Orchestre de l'Opéra de Paris at la Cité de la Musique, Pompidou Center, Musée du Quai Branly and Extension, Why Note festivals, Asian Composers League... After publishing more than ten articles and three books on La pensée musicale d'Edith Lejet (Musical Thinking of Edith Lejet, Ed. OMF, 2010), Fusion du temps : Passé-Présent, Extrême Orient - Extrême Occident (Co-Edit. Marc Battier, Ed. Delatour, 2014) and Héritages culturels et pensée moderne : Les compositeurs taiwanais de musique contemporaine formés à l'étranger (Ed. Delatour, 2014) concerning cultural and musical analysis, Liao received her Ph.D in musicology from Université Paris-Sorbonne and she is currently associated researcher at the Institut de Recherche en Musicologie (Université Paris-Sorbonne, CNRS) and artistic director of the contemporary music concerts - TPMC (Tout Pour la Musique Contemporaine) in Paris.

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MANUEL ROCHA (MÉXICO) | LIGHT & DUST
www.artesonoro.net

El título de esta obra (luz y polvo), esta inspirado en los fenómenos interestelares cósmicos de polvo y nubes de gas que eventualmente chocan creando estrellas y planetas, pero también en los cúmulos globulares interestelares con los que podemos experimentar un juego visual interesante debido a las texturas de luz que emiten, ya sea mediante las fotografías tomadas por poderosos telescopios, o simplemente mirando la vía láctea en una noche de cielo claro. La composición esta basada en las diferentes cualidades de timbre del oboe, pero en ella también uso sonidos electrónicos transformados de sus hermanos y primos, el oboe bajo, el corno ingles y el fagot. Trabajé particularmente con los sorprendentes sonidos multifónicos producidos por estos instrumentos, así como con técnicas de iteración como bisbigliando, doble estacato, frulato y glissandos. Esta obra fue comenzada en el estudio electrónico de Banff en 1998, pero fue terminada hasta 2005 gracias a una beca del sistema nacional de creadores. Debido a la dificultad del oboe y a la escasez de intérpretes de calidad, ha sido interpretada también con clarinete, con saxofón alto y finalmente con saxofón soprano, tres instrumentos cuyos multifónicos son también muy interesantes. De este modo, he podido extender la paleta tímbrica de las sonoridades.

Manuel Rocha Iturbide es compositor y artista sonoro. Estudia la licenciatura en composición en la Escuela Nacional de Música de la UNAM, una maestría en la Universidad de Mills College, y un doctorado en el área de Estética, Ciencia y Tecnología de la Música, en la Universidad de París VIII. Su música ha sido inerpretada en importantes festivales de México, EUA, Canadá, América Latina, Europa y Asia, y ha tenido encargos de grupos e intérpretes de música contemporánea importantes como el Cuarteto de cuerdas Arditti, los ensambles Mexicanos ONIX y Liminar, la pianista Japonesa Aki Takahashi. etc. Rocha Iturbide fue beneficiado con la beca de Jóvenes Creadores del FONCA en 1993-94, fundación Japón en 2000-2001, y Sistema Nacional de Creadores de 2004-2007, 2009-2012 y 2013-2016; en 1996 y 1997 obtuvo dos premios en el Concurso Internacional Luigi Russolo de Italia así como dos menciones honoríficas en el Concurso Internacional de Música Electroacústica de Bourges, en 2006 obtuvo el primer premio en este mismo concurso, en 2009 una mención honorífica en ARS ELECTRONICA y en 2013 el primer premio Cuervo 1800 en la feria de arte MACO. Ha realizado esculturas e instalaciones sonoras en importantes espacios de arte a nivel internacional (Galería Chantal Crousel, París Francia 1994; Artist Space NY, 1997; Bienal de Sydney, Australia 1998; ARCO, Madrid España 1999; Binenal do Mercosul, Porto Alegre Brasil, 2005, Koldo de Mitxelena San Sebastian España 2007, Fundación PRADA en Venecia, 2014, etc. Fue co-fundador y curador del festival internacional de arte sonoro (1999-2002), co-fundador del Laboratorio de Experimentación de Arte Sonoro (LEAS), así como curador de otras exposiciones y conciertos (Recientemente SONOPLASTIA de arte sonoro Mexicano), e investigador en las áreas de arte sonoro, música contamporánea y música y tecnología. Ha sido profesor de música electroacústica, arte sonoro y composición en la licenciatura y postgrado en la UAEM de Morelos, Universidad del Claustro de Sor Juana, Universidad Iberoamericana, ENM de la UNAM de México y actualmente es maestro de tiempo completo en la Universidad Autónoma Metropolitana de Lerma en la carrera de Arte Digital.



PIERRE-LUC LECOURS | PULSE | ITERATION II (10')
Octophonic piece

Iteration is the second piece of a composition cycle exploring the musical concept of pulsation. This composition is built around the ideas of acceleration and deceleration of iterative sound and the concept of polyrhythm. The sounds come exclusively from electronic sources and they were played mostly played in real time and then reorganized into a coherent piece.

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. He is a member of the electroacoustic quartet QUADr who played at events such as Mutek 2016, Bian 2016 and Mois multi 2016.



KARI VAKEVA (FINLAND) | VOID I (6'05')
Fixed media (octophonic)

Whereas the idea of the piece Void i is serious the form it takes is never far from the opposite. Much like an architect obsessed with the idea of corners, ending up building them everywhere, the piece is possessed with a single phrase of heavily damped sounds, that recur densely like seen from a multitude of viewpoints. So, as if the flames of a burning soul were quenched by the fuel of haunting, the piece makes its way like through a perilous ritual of digitized exorcism, and therefore - by nullifying with excess - it, finally, becomes void. The composition Void i (2015-2016) has six sections, each starting with a more vivid - kaleidoscopic - part and then settling down. The work was written with C++ and a synthesis software built by the author.

Kari Väkevã (b 1957) is a Finnish composer and sound artist whose oeuvre includes orchestral works such as Symphony (1976-1979) which was partly recorded by Finnish RSO/Jorma Panula in 1982 and Elegia (1989-1990) performed by RSO Frankfurt/ Diego Masson in 2005, and electroacoustic works like Ray 6 (2002) performed in New Orleans at ICMC 2006, Halo (2005-2007) performed in Belfast at ICMC 2008, p(X) (2011) performed in Ljubljana at ICMC 2012, Sundog i (2012-2015) performed in Kansas City at EMM 2015, and Sundog ii (2012-2015) performed in New York City at NYCEMF 2016. An installation Diptych - A Sonic Installation was exhibited in Blacksburg, VA, in 2016. Early works are acoustic. From 2001 onward the electroacoustic works use computer to synthesize the sound: Csound, and from 2003 with MAL-d, an evolving synthesis software. He is selfeducated as a composer.



PEDRO CASTILLO LARA (CIUDAD DE MÉXICO) | DELPHINU
Para saxofón soprano y sonidos electrónicos

Delphinu se inspira en el océano, su movimiento y sonoridades, busca descubrir en el oyente, un universo imaginario de fluidos sonoros que interactúan desplazándose en una inmersión acústica que juega con la resonancia de diferentes instrumentos y con nuestra percepción del sonido y su movimiento en el espacio en el que interactuamos. Aunque esta pieza no busca sonidos acuáticos busca una inmersión oceánica, llegar a tocar sensaciones de espacio trayectoria movimiento, por otra parte esta pieza es una exploración personal en la transformación sonora del saxofón y su timbre. A través de diferentes procesos de transformación en tiempo real realizados por computadora, Depihino busca explorar en el sonido, el concepto de coloración del material sonoro y la construcción de la estructura a través de la transformación y estructuración en diferentes estratos o niveles sonoros o de un pensamiento o idea musical, que provoca la creación de nuevos materiales sonoros que busca adherirse y digresiónán sobre el sonido y canto de un saxofón que nada buscando en el terreno de lo material viajar al terreno de lo inmaterial.

Compositor, director de coros y orquesta, Pedro Castillo Lara nace en la ciudad de México el año de 1974. Comienza sus estudios en el año de 1986 en la ciudad de Rio de janeiro. A su regreso en México, ingresa al Instituto Cardenal Miranda donde realizó estudios de licenciatura en Composición, Musicología y dirección de coros y orquesta. Castillo Lara parte a Francia el año de 2002 donde ha realizado estudios en Composición y Medios Electrónicos en la Universidad Paris VIII Vincennes - Saint Denis, Francia, de la cual obtiene dos títulos de maestría, "Maitrise en Musique" y Master2 en Musicología, Creación, música y sociedad, enfocando su especialización en la integración multidisciplinaria a travez de nuevas tecnologías en el arte. Paralelamente ha realizado estudios de composición instrumental, música electrónica, dirección coral, análisis, orquestación instrumental y electroacústica, en los Conservatorios de Música Louis Kervoern de Sevran, el Conservatorio de Nanterre y el Conservatoire à Rayonnement Départemental Erik Satie en Blanc Mesnil Francia. Su música abarca obras para ensambles, diversos solistas, medios electroacústicos, audiovisuales y danza, ha sido interpretada en diferentes países de Latinoamérica, Norteamérica y Europa, por diferentes ensambles y artistas de renombre. Actualmente, radica en la ciudad de México donde dirige el coro de la Universidad Autónoma Metropolitana de Xochimilco y realiza proyectos de interacción multidisciplinaria con nuevas tecnologías.

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IRENE & NICOLÁS (ARGENTINA) | LAS CAMPANAS PERTURBAN EL SUEÑO (5'05')
Audio Estéreo y video

La concepción de esta pieza surge al observar las sonoridades de una ciudad, donde la música y el video confluyen en una descripción del paisaje sonoro, con sus texturas, formas y colores, que dio lugar a la experimentación desde el lado visual para conformar otra dimensión del relato de la pieza. Allí donde usualmente es el sonido quien se adapta a la imagen, el diseño visual de esta narración decide dejarse influir por la musicalidad. Pero esta ciudad sonorizada trae la añoranza de una ciudad del norte Argentino, donde las campanas suenan toda la noche, marcando la hora, dividiendo el sueño.

Nicolás Rodríguez: Nacido en Buenos Aires, Argentina. Estudiante de la carrera de Composición, del Conservatorio de Música de Morón "Alberto Ginastera". Estudia con el compositor y Maestro Jorge Sad. En el año 2014, su obra "El diálogo entre los diálogos" para soprano y electroacústica participó del "festival Nuevas Músicas por la memoria" IV edición y en el año 2015 fue parte del festival "New York City Electroacoustic music festival", apoyado y declarado de interés cultural por el Ministerio de Cultura de Argentina. Además, varias obras electroacústicas de su autoría participaron de diversos festivales y convocatorias internacionales como "Soundscape Internacional Symposium" Italia (Mayo 2015); "Festival Exnihilo", México (Abril 2015); "Art & Science Days", Francia (Junio 2015); festival "Zeppelin 2015", España (Octubre 2015); festival "Muslab", México (Diciembre 2015).
Irene Radulovich: Nacida en Buenos Aires, Argentina. Egresada de la carrera de Diseño de Imagen y Sonido en la FADU-UBA. Estudió un curso de Publicidad en Brother Argentina y es ayudante de cátedra en la materia Guión I en la carrera de Diseño de Imagen y Sonido en la UBA. Escribe e ilustra y actualmente desarrolla sus conocimientos en esos temas. Premios y reconocimientos: En los años consecutivos 2006 y 2007 ganó una mención especial en dos historias que fueron publicadas para el concurso "La ciencia en los cuentos" organizado por el Instituto de Astronomía y Física Espacial (IAFE) y la Comisión Nacional de Investigadores Científicos y Tecnológicos (CONICET) "Los principios y el fin"- 2006 y "Quién quiere vivir por siempre" -2007. A partir de la propuesta de realizar un cuento con base en la ciencia. Durante el 2013 se exhibió el videoclip "Delay" realizado para la banda Yacaré Manson en Tv Noticias Visión 7, por Canal 7. En el mismo año, el documental "Error 404" realizado durante los estudios universitarios que desde ese entonces es proyectado por la profesora Ana María Monaco con propósitos educativos.



SYLVIA PENGILLY (ITALY) | ELECTROACOUSTIC WITH VIDEO (10'00')
antonio.mazzotti@gmail.com

How can Chaos have syntax? That's ridiculous! This may well be your reaction to the title of this piece, however, in a scientific context, Chaos, with reference to Chaos Theory, refers to an apparent lack of order in a system that nevertheless obeys particular laws or rules known as sensitive dependence upon initial conditions. In his ground-breaking book, A New Kind of Science, Stephen Wolfram expands on this idea by demonstrating that a very simple system, such as a two-line computer program, can produce something extremely complex, which can even cross the borderline into Chaos. In an attempt to apply these ideas to composition, I selected samples that were as different from each other as I could imagine: snippets from an early string quartet, a short, quasi-modal exercise designed to test my student's music reading ability, and some percussive, granular sounds. These were then processed several times until they sounded nothing like the originals. Then, beginning with the chaotic distortions, the piece slowly works backwards, albeit non-linearly, to finally reveal the samples in their original form, the "initial conditions" from which the "Chaos" emerged.

Sylvia Pengilly holds the DMA degree from the University of Cincinnati. She taught composition at Loyola University, New Orleans, where she founded the Electronic Music Composition Studio. She 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 2015 Downtown Film Festival in Los Angeles. Her video, "Maze," was performed at the New York Electronic Music Festival on June 6, 2014, and she was recently awarded first prize in the "Fresh Minds" Festival at Texas A&M University. She is professor emerita of the College of Music at Loyola University, New Orleans.



LUCAS MARSHALL SMITH (USA) | RATI (5'48')

In Norse Mythology, Rati is the name of the drill used by Odin to acquire the Mead of Poetry from the giant Suttung. In coordination with Suttung's brother Baugi, Odin attempted to steal the Mead. Using Rati, Baugi drilled a hole into the side of the mountain where the Mead was being guarded by Gunnlod, Suttung's daughter. Taking the form of a snake, Odin began to slither through the drill hole. Before Odin was through, however, Baugi double crossed Odin and attempted to kill him by hitting him with the drill, but failed. Odin, having made it through the hole safely, stayed three nights with Gunnlod. Each night he would transform into an eagle and empty a mouthful of the Mead into a jar. The third night, Suttung found out that Odin was smuggling out the Mead. In an attempt to stop Odin, Suttung also transformed into an eagle and chased him, causing some of the Mead to drop out of Odin's mouth and fall to the earth below. Odin later gave the Mead he collected to the gods and eventually to men who are gifted in poetry. Rati (2015) was inspired by this general program.

Lucas Marshall Smith (b.1989) is a composer who hails from New London, Ohio. He holds degrees from Bowling Green State University (B.M. 2012) and the University of Illinois at Urbana-Champaign (M.M. 2014). Smith is currently pursuing his Doctorate of Musical Arts at the University of Illinois where he is working as the Operations Assistant in the Experimental Music Studios. During his studies, Smith has also served as choirmaster at the Maumee Valley Unitarian Universalist Congregational Church and as a teaching assistant for Aural Skills and Music Theory courses at the University of Illinois. Active as a composer of both acoustic and electroacoustic music, Smith has had his music performed at the 30th and 31st Annual SEAMUS (Society for Electro-Acoustic Music in the United States) National Conferences (2015-16), the New York City Electroacoustic Music Festival (2015-16), the 46th Annual Ball State Festival of New Music and the 2016 RED NOTE New Music Festival. Smith has also received premieres and commissions from numerous new music groups including the New York based ensemble loadbang, the Illinois Modern Ensemble, the Heartland Sings chorale, and ensemble mise-en. Some of Smith's prominent composition teachers have included Burton Beerman, Carlos Carrillo, Christopher Dietz, Erin Gee, Marilyn Shrude, Stephen Taylor, Reynold Tharp, and electroacoustic studies with Elaine Lillios and Scott A. Wyatt.



JOÃO PEDRO OLIVEIRA (PORTUGAL) | 'ÂPHÂR (9'40')
www.jpoliveira.com

'Âphâr is an Hebrew word that means "dust". This video is inspired on two passages of the Old Testament: In the beginning, God created the heavens and the earth. The earth was without form and void. (Genesis 1) Jacob had a dream: He saw a stairway erected on the earth with its top reaching to the heavens. The angels of God were going up and coming down it and the Lord stood at its top. [...] He said: Your descendants will be like the dust of the earth. (Genesis 28) 'Âphâr was composed at the composer's personal studio and at the Electroacoustic Music Studio of the University of Aveiro. The audio part of the piece received the first prize in Yamaha-Visiones Sonoras (Mexico) competition in 2007.

João Pedro Oliveira (nacido en 1959) estudió órgano, composición y arquitectura en Lisboa. Doctorado en Composición por la Universidad de Stony Brook. Sus trabajos incluyen una ópera de cámara, uno Requiem, varias obras para orquesta, tres cuartetos de cuerda, música de cámara, música para instrumentos solistas, la música electroacústica y el vídeo experimental. Recibió numerosos premios nacionales e internacionales, entre ellos tres premios en el concurso de Música Electroacústica de Bourges, y el prestigioso Magisterio en la misma competición, el Premio Giga-Hertz, el 1er Premio en el concurso Metamorphoses, el 1er Premio en el concurso Yamaha-Visiones Sonoras, etc.. Es profesor de la Universidad Federal de Minas Gerais (Brasil) y Universidad de Aveiro (Portugal). Ha publicado varios artículos en revistas nacionales e internacionales, y ha escrito un libro sobre la teoría analítica de la música del siglo XX.

RADIO UNAM

Ensamble MUSLAB los invita a un concierto de música electroacústica y videoarte en Instituto Mexicano de la Radio, un espectáculo gratuito, en formato de bóveda sonora de 8 canales con sonido envolvente donde se exhibirán composiciones de música electroacústica de artistas provenientes de México, Argentina, Francia, Finlandia y Taiwán. La Muestra Internacional de música electroacústica es una convocatoria y una oportunidad para promover el arte sonoro vinculado a la creación de efectos visuales en espacios públicos, la capacitación en nuevas tecnologías y una contribución artística para fortalecer la convivencia social. Este año tenemos el placer de recibir al Doctor Pedro Bittencourt, Saxofonista Brasileño excepcional que realizara la interpretación de dos piezas en Radio UNAM y una selección de 5 compositores mas de la curaduría de 2016, de obras de música electroacústica. El concierto será presentado en un formato de bóveda sonora virtual, con sonido envolvente y transmisión en audio Binaural.



BIOS (MÉXICO) | ESPORAS (5'22')

Una espora es un cuerpo microscópico que por división propia da lugar a una nueva planta. Por otro lado existe el polen, que cumple la misma función, solo que necesita una fecundación externa para lograr su objetivo. Esporas es el tercer movimiento de El lenguaje de los árboles, obra audiovisual que explora la relación entre arte y ecología apuntando a una toma de conciencia general acerca del cuidado y la importancia de las plantas, bosques y selvas como recurso indispensable para la permanencia saludable del ser humano en el planeta, abordando desde diferentes perspectivas visuales y sonoras, distintos momentos de las fases de la vida de una planta: el nacimiento, el crecimiento y la reproducción.

Alejandro Brianza

Lic. en Audiovisión y artista sonoro. Maestrando en Metodología de la Investigación Científica. Investigador y docente en la USAL y en la UNLa, donde forma parte de investigaciones relacionadas a la tecnología del sonido, la música electroacústica y los lenguajes contemporáneos.

Jessica Rodríguez
Licenciada en Artes Visuales. Estudió en la Facultad de Artes UMSNH. Actualmente trabaja en el Centro Mexicano para la Música y las Artes Sonoras. Ha realizado presentaciones en distintos festivales internacionales tanto en Latinoamérica como en Europa.

Manuel Zirate
Licenciado en Artes Visuales. Estudió en la Facultad de Artes UMSNH. Entusiasta de los procesos sociales y sus sesgos en lo digital; interesado en la investigación y producción artísticas de enfoque activista y colaborativo. Actualmente programador y diseñador en proyectos web.



ANTONIO MAZZOTTI (ITALY) | ELECTROACOUSTIC WITH VIDEO (10'00')
antonio.mazzotti@gmail.com

"I have not seen you on the jumbotrons at TimeSSquare" was designed with the Computer-Aided Algorithm VideoMusic Composition system. It was conceived as a study for the computational model to produce musically meaningful results. The model investigates on the deep connection between sound and emotional meaning. The errors, imperfections, and limitations of the particular compositional media are the central constituting elements of the piece. System components are divided into abstractions of musical materials, abstractions of musical procedures, reconfigured by the generative qualities of the unforeseen error. It was implemented in Mathematica, Csound and Kyma, that uses the Pacarana as audio accelerator and Processing for the rendering video.

Antonio Mazzotti graduated in Electronic Engineering at Polytechnic of Bari and received a degree of specialization in Signal Processing. Graduated cum laude in Electronic Music, at Conservatory of Bari. Interests cover computer-aided composition for electroacoustic and visual works. His compositions have been performed at: International Computer Music Conference 2007 (Copenhagen), Sound and Music Computing 2009-2010 (Oporto, Barcelona), 2010 (Stony Brook, NY), "Fimu Festival" (France, 2012), FIME Conservatorio S. Cecilia 2011, 2010 (Rome), "Terra Fertile" (Sassari, 2010), "XVII CIM" (Turin, 2010), "Emufest 2011" (Rome), "LPM 2012" (Rome), "Silence" (Lecce, 2012), "Musica Futura" (L'Aquila, 2012), Call n.6 Cemat (2013), New York City EMF (2013, 2014), ICMC-SMC 2014, Understanding Visual Music 2015 (Brazil), FILE 2015 Hypersonica Screening (Brazil), ICMC 2015, CICEM 2016. carrera de Arte Digital.



DEMIAN RUDEL REY (ARGENTINA) | CÉFIRO

Céfiro(2015) is an electroacoustic withvideowork. The piece transports us to a submarine, liquid and deep world in our minds. Objects are glimpsed and disappear, paths are crossed and events invite doubts to invade us. In an ocean of ideas, darkness misleads us, and light tries to guide us and reveal what we yearn for. The work tries to reflect the process of development of an idea in its different stages; from uncertainty, to discovery and elaboration, and finally, to creation as a sacred event. Amid so much ambiguity, the stillness and scarce rhythmic development help to generate an atmosphere of evolution of the thought.

Demian Rudel Rey (Argentina, 1987). Composer and guitarist. He is a graduate in guitar at EMBA and at Conservatory of Music "Astor Piazzolla". He completed his Degree in Instrumental Composition at National University of Arts (Argentina) where he studied with Santiago Santero. He is ending a Postgraduate in Combined Artistic Languages at UNA (2015). He was honored in national and international composition competitions such as TRINAC 2012, TRIME 2012, BIENAL Bahía Blanca 2013, SADAIC 2013, conDIT 2014, PEMC at UNA (Argentina, 2014), TRINAC 2015, Fundación Destellos 2015, FAUNA Artistic Festival 2015, IndieFEST Film Awards 2016, Konex Mozart Composition Competition 2016, Martirano Composition Award 2016, among others. It has also been selected in the MUSLAB 2014 y 2015 (Mexico), ICMC 2015 (USA), SIRGA 2015 (Spain), Imagen & Resonancia III 2015 (Argentina), Bahía[in]sonora 2015 (Argentina), EMUFest 2015 (Italy), Zèppelin 2015 (Spain), Sonosíntesis Festival 2016 (Mexico), Open Circuit Festival 2016 (England), SIME 2016 (France), II Electroacoustic Music Festival of CU2016 (Chile), Alcôme "Le Miroir" 2016 (France), Imagen & Resonancia IV 2016 (Argentina), Musinfo 2016 (France), Edison Studio 2016 (Italy), among others. He has participated as Live Sampling Player in "Les Chants de l'Amour" by Grisey in Usina del Arte (2013) and in "Das Mädchen mit den Schwefelhölzern" by Lachenmann in the Teatro Colón (2014). Currently, he works as one of the coordinators of the Bahía[in]sonora Festival.



GUILLERMO EISNER SAGÜÉS (URUGUAY) | AL AGUA (6'02')

Una actriz ensaya la última escena del IV acto de La Gaviota de Chéjov y fracasa en su intento. Se ve enfrentada a sus propias frustraciones, sus propias incapacidades y a los escasos recursos actorales que posee. A esto se suma la soledad con que ejerce su profesión, y la precariedad de los recursos materiales con que cuenta para llevar a cabo una obra tan emblemática del teatro universal. En este contexto, su única compañía es su pareja, quien hace de técnico, músico, actor, pero que finalmente igual la abandona.

Guillermo Eisner Sagüés (Montevideo - Uruguay, 1980) Compositor uruguayo residente en México. Comenzó sus estudios en la Universidad de Chile, donde obtuvo el grado de Licenciado en Música. Continuó 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 (2015); composiciones para orquesta decámara; música de cámara; música instrumental solista; música electroacústica; y música para teatro, danza y audiovisual. 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. Actualmente realiza el Doctorado en Composición Musical en la Universidad Nacional Autónoma de México.



FRANCISCO EME (MÉXICO) | MOVIMIENTO APARENTE (6'00')

Video y 4 canales de audio.

El movimiento aparente es un fenómeno de la percepción humana en el cual percibimos movimiento en ciertos objetos cuando en realidad no se están moviendo. Un ejemplo de esto son las líneas del camino al viajar, que realmente no se mueven, sino que están ahí pintadas a lo largo de kilómetros, y la vista simplemente las recorre. El video fue capturado principalmente con cámara de un celular. Para el sonido se utilizó el audio original de cada toma, pero procesado digitalmente. Viajar como pasajero, ya sea en autobús, taxi, metro o avión, nos pone en una situación hipnótica, especialmente en traslados largos. Poco podemos hacer en un traslado de 3 horas en un autobús lleno de pasajeros. Esto nos lleva al momento inevitable de reflexión. Pensar mientras miramos por la ventana es un momento de introspección. La obra forma parte de una serie de instalaciones y composiciones sonoras y visuales, que se basan en el movimiento de las personas en la sociedad contemporánea titulada Homo Mobilis

Francisco Eme's work has developed in the areas of sound art, electroacoustic music, photography & video. Creating electroacoustic compositions, multimedia installations, interventions & performances that immerse the audience into a world rich in symbols and poetics. Sometimes interested in the everyday situations of life, sometimes reflecting about social interaction in the world today. Francisco uses visualization (ability to transform a sound you hear into an imaginary image) as a compositional element. His works have been presented in México, United States, England, Spain, France, Italy, Czech Republic, Canada, Colombia, Argentina and El Salvador.

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MÚSICA ELECTROACÚSTICA

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FRANCIA | CÉSARÉ

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La Muestra Internacional de Música Electroacústica y Video Mapping MUSLAB es un proyecto de Ensamble MUSLAB y Asociación Camin-Art. Esta Muestra, tiene lugar cada año entre los meses de octubre y diciembre; La edición 2016 se llevara acabo en 9 diferentes ciudades de México, Argentina, Brasil Inglaterra y Francia hemos recibido 326 composiciones provenientes de 46 países, reuniendo lo mejor de la música electroacústica del mundo; este proyecto se hace en colaboración con 32 instituciones de los cinco países. planeamos programar mas de 150 compositores este año, abriendo un espacio de difusión para la música electroacústica en Latinoamérica. Realizamos este festival, con el objetivo de contribuir a la recuperación espacios públicos y fomentar la convivencia social pacífica a través de intervenciones sonoras con arte sonoro contemporáneo, música electroacústica y video proyección en edificios. La muestra, se acompaña de una serie de Talleres multidisciplinarios en nuevas tecnologías, que se dan a diferentes niveles con el objetivo de impulsar y dar acceso a nuevas herramientas que puedan asistirlos en la creación de empresas culturales y mejoren la calidad de vida y la formación de los participantes.



ALEJANDRO CASALES NAVARRETE(MÉXICO) | **M.O.D.** (4'08")
hola@alejandrocasaes.com

En matemáticas el resultado de la operación de módulos es el resto de una división euclidiana.Sin embargo,otros convenios son posibles en las computadoras donde la definición de la operación de módulo depende del lenguaje de programación. Para el caso MOD es un valor añadido y una sedición que logra la combinación única entre la percepción de la imagen abstracta y en la recepción auditiva.

He presentado mi obra acusmática enfestivales como: El Foro Internacional de Música Nueva Manuel Enriquez de los años 2010, 11, 12 y 13; EMU Fest Internacional de Música electroacústica del Conservatorio de Santa Cecilia en Italia en los años 2009, 10 y 11; NYCEMF 2013 -The New York City Electroacoustic Music Festival ; The International Workshop on Computer Music and Audio Technology Taiwán -WOCMAT 2010 y 2012 ; Festival Primavera Electroacústica de Valencia, España. 2010 ; Festival Primavera Electroacústica Habana, Cuba. 2010 ; 2ºBíenal de Composición de la Universidad de Córdoba, Argentina 2012 ; Humanities, Arts and Technology Festival, 2010 Universidad del Norte de Carolina, U.S.A. ; Festival Internacional de la Imagen de la Universidad de la Universidad de Caldas, Colombia 2010; eSweet Thunder Listening Room at Fort Mason Center in San Francisco, U.S.A. 2014; Festival Cologne OFFX-10 International Video Festival On Line, 2014; Festival SCM de la Universidad de Costa Rica y Universidad Nacional. Costa Rica, 2014; 2º Ciclo Imagen y Resonancia de la Fundación Destellos en Mar del Plata, Argentina, 2014; Jornadas de Música Contemporánea, Círculo Colombiano de Música Contemporánea (CCMC), Bogotá, Colombia, 2015; Festival eviMUS, KuBa -Kulturzentrum am EuroBahnhof e.V. Saarbrücken, Alemania, 2015; Festival FILE, Electronic Language International Festival, Sao Paulo, Brasil, 2015; Festival Mixtur, Músiques de Recerca I Creació Multidisciplinaria, Barcelona, España; Primer Simposio Internacional Understanding Visual Music, Universidad de Brasilia Brasil, 2015; Festival MUSLAB 2015, entre otros festivales y conciertos.



NÉSTOR JAVIER CIRAVOLO (ARGENTINA) | **GERARDUS, EL GRAN DINI** (08'00")
estorciravolo@hotmail.com

GERARDUS, EL GRAN DINIES 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.



DANIEL JUDKOVSKI (ARGENTINA) | **EL EXILIO INFINITO**

Mientras componía esta obra, apareció en mis manos una carta, fechada en septiembre de 1938. Escrita en idioma yiddish, no pude comprender el significado de sus palabras, pero sí sentir una enorme emoción con el simple hecho de observarla. Tiempo después me enteré que había estado dirigida a mi abuela y que la había enviado uno de sus hermanos desde la ciudad de Pisz, Polonia. Mi abuela tenía ocho hermanos. Siete de ellos y sus padres fueron violentamente asesinados en Auschwitz y en otros campos de exterminio masivo. Con el tiempo, fui encontrando que otros familiares míos, que al día de hoy ascienden a más de 30, han padecido el mismo martirio. Así, la composición de esta obra empezó a colmarse de un sentido muy particular: se transformó en un Kadish, un Canto de elevación y restauración espiritual, según la Tradición Judía. Como tal, desearía que les restituya a todos ellos el monumento recordatorio que hasta ahora les ha sido negado. Pudieron destruir sus cuerpos, pero no sus almas. Que hoy, brillan, se elevan y danzan con el infinito. Y se hacen presentes desde lo más profundo de sus nombres. Ellos son: Lea bat Aharon Motl, Zelig ben Aharon Motl, Isel ben Aharon Motl, Sure bat Aharon Motl, Ishie ben Aharon Motl, Leie bat Aharon Motl, Jaike bat Aharon Motl, Hirshl ben Ele Hiche Munies, Eliushka ben Hirshl, Jaim ben Ele Hiche Munies. ¡Toda la Oscuridad del Universo jamás podrá vencer, Mi Di-s, la Luz de Tus Estrellas!"

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. Obtuvo los premios Tribuna Nacional de Música Argentinay Tribuna Nacional de Música Electroacústica, otorgados ambos por el Consejo Argentino de la Música (CAMU – Unesco). Estudió composición musical con Alejandro Iglesias Rossi y Gabriel Valverde en el Centro de Estudios Avanzados en Música Contemporánea (CEAMC), donde se graduó con un Master en Composición Musical. Es también Magister en Didáctica de la Música (UCAECE). Actualmente es profesor titular en las Licenciatura en Música y en la Maestría en Creación Musical, Artes Tradicionales y Nuevas Tecnologías, de la Universidad Nacional de Tres de Febrero (Buenos Aires).



ALEX BUCK (BRAZIL) | **PENDULUM** (09´30")
alexbuck16@gmail.com

The piece title is a reference to a strong presence of concrete sound materials that allude to the pendular gestures : play ground's swings, hammocks, doors, bells and different kinds of windows. Along with these sounds there are lots of sounds derived from improvisation on different kinds of papers and, as well, some electrodomeestic recordings. Most of the sounds are derived from different qualities of plugins processing, only as mall part was synthesized-using the Supercollider platform. The piece was composed in PANaroma Studio and premiered in Cologne (Germany) on July 2015.

Born in Sao Paulo, composer and improviser Alex Buck (1980) is graduated in composition with emphasis in Electroacoustic modality at the "Universidade Estadual Paulista" (UNESP). His production as a composer focuses on acousmatic music-with particular interest in dialogues between referential-concrete sounds and abstract ones. Some of his pieces have been presented in concert rooms from countries abroad including Germany, Mexico and France. His piece "ADialéticas Durações" (sólo percussion-2009) was awarded at the XIX Biennial of Contemporary Music promoted by FUNARTE (2010). Alex is now developing his master's research in Electroacoustic Composition at Universidade Estadual Paulista (UNESP) under the guidance of composer Flo Menezes. He is currently a professor of Composition, Eécriture, Musical Analysis and Improvisation at EMESP Tom Jobim (São Paulo's State Music School).



ERICK RUIZ ARELLANO (MÉXICO) | **GÜILÁ** (8'14")

Güi lá (Wàiguó lǎo) es la forma en que se le nombra al extranjero en China, un gringo en México, un guiri en Europa, un chabochi en la Sierra Tarahumara. La pieza utiliza grabaciones de sonido realizadas por el autor en 16 países de 2002 a 2014, principalmente en México, India, Centroamérica y Asia. Grabaciones en las que los sujetos reaccionan ante el micrófono y al Güi Lá que lo opera, de aquí que la pieza adquiere su nombre. Las grabaciones de campo son superpuestas con una técnica inspirada en la narrativa cinematografía, transportándonos a situaciones imaginarias que resultan de la mezcla improvisada de sonidos de distintas partes del mundo, una contemplación a su naturaleza, sus lenguas, tradiciones, rituales y también sus maleficios y desperfectos.

Los Angeles, 1982. Sonidista, paisajista y artista sonoro. Ha realizado sonidos en más de 35 largometrajes, incluyendo 3 ganadores de Ariel por mejor sonido: Kilómetro 31(2008), Desierto Adentro(2009), Backyard Traspatio (2010). Ha grabado sonido para cadenas internacionales como National Geographic, BBC, Discovery, History, Travel Channel, PBS, MTV Networks. Desde 2002 se ha desarrollado como paisajista sonoro, realizando grabaciones de sonido principalmente en México, India, Centroamérica y Asia. Ha colaborado con la Fonoteca Nacional grabando paisaje sonoro para los proyectos "Pueblos Mágicos" (2011) y "Chihuahua" (2015). Actualmente reside en la Ciudad de México y se encuentra realizando proyectos de arte sonoro y música experimental utilizando únicamente las grabaciones de sonido que ha venido realizando durante los últimos 14 años..

CÉSARÉ

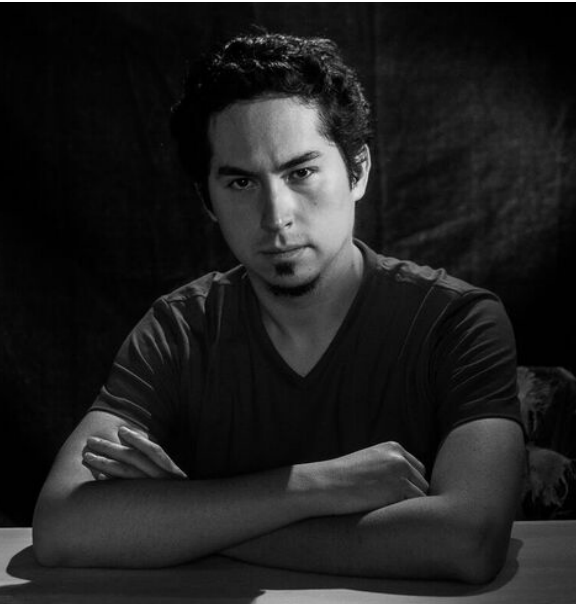
La edición 2016 se llevara acabo en 9 diferentes ciudades de México, Argentina, Brasil Inglaterra y Francia hemos recibido 326 composiciones provenientes de 46 países, reuniendo lo mejor de la música electroacústica del mundo; este proyecto se hace en colaboración con 32 instituciones de los cinco países. planeamos programar mas de 150 compositores este año, abriendo un espacio de difusión para la música electroacústica en Latinoamérica. Las piezas a exhibirse, fueron seleccionadas mediante una convocatoria internacional con artistas del más alto nivel, con el propósito de intervenir espacios que se transformen virtualmente y provoquen sensaciones al público.



MIRTRU ESCALONA MIJARES (ENEZUELA) | ÉCOUTE S'IL A PLU (8'30')

Finalista en “Sounds Electric ‘07 Electroacoustic Music Competition”, Dublín – Irlanda. Primera difusión: 4to Forum de la creación musical de la SIMC-France. Diciembre 2005 Paris Esta pieza parte de un trabajo conjunto con la artista plástico Florence Meunier del cual la banda numérica es la imagen sonora de una escenografía suspendida en el tiempo, una imagen onírica que trata de expresar una esperanza.

Comienza sus estudios musicales en el Sistema, en la Orquesta Infantil de Duaca, y en Venezuela realiza su primera formación con Rafael Saavedra y Gerard Gerulewicz. Desde 2000 reside en Francia, donde obtiene un Master en Composición e Informática Musical en el Conservatorio Superior de Música y Danza de Lyon, con Robert Pascal, Michele Tadini y Denis Lorrain. También es Diplomado de las clases de Composición de Philippe Leroux, Iván Fedele, y de la clase de Composición Electroacústica de Christine Groult. Ha recibido Master Clases de Maestros como Helmut Lachenmann, George Benjamin, Paul Méfano, José Manuel López-López, Betsy Jolas, Sergio Ortega, Antonio Pileggi y Jacopo Baboni-Schilingi, entre otros. Sus obras han sido premiadas en prestigiosos concursos internacionales tales como : Kuhmo International Composition (Finlandia), the 26th ICOMS Competition, Milan Conservatory '09 Composition Competition (Italia), the 5th Sun River Composition (China), Earplay Donald Aird Memorial (EEUU). GRAME Competition for Young Composer, Prix de fin d'études de la SACEM (Francia), Concurso Aniversario de la Universidad Simón Bolívar, Premio Municipal de Música Sinfónica (Venezuela) entre otros. Actualmente trabaja en varios proyectos de creación para la temporada 2016-2017 donde se destacan ; una obra para Violonchelo, Saxofón y “Laptop Orchestra” que será estrenada por Synoork en Francia y la segunda una obra para Flauta solo y Orquesta que será creada por el flautista Jose Garcia Guerrero y el “Sistema” en Venezuela. Las obras de Escalona-Mijares están publicadas por BabelScores y son interpretadas regularmente en prestigiosas salas y festivales en Europa, EEUU y Latinoamérica.



ARTURO MORFÍN (MÉXICO) | BIFRONS (08´44')

Una noche tuve tres sueños.

I

Cuatro muertos caminan en círculos alrededor de una fogata. El fuego no brinda calor.Todo es gris. Los muertos caminan lentamente, con sus cabezas colgando, con los brazos tiesos. Un ser extraño, parecido a un pequeño troll, que carga un mazo del doble de su tamaño, observa desde lejos.

II

Estoy parado en una montaña de huesos y carne putrefacta. Millones de cadáveres cubren la tierra, tantos que llegan al horizonte en todas direcciones. Levanto mi rostro hacia el cielo negro y sin sol, y grito con terror y asco.

III

Absoluta obscuridad. Estoy envuelto por la presencia de la Muerte. Empiezo a sentir una incomprensible y profunda tristeza., aunque estoy en paz, en calma. Es como se siente entender la absoluta certeza de la muerte, donde todo acaba..

Arturo Morfín nació en la Ciudad de México en 1989. Estudió composición musical en el Centro de Investigación y Estudios de la Música. Ahí obtuvo la licenciatura en Music Literacy otorgada por el London College of Music. Es graduado del diplomado en composición para cine, teatro y danza del Núcleo Integral de Composición. Participó en el programa Prácticas de Vuelo 2013 del Centro Mexicano para la Música y las Artes Sonoras. Ha cursado talleres de composición impartidos por Ignacio Baca Lobera, Enrique Mendoza, Hilda Paredes, José Julio Díaz Infante y Jos Zwaanenburg.Su música ha sido interpretada en varios estados de México y en Canadá. Ha sido programado dos veces en el Festival Internacional Cervantino y una vez en el Foro Internacional de Música Nueva Manuel Enríquez.En 2016 Urtext Digital Classics publicó FLUX, disco compacto que incluye GAAP, una obra de Arturo Morfín para flauta bajo y electrónica, interpretada por Alejandro Escuer.



MAURICIO MEZA (MÉXICO) | COLAPSOS INMINENTES (10')

En la imagen del colapso inminente entran en relación un espacio-tiempo físico con un espacio-tiempo psicológico. Es la imagen de la predicción de un desplazamiento de energía en la forma de un quebranto, de un derrumbe o de un choque que se avecinan. La imagen del colapso inminente circula actualmente en el ciberespacio en una multiplicidad de formas. El ciberespacio, comprendido como toda la data digital conectada, o potencialmente conectable. Refiriéndonos a Clark, acercándolo a Jung, el ciberespacio podría ser como una extension del inconsciente colectivo, una especie de reflejo de un porto-subconsciente colectivo digital en gestación. Cada manifestación de la imagen sería como un acto de reconocimiento. Esta pieza pretende ser como una metalepsis de esa imagen, una proyección de información a travez de ocho transductores — ilusión, alucinación, imagen sonora hecha de datos, del surfar adicto a las olas gigantes, que pierde el pie en medio de la ola y vive un moment de verité (momento de verdad), justo antes de que las toneladas del peso de la ola lo arrastren hasta las profundidades. Allí, es otra historia, es el contar los segundos y un silencio que se hace largo, eterno...

Compositor, improvisador y artista sonoro, oriundo de la Península de Yucatán. Su imaginario musical se nutre de sus incursiones en la selva tropical y del estruendo de la gran ciudad de México, al igual que del contacto con las culturas originales de México. Sobre la base de un profundo interés por la investigación científica en torno a la relación entre imaginación auditiva y tecnologías digitales, sus actuales orientaciones artísticas y de investigación se enfocan en el estudio y la aplicación de las nociones de corporeidad, instrumentalidad, participatividad y patrimonialidad acústica. En 2012 es invitado a participar en la conferencia internacional The Global Composition, conference on Sound, Media and the Environment (Dieburg, Alemania), en donde presenta la primera versión de Doppelgänger-Oblivion : Timeline, instalación multimedia interactiva basada en el concepto de instrumento emergente. Obtiene el título de Master en Composición por la universidad de Reims y la Maestría en Arte y Tecnologías digitales y la Licenciatura en Musicología por la universidad de Rennes. Su música ha sido interpretada por artistas de renombre internacional entre los cuales destacan ABSTRAI, TM+, Cairn, L'Instant Donné, Chrysalide, NOISE, Talea, Arditti Quartet, Mivos Quartet, Interensemble, soundinitiative y Accroche Note. Es fundador y director artístico del Taller Itinerante Transdisciplinario de Creación Artística (Atipicart)..



EDMAR SORIA (MÉXICO) | ENTALPÍA (5'48')

Nacido el 11 de abril de 1983 en la Ciudad de México, es Lic. en Física y Matemáticas con especialidad en Matemáticas por el IPN, 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 algorítmicade 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. Ganó el primer lugar en el Festival Internacional de Arte Sonoro, SONOM2014. Sus obras han sido presentadas en el New York City Electroacoustic Music Festival 2016, Concert Electro Belge Espace Senghor (Brusélas) 2016, SONOSÍNTESIS 2016 (México), Festival de la Imagen 2016 (Colombia), Monaco Electroacoustique 2015, Foro de Música Nueva Manuel Enríquez 2015, MUSLAB 2015 (Francia y Argentina), SOUND Lab Collective 2015 (Alemania), WOCMAT 2015 (Taiwan), Roots Electronic Music Festival Jacksonville 2014 (EUA), entre otros. Sus obras incluyen arte sonoro en formato fijo, música acusmática multicanal, música para danza contemporánea y performance experimental.



PEDRO CASTILLO (MÉXICO) | FLUJOS DINÁMICOS 1 (9'40')

Cette pièce cherche à créer un environnement imaginaire qui est inspiré par la dualité entre les fluides et les gaz ainsi que son comportement. Tension, compression, expansion, elle fait une recherche et un jeu. Fluides et l'entourage que la limite, les caractéristiques et les principes fondamentaux qui définissent, en jouant à imiter sa forme déterminée ou indéterminée, sa capacité à prendre la forme de leur contenant. Lorsque le fluide est de l'air ce qui engendre des variations de pression

Compositor, director de coros y orquesta, Pedro Castillo Lara nace en la ciudad de México el año de 1974. Comienza sus estudios en el año de 1986 en la ciudad de Rio de janeiro. A su regreso en México, ingresa al Instituto Cardenal Miranda donde realizó estudios de licenciatura en Composición, Musicología y dirección de coros y orquesta.Castillo Lara parte a Francia el año de 2002 donde ha realizado estudios en Composición y Medios Electrónicos en la Universidad Paris VIII Vincennes - Saint Denis, Francia, de la cual obtiene dos títulos de maestría, “Maitrise en Musique”y Master2 en Musicología, Creación, música y sociedad, enfocando su especialización en la integración multidisciplinaria a travez de nuevas tecnologías en el arte. Paralelamente ha realizado estudios de composición instrumental, música electrónica, dirección coral, análisis, orquestación instrumental y electroacústica, en los Conservatorios de Música Louis Kervoern de Sevrans, el Conservatorio de Nanterre y el Conservatoire àRayonnement Départemental Erik Satie en Blanc MesnilFrancia. Su música abarca obras para ensambles, diversos solistas, medios electroacústicos, audiovisuales y danza, ha sido interpretada en diferentes países de Latinoamérica, Norteamérica y Europa, por diferentes ensambles y artistas de renombre. Actualmente, radica en la ciudad de México donde dirige el coro de la Universidad Autónoma Metropolitana de Xochimilco y realiza proyectos de interacción multidisciplinaria con nuevas tecnologías.

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MUESTRA INTERNACIONAL DE
MÚSICA ELECTROACÚSTICA

29.10.16

ARGENTINA | LA ABADIA



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LABADIA

Ensamble MUSLAB, invita a un concierto de música electroacústica y videoarte en Buenos Aires Argentina, un espectáculo gratuito, en formato de bóveda sonora de 5.1 canales con sonido envolvente donde se exhibirán composiciones de música electroacústica de artistas provenientes de México, Argentina, Francia, Finlandia y Taiwán.

La Muestra Internacional de Música Electroacústica y Video Mapping MUSLAB es un proyecto de Ensamble MUSLAB y Asociación Camin-Art. Esta Muestra, tiene lugar cada año entre los meses de octubre y diciembre; La edición 2016 se llevara acabo en 9 diferentes ciudades de México, Argentina, Brasil Inglaterra y Francia hemos recibido 326 composiciones provenientes de 46países, reuniendo lo mejor de la música electroacústica del mundo; este proyecto se hace en colaboración con 32 instituciones de los cinco países. planeamos programar mas de 150 compositores este año, abriendo un espacio de difusión para la música electroacústica en Latinoamérica. Realizamos este festival, con el objetivo de contribuir a la recuperación espacios públicos y fomentar la convivencia social pacifica a través de intervenciones sonoras con arte sonoro contemporáneo, música electroacústica y video proyección en edificios. La muestra, se acompaña de una serie de Talleres multidisciplinarios en nuevas tecnologías, que se dan a diferentes niveles con el objetivo de impulsar y dar acceso a nuevas herramientas que puedan asistirlos en la creación de empresas culturales y mejoren la calidad de vida y la formación de los participantes.



RAFAEL QUEZADA CRUCES (MÉXICO) | SOBRE LOS VERSOS DE JAINA (8'05")

Nace en la Ciudad de México en 1985. Compositor, improvisador, programador, artístasonoro. Interesado en las expresiones interdisciplinarias, intermedia, y el uso de nuevastecnologías. Egresado de la Facultad de Música como compositor, ha compuesto músicapara diversos ensambles, electroacústica, danza y teatro. Ha participado en el FestivalTsonami Argentina, Foro de Música Nueva Manuel Enríquez, Festival InternacionalCervantino, 3er lugar en la Bienal Internacional de Radio, en la categoría de radioarte. Haincursionado en el ámbito de la instalación sonora, live-coding, MusicMaker HackLab, y elperformance. Ha trabajando como compositor y diseñador sonoro en el Observatorio Ixtli, deldepartamento de Dirección General de Computo y Tecnologías de Información yComunicación (DGTIC/ UNAM). Actualmente beneficiario del programa Jóvenes Creadorespor parte del Fondo Nacional para la Cultura y las Artes (FONCA), es miembro fundador delcolectivo SONOESCÊNIA, proyecto que explora diversas relaciones entre lo sonoro y loescénico. Desde 2013 trabaja como compositor e intérprete en la compañía de teatroindependiente Sensorama.

Poema sin título
Te callé para mantenerte por siempre en mi mente
Pero escapaste por alguna rendija de mi alma
Así que tuve que nombrarte unas mil veces
Y en esas mil veces no hubo más remedio que observar cómo ibas desapareciendo
Aún me restan siete cinco ocasiones para desterrarte totalmente
Mientras te sueltas de mi conciencia, te regalo la última rabieta de este año
Y mientras olvido tu esencia, te comparto un sincero halago: Éxito en todo,
Que la vida sea siempre favorable, Y que Dios te proteja pase lo que pase
Jaina Mata
La obra comienza en un modo evocativo que lentamente se transforma en una aglomeración caótica donde distintas interpretaciones del poema luchan por ser escuchadas. En su intento individual ninguna logra ser entendida; no es sino hasta que por medio de la colaboración de estas voces el poema es construido y entendido. Dicha construcción se desdobra en un ambiente de paisajes sonoros, música, e interferencias de la radio. Finalmente, en la búsqueda de una sintonía determinada, se llega al punto estable e inocente de la obra. Es allí donde los versos fluyen de manera natural. La obra trata de mostrar una lectura distinta del poema citado. Los versos a veces son desarticulados, distorsionados, o simplemente desdoblados en una dimensión distinta, envueltos en un ambiente radiofónico, donde son citados paisajes sonoros, música, y transmisiones radiofónicas. Sobre los versos de Jaina es una obra que muestra una particular interpretación de un poemade Jaina Mata, joven poeta colaboradora del proyecto. Los versos de este poema son redimensionados dentro de un ambiente radiofónico, entrelazados con paisajes sonoros, fragmentos musicales y transmisiones radiofónicas. La obra intenta representar la acción de cambiar constantemente de una estación radiofónica a otra, donde comúnmente uno no tiene certeza de lo que va a escuchar en cada cambio.



ARIANNYS MARINO (CUBA) | RRRICO (2016) (11'13")

Ariannys Lalana (Mariño Lalana) Licenciada en Composición musical (2012) en la Universidad de las Artes (ISA) de La Habana. Durante su carrera artística ha sido invitada a los Talleres Latinoamericanos de Composición de la Casa de las América (2008, 2010, 2014) en La Habana. Ha trabajado en intercambios culturales con el Breklee College de Boston (USA) (2010-2011) y participado en el taller Música y Cine “Procesos y Técnicas” impartido por el supervisor y compositor Robert Kraft, de la Twenty Century Fox (2013-2015). Lalana ha obtenido premios de composición en varias ediciones del concursos Musicalia del ISA (2007, 2009-2010), el concurso nacional A.García.Caturla (2008-2014) y galardonada en el concurso convocado por el Instituto de Cooperación Iberoamericana, así como en el Festival de Cortópolis (Argentina) (2013). De igual forma se destaca su inserción como compositora en disímiles ámbitos y medios como la documentalística, el cine, música escénica para ballet y el teatro.

Surge a partir del Poema de la Jícara del poeta cubano Emilio Ballagas. El propósito de esta obra es hacer gala del recurso literario llamado jitanjáfora, cuyas estrofas exponen esta técnica narrativa iniciada en Cuba a partir de la década el 20 del pasado siglo. La característica principal de esta obra que se forja con el propio recurso, es la presencia de una libertad verbal, al abandonar el sentido lógico y afectivo de las palabras, se reduce al regusto y valor sonoro, a un gorjeo bucal, para crear un juego jitanfórico en órbita con el discurso musical y sensorial.

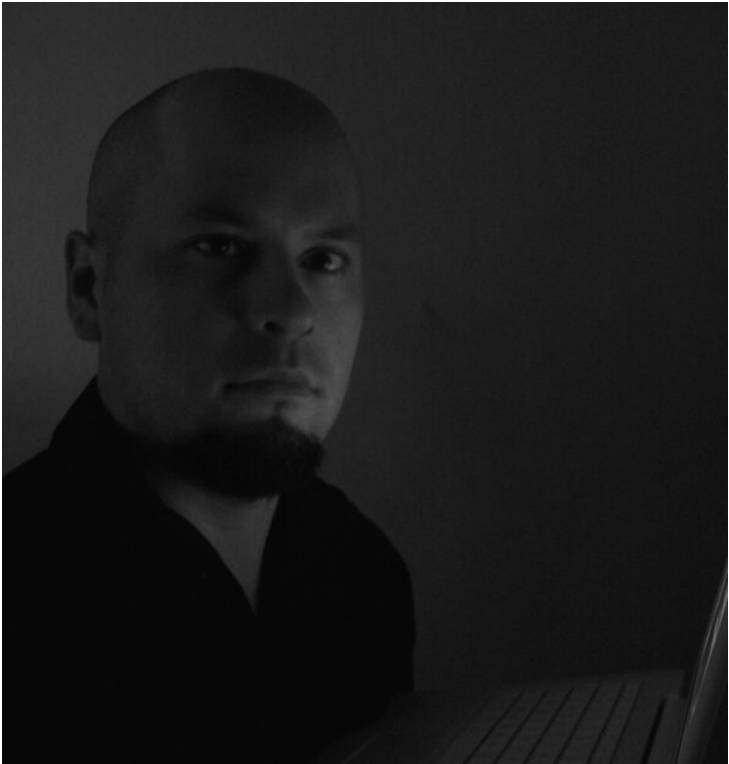


EDUARDO PALACIO GUERRERO (MÉXICO) | ATAJO AZUL (10'15") stereo

Pieza inspirada en los procesos internos de construcción del ser humano, en los caminos psíquicos, que nos guían a algún lugar. Estos caminos, suelen estar llenos de atajos, al tomar alguno de ellos, podemos construir otras ideas que nos conduzcan a este punto, o contrariamente, nos desvían completamente, para llegar a otro mejor o peor Según el atajo que tomemos.

Obra electroacústica realizada a partir de sonidos acústicos grabados y producción sonora con medios electrónicos (síntesis sonora). Los sonidos grabados son utilizados a su vez en su forma natural, y también tratados y/o transformados por medios electrónicos..

Compositor nacido en México D.F. en 1978. Comienza sus estudios en el CIEM (Centros de Investigación y estudios de la Música), obteniendo un certificado del Trinity College London. Posteriormente parte a vivir a París - Francia, donde obtiene certificados en composición instrumental, y composición electroacústica del Conservatoire International de Musique de Paris, y el Conservatoire du Val Maubuée, con el apoyo del FONCA (Fondo Nacional para la Cultura y las Artes–Programa de Apoyo de Estudios en el Extranjero). Ha realizado diversas creaciones para concierto tanto en Francia como en México, destacando presentaciones en el INA/GRM y MOTUS en Francia, y en RADIO UNAM – México. Ha trabajado en la realización de la música, y diseño sonoro de obras teatrales, destacando la obra de teatro corporal “Dios Mío” de Shanti Oyazabal, presentaciones en el teatro de la ciudad Esperanza Iris, teatro Julio Jiménez Rueda y teatro Raúl Flores Canelo, entre otros. En 2015 obtiene el tercer lugar en el Festival Internacional de Arte Sonoro SONOM–Oaxaca.



JOSÉ JUAN GARCÍA SOTO (MÉXICO) | IAMAR’S TRIP (16´20’)

Ciudades y regiones padecen niveles extraordinariamente elevados de violencia, más altos de los que se encuentran en muchas zonas de guerra. Las responsabilidades más fundamentales del Estado se han traducido en una cosecha trágica y en la configuración de una de las etapas más inciertas, sombrías y desesperanzadoras de la historia nacional. Iamar, una adolescente de diecisiete años inicia un viaje a lo largo de México en busca de un lugar seguro para establecerse. El viaje se narra en varias anécdotas dramáticas, que poco a poco describen un contexto más oscuro y aterrador. Las imágenes y los sonidos se ilustran en las ventanas de la pantalla como un sueño surrealista y que aunque no hay un diálogo hablado directamente por los personajes, los pensamientos de compositor se narran en su totalidad en gran detalle. Este trabajo es parte de un profundo compromiso social, y al mismo tiempo un proceso creativo al servicio de una causa política. Creo que una forma de hacer política es a través de las artes. Es decir, la idea de vincular vanguardia política, con la vanguardia musical.

Nació en la ciudad de Querétaro Qro. México en 1983. Licenciado en Composición musical, egreso con honores por excelencia académica de la Facultad de Bellas Artes de la Universidad Autónoma de Querétaro en el año 2009, estudio bajo la supervisión del Dr. Ignacio Baca Lobera. Su música ha sido ejecutada en México, Francia, EE.UU. Alemania y Suiza. Festivales como; Lábeille Beugle an Chateâu Poët Célad, Foro Internacional de Música Nueva Manuel Enríquez 2009, 2010, 2015 en el XIII Encuentro Nacional y VI Internacional de Guitarra Querétaro 2009 y 2010, MUSLAB 2015. Ha compuesto música para obras solistas, de cámara, acusmática, electroacústica, multimedia, teatro y danza. Las cuales se basan en diferentes técnicas y conceptos; espectro sonoro, teoría de redes, procesos algorítmicos, procesos aleatorios, gráficos orientados a la composición, técnica extendida, microtonalismo, programación orientada a objetos etc.

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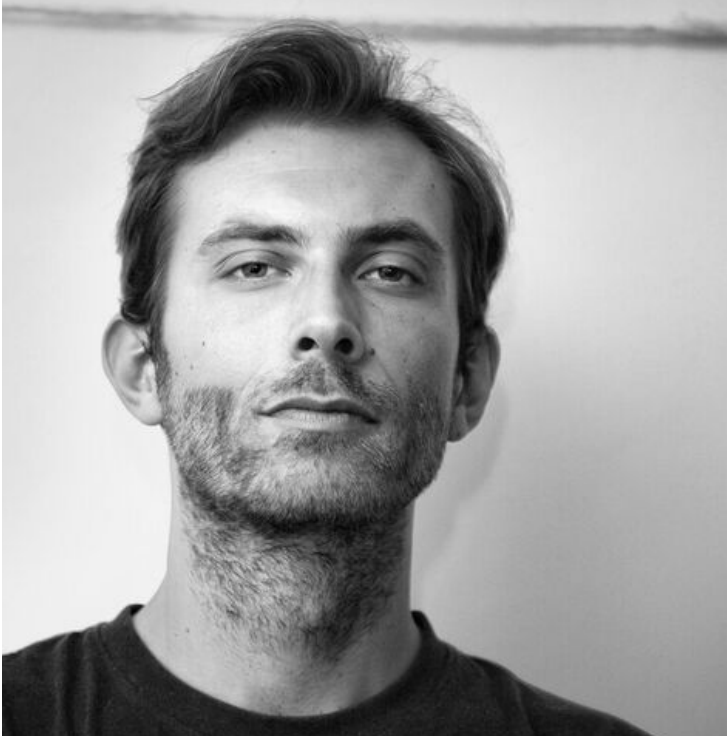
LA ABADIA



JAMES O'CALLAGHAN (CANADÁ) | ISOMORPHIC (10'02)
www.jamesocallaghan.com

Isomorphic is part of a triptych of works in different media with the same form, using as material the same environmental sounds (the others are Isomorph for orchestra, and Isomorphia for orchestra and electronics). In this acousmatic piece, sound sources continually transform according to metaphorical and morphological comparisons. Isomorphic was commissioned by Codes d'accès and received an honorary mention in the 2015 Musica Nova competition.

Composer and sound artist based in Montréal praised for his “mastery of materials and musical form” (Electromania, Radio France) and “highly refined sense of colour.” (Vancouver Sun) His music intersects acoustic and electroacoustic media, employing field recordings, amplified found objects, computer-assisted transcription of environmental sounds, and unique performance conditions. His work, spanning chamber, orchestral, live electronic and acousmatic idioms, audio installations, and site-specific performances, has been variously commissioned by the Groupe de Recherches Musicales (INA-GRM), the National Youth Orchestra of Canada, Ensemble Paramirabo, Quasar quatuor de saxophones, and Standing Wave, among others. He is the recipient of the 2015 Robert Fleming Prize from the Canada Council for the Arts, and has won first prizes in the SOCAN Foundation awards (2014), and the Jeu de Temps - Times Play Awards (2013), and Musicworks Magazine’s electronic music composition competition (2014). He was nominated for a Gaudeamus Award (2016), JUNO Award for Classical Composition of the Year (2014), and was a finalist in the 2015 KLANG! Acousmonium competition. Originally from Vancouver, he received a Master of Music degree in composition from McGill University in 2014, studying with Philippe Leroux, where he also taught an introductory course in Electroacoustic composition. He received a Bachelor of Fine Arts honours degree from Simon Fraser University in 2011, studying with Barry Truax, David MacIntyre, Rodney Sharman and Arne Eigenfeldt. He has also studied and taken workshops with Kaija Saariaho, Jean-Baptiste Barrière, Lasse Thoresen, Christopher Butterfield, Christopher Fox, Michel Gonneville, and R. Murray Schafer.



SIMONLUCA LAITEMPERGHER | OTKAZ (06'29)

“Otkaz”, a serbo-croatian word, literally means “refusal” or “denial”.In biomechanics the principle of “otkaz” implies the precise definition of the points at which one movement ends and another begins, it is a stop and a go at the same time, it suspends the preceding movement and prepares the following one. It thus makes it possible to reunite dynamically two segments of a gesture; it puts the previous segment into relief, and gives the following a push, an impulse. The “otkaz” can also act like a signal that indicates the passage to the next phase of the gesture. It is an extremely brief act, going against the overall direction of the movement: the recoil before going forward, the impulse of the hand being raised before it strikes, the flexion before standing.Gesture, preparation of the gesture, rest and resonance after the gesture. Using a quasi-quotation of a well known historical piece as starting point and keeping the sonic material to its bare minimum (consisting in 60 key-clicks sounds recorded from 4 wind instruments: alto-flute, Oboe Bb clarinet, tenor-sax), Otkaz puts under the magnifying glass, manipulates, exacerbates these phases trying to draw as many consequences it could.

After starting as a self-taught musician, focusing mainly on electronic and electro-acoustic music, he got a master degree in musicology at the University of Bologna, a master degree in electroacoustic composition at the Conservatorio di Bologna where he attended also 8 years of traditional composition classes.His personal music research dwells on sound perceived as an “organic matter” and lays emphasis on its material dimension, stressing the expressive potentiality of its core features: weight, roughness, size, volume, color, vibration and context. His chief aim is to set the expressive strength of sounds free, investigating the origin of their properties. His works range from personal research projects to collaborations with artists operating in the field of video art (Jaques Perconte), ballet (Chiara Tanesini and the soloists of the ballet of Milan), photography (Stefano de Luigi / VII photography, Paolo Pellegrin / Magnum Photo) and theater (Mamadou Dioume, Peter Brook’s collaborator).



STAVROS SAKELLARIOU (GREECE) | IN MOTION

In motion was composed in the autumn of 2015. The concept of the piece is to push time forward thus to find ourselves constantly in motion. Theform is produced by the contradiction of a linear sense of time with the vertical one. Linearity is expressed through various gestural figures while spectral forms represent the vertical content of the piece. The material is made out of metallic sounds plus balloon tones, friction on percussive instruments and gestures of pigeons recorded in open space. The various treatments upon the sounds were aiming in creating a spectral continuity. The fact that motion is a morphogenetic factor could be compared with the contrapuntal textures of renaissance where motion creates time and space.

Stavros Sakellariou was born in 1980 in Ioannina, Greece and lived there until 2000. His involvement with music began through playing in various local bands as a singer. After having lessons in singing, piano and basic music theory he moved to England to have a more formal training. In the period from 2000–2003 he acquired a bachelor of music at the university of Hull. In 2004–2006 he continued to a master degree where he focused in contemporary composition and musicology. During the years 2008 - 2010, he went to Corfu, Greece at the Ionio university to attend another master degree in the programme «arts and technolgies of sound. There he became interested in electroacoustic music as a composer and as an analyst. Main influences in his work is the theoretical output of well known figures, of the so called music concrete'tradition, such as Pierre Schaffer, Dennis Smalley and Trevor Wishart. Another aspect that is increasingly influences his artistic output is psychoacoustics and sound perception. Recently, his focus is on sound composition for orchestral forces and their manipulation in the digital domain. Since 2013, is a music teacher in elementary schools in various places around Greece. Links of his music you can find in the following link: <https://soundcloud.com/stavros-sakellariou>.



GAËL TISSOT (FRANCIA) | LE TEMPS D’UN RIVAGE (11'24)

A shore
Things hardly seen during the time of a shore
A musical shore, a sound constituted of a multitude of percussions, different each of the five times it appears (transformations only made possible by use of electroacoustic means: multiplied, distorted...) This strong element appearing like through the mist, by increase/decrease of light, withdrawal of the sea or by emergence of forms
Disappearing the same way
There is no leaving, no destination
Only shores.

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 (with whom he earned a superior diploma in piano performing), 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. Hearing and conceiving sound as a sum of outlines (namely, a shape) permits to draw parallels between music and visual arts. 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, special mention in the competition Métamorphoses 2010.His music is played in France as well as in other countries: ISCM World Music Days 2016, Nuits bleues (Arc et Senans), Tage für neue Musik (Darmstadt), festival Occitània (Toulouse), University of Cologne, Leeds International Festival for Innovations in Music Production and Composition...

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CHELSEA

Camin-Art Cultural Association and MUSLAB Ensemble invite composers of electroacoustic music, sound artists and visual artists to participate in the Muestra Internacional de Música Electroacústica MUSLAB 2016. (International Festival of Electroacoustic Music - MUSLAB 2016).

This exhibition will take place at different countries Mexico, Argentina, Brazil, England and France, between the months of October and December of 2016. The International Electroacoustic Music Exposition MUSLAB 2016 is a project which main objective is to help recovering public spaces and promote social interaction and peaceful coexistence through artistic interventions as electroacoustic music and video projection on buildings (Video Mapping).



AARON CASSIDY (USA) | THE WRECK OF FORMER BOUNDARIES (10'55")
5.1-channel electronics

Aaron Cassidy is an American composer and conductor based in England since 2007. His work has been programmed by leading international contemporary music specialists including ELISION, Ensemble SurPlus, musikFabrik, EXAUDI, Ictus Ensemble, ensemble recherche, 175 East, Talea Ensemble, the Kairos, Diotima, and JACK string quartets, and soloists including Garth Knox, Ian Pace, Mieko Kanno, Ryan Muncy, Jeffrey Gavett, and Christopher Redgate, at major international festivals and venues including Donaueschingen, Ultraschall, Warsaw Autumn, Huddersfield, Darmstadt, Gaudeamus, Dark Music Days, Bludenz, June In Buffalo, the ISCM World Music Days, Southbank Centre, Merkin Hall, Miller Theatre, Le Poisson Rouge, and Monday Evening Concerts. The work has been broadcast by BBC Radio 3, Radio France, Deutschlandradio Kultur, SWR-2, Kulturradio rbb, Österreichischer Rundfunk, and Polish National Radio. He has received grants, stipends, and commissions from Südwestrundfunk, allerArt Bludenz, the Yvar Mikhashoff Trust for New Music, Hauptstadtkulturfonds Berlin, New York Foundation for the Arts, ASCAP, the American Music Center, Arts and Humanities Research Council, British Council, and PRSF 20×12/London Cultural Olympiad 2012. Recordings of his work are available on NEOS, NMC, HCR, and New Focus Records. Cassidy joined the staff of the University of Huddersfield in 2007 and currently serves as Professor of Composition, Research Coordinator for Music and Music Technology, and part of the Directorate of the Centre for Research in New Music (CeReNeM). He previously served as Lecturer of Composition at Northwestern University in Evanston, Illinois, and as Visiting Assistant Professor of Music at Buffalo State College. He holds a Ph.D. in Composition from the University at Buffalo (SUNY), where he studied principally with David Felder as a recipient of a Presidential Fellowship.

Is part of a larger conglomerate of works—each sharing the same title—that includes a range of solo works, small chamber works, works for electronics, and an extended ensemble work for two trumpet soloists, clarinet, saxophone, trombone, electric lap steel guitar, double bass, and multichannel electronics, ranging in duration from six to 35 minutes. The electronic material throughout the network of pieces comes from recordings of earlier pieces of mine written for and/or recorded by the players of ELISION, which are processed and distorted in a variety of ways, including through my own improvisations with several gestural, touch-sensitive digital interfaces. That processed audio is treated as ‘found material’—in a sense, severed from its previous identities and histories—chopped up, rearranged, repurposed, and superimposed to create new multi-channel, fixed-media audio. The conglomerate of works was commissioned by ELISION, with support from the RMIT Gallery Sonic Arts Collection and technical assistance from the SIAL electronic music studio at RMIT University. Significant additional support for the project was provided by the University of Huddersfield, including the studios of the Huddersfield Immersive Sound System (HISS) and the University Research Fund. la acción decambiar constantemente de una estación radiofónica a otra, donde comúnmente uno no tiene certeza de lo que va a escuchar en cada cambio.



DAMIAN LINTELL-SMITH (UK) |

I make circuit bent audio/visual/experimental music/instruments as Psychiceyeclix since 2001, based in London. I have performed in many countries over the years including Greece, Japan, Spain, France, Holland, Sweden. I have made 6 music ep's/albums, 10+ music videos, 100+ circuit bending videos, 1 Audio/visual ep. Recently I have taken part in Glitch the Tate, Electric Nights festival Athens, BZZZ 2015 Sweden, Usurp Zone 5 festival, Miami New Media Festival, Bio-acoustic UrbanScapes Ohio, The Experimental Art Gallery, New Delhi.

I perform with circuit bent/rewired games consoles/drum machines/synths & a camcorder pointed at the audience glitched up. Visuals & audio are continuously mutating, glitching in time with each other showing the interplay between vision & sound. Recently I have developed light controlled synths that react to the quick moving visuals & keyboard video outputs showing a visual representation of the sound produced.



ILIA ROGATCHEVSK (UK) | KLOPFGEIST MINUET (08'18")
stereo (2016)

Made in response to Thomas Gardner's lectures on mimesis, this piece evokes the nature of the minuet dance by sampling a simple software metronome (Logic X) in ¾ time. The sound of the metronome was then fed through a series of guitar pedals, which augmented and distorted the beat. Certain frequencies were exploited and accentuated, while others were filtered off entirely. The pedal chain was patched in a way that fed the signal back onto itself, creating unpredictable feedback loops and a potentially infinite piece. At first, the regimented, march-like dance might resemble a morning commute, as observed from above. However, he feeling of order after collapses into an ocean of layered effects, which invite the listener to consider the nature of hierarchy, equality and 'the Fold.' Gilles Deleuze observed that the fold could be considered as a measurement for status and class. The piece started its life as a graphic score - drawn up on a large paper sheet – that literally underwent folding, curving and cutting. These interventions in physical space aimed to represent relationships between different temporal sections of the minuet dance, and by extension, the different class relationships inherent in society at large.

Ilia Rogatchevski is a Russia-born multimedia artist, journalist and broadcaster living and working in London. Taking cues from insurrectionist modernists like Guy Debord, Genesis Breyer P-Orridge and George Maciunas, his prolific output varies from painting and collage to sound installations and radio work. Appropriation and subversion also play a key role in his practice. Phrases, sounds and images are culled from popular sources, détourned and then released back into the public sphere. With the original message transformed and augmented, the audience is left to construct a new narrative for themselves. Rogatchevski is currently exploring the idea of hyperstasis in his audio/visual work. The term, coined by Simon Reynolds, attempts to define pop culture's obsession with its own past in an age of relentless technological advance.



LIZ HELMAN (UK) | INTERZONE (04' 46")

Interzone is an electroacoustic composition comprising field recordings and processed sounds to create a soundscape of indeterminate yet familiar places. A moment captured in time, a place already visited. A life already lead?

Liz Helman is an artist working in time-based media, which includes sound. She is London based, self-taught and with no formal training as a composer. Her current album, the Truth Inside is available on Montreal label, Kohlenstoff Records. As a multi-disciplinary, Liz has always had an interest in ambient music and sound art as a form of expression. Her work, both visual and sonic, is a response to place and environment. Sensitive to how these energies make her feel, she is interested in the subliminal and sonic exploration of these experiences. By walking the streets, and experiencing different levels of sounds, layers and textures she always begins her process with field recordings before studio intervention. She very much likes working experimentally, following the thread of the sound to its ultimate destination, which she likes to think of as sonic alchemy.

CHELSEA

This exhibition is complemented with certain workshops aimed to new technologies and their applications in art, and they're open to students and artists interested in working with sound and image. This workshops will be adapted to the needs of each community where the exhibition is presented.



KYLE STEWART (UK) | BLOOM (2015) (06'36)
Stereo work for fixed media

Bloom is an electroacoustic piece created from experimentation with convolved sound materials, granular synthesis and micromontage composition. The title not only refers to the horizontal and vertical growth of these materials throughout the piece, but also to the way in which the sonic identities of these materials develop during their spectromorphological and spatial trajectories. This piece creates a surreal listening environment by considering the contrast between the real and the unreal; between recognisable instrumental sounds and ambiguous, processed sounds.

Kyle Stewart is a sound and audiovisual composer based in Glasgow, Scotland. He is a recent graduate of the University of Glasgow where he studied Music and Sonic Arts. He has worked for radio, theatre and film productions and his work has been showcased at festivals, exhibitions and broadcasts across Europe.



OMAR PERACHA (UK) | YOU CAN RUN (13'15')

You Can Run deals with the topic of addiction, and the different sections needed to capture the ups,downs and other moods typically associated with the subject. The piece explores the application oftimbrrally-derived harmonic and structural frameworks in an electroacoustic context. I chose to usespectral information from a spoken phrase to generate material for the piece, namely 'you can run,but you can't hide.'The words in this phrase were analysed individually using a Pure Data patch I programmed,and spectral snapshots from the beginning, middle and end of each were taken. These data, alongwith other perceivable qualities of each word, such as their envelopes, were used to define thecourse of the music, with one word being used as the material for each section. The phrase as awhole, and its meaning, was used to guide the piece's overall form and generate some rhythmicmaterial. Sound design is entirely sample-based, and every sample used is a recording of my voice;either singing, speaking or beatboxing.

Omar Peracha (b.1993) is currently completing an MA in Composition and Spectral Research at theUniversity of York. He has studied in London with Sinan Savaşkan and Alejandro Viñao, and inYork with Thomas Simaku, Martin Suckling and Ambrose Field.Drawing inspiration from his Middle Eastern roots, his music often seeks to incorporatemicrotonal pitch classes in a way that is harmonically functional, which has been the driving factorbehind his research in spectra. His work been performed around the UK and in Italy, featuring infestivals such as Edinburgh Fringe, York Spring Festival of New Music, Scarborough Coastival,Leeds iFIMPac and soundSCAPE in Maccagno.Besides composing Contemporary Music, Omar also performs and arranges for London-based vocal ensembles, Vox and Roundhouse Choir, and has produced soundtracks for severaldance and theatre productions. He has performed alongside popular musicians such as JamieCullum, Katy B and Sam Lee, at events including the BBC Proms, EFG London Jazz Festival andBBC Radio 2 Folk Music Awards.



ROB DEMIANIUK (UK) | KLAVIERPROJEKT (15'00')

Klavierprojekt is an exploration of piano technique and sonority and the possibilities offered to both by opportunities offered by electronic intervention. Klavierprojekt utilises both fixed and live sections and is intended for live performance by a solo pianist with electronics and comprises of four sections which combine to make a single movement. All sound is sourced from the piano. The original thinking behind the fixed media was to consider how a piano could be played - apart from depressing keys, how does a piano make a sound? The piano was considered to be a resonant box with strings – hitting, plucking, strumming, bowing and dropping objects on strings were all used as means of generating sounds. No sound was synthesised but in the editing process the consideration was how why did the piano sound like a piano and how could it be made to do anything totally un-piano-like such as pitch bending, holding notes without a natural decay etc. In all, how can a piano do the things a piano cannot do?.

Rob Demianiuk is a London-based musician, composer and music educator. He has composed and produced music for television, short films and library music in addition to his own output and working as musical director on several productions. Having completed a MMus in Electroacoustic Composition at Kingston University, London, a current academic and compositional interest is that of interfacing acoustic instruments with electronic intervention in live performance and evaluating the resulting demands of the interface on individual technique and interrogates the necessity to develop virtuosity to meet those demands. This seeks to develop a more transparent and less intrusive means of the player interfacing with the electronics so that electronic processing is activated and controlled by the performer's technique and serves the purposes of the player, not the player being subordinate to the interface. Rob lives in south west London with the beautiful and talented Mrs D who fortunately happens to be his wife. He enjoys good food far too much, has a yearning to ski at all times of the year and regularly de-stresses by walking his neighbour's dog.



JEEVAN RAI (UK) | E/X-PLOT (2015) (07'30')

E/x-plot (2015) is a spatialized fixed-media work constructed entirely from a samples of a recording of Half Price, an electroacoustic improvisation I performed with the trumpeter Arran Price in 2011.The work inspects and interrogates two dichotomies which permeate contemporary computer-music practice: first, that between electroacoustic and electronica musics, which share media but (supposedly) differ in aesthetic context, and which in this piece are allowed to confront and question each other's formal and poietic contours. Secondly, that of the acoustic and the synthetic, whose ontological differences are rendered technically redundant when mediated through one and the same acousmatic surface (the loudspeaker).It was originally commissioned for a private symposium centred around works for trumpet and electronics, and it felt important to me to present a work which dissolved the demarcation of those two forces, and to write the performers (the trumpeter and myself) completely out of the picture as far as staging is concerned. It is intended for presentation in complete darkness.

Jeevan Rai (born London, 1987) is a laptop-composer/improviser and sound artist focusing on experiential grain and its phenomenological relationship with textures of environment.He has collaborated with Delta Saxes, Peter Wiegold, Huw Watkins, Melanie Pappenheim, Max Baillie, Sarah Field and Martin Butler, with performances at the National Portrait Gallery, GreatStBarts, Barbican PIT Lab, Guildford International Music festival, and Vibe. He has also produced multimedia works for a number of venues, most recently an installation for the International Guitar Research Conference.Under the supervision of acclaimed composer Stephen Goss he is currently completing fully-funded, practice-based doctoral research on the creative ecology of laptop music at the University of Surrey, where he also lectures undergraduate and masters courses in composition, computer music, screen music, and experimentalism.

LIVE PERFORMANCE



DAVID TOOP

David Toop is a composer/musician, author and curator based in London who has worked in many fields of sound art and music, including improvisation, sound installations, field recordings, pop music production, music for television, theatre and dance. He has recorded Yanomami shamanism in Amazonas, appeared on Top of the Pops, exhibited sound installations in Tokyo, Beijing and London's National Gallery, and performed with artists ranging from John Zorn, Evan Parker, Bob Cobbing and Ivor Cutler to Akio Suzuki, Elaine Mitchener, Lore Lixenberg and Max Eastley. He has published five books, including Ocean of Sound, Haunted Weather, and Sinister Resonance: The Mediumship of the Listener, released eight solo albums, including Screen Ceremonies, Black Chamber and Sound Body, and as a critic has written for publications including The Wire, The Face, Leonardo Music Journal and Bookforum. Exhibitions he has curated include Sonic Boom at the Hayward Gallery, London, Playing John Cage at Arnolfini, Bristol, and Blow Up at Flat-Time House, London. Currently writing Into the Maelstrom: Improvisation, Music and the Dream of Freedom. His opera – Star-shaped Biscuit – was performed as an Aldeburgh Faster Than Sound project in September 2012.



STEVE BERESFORD & BLANCA REGINA

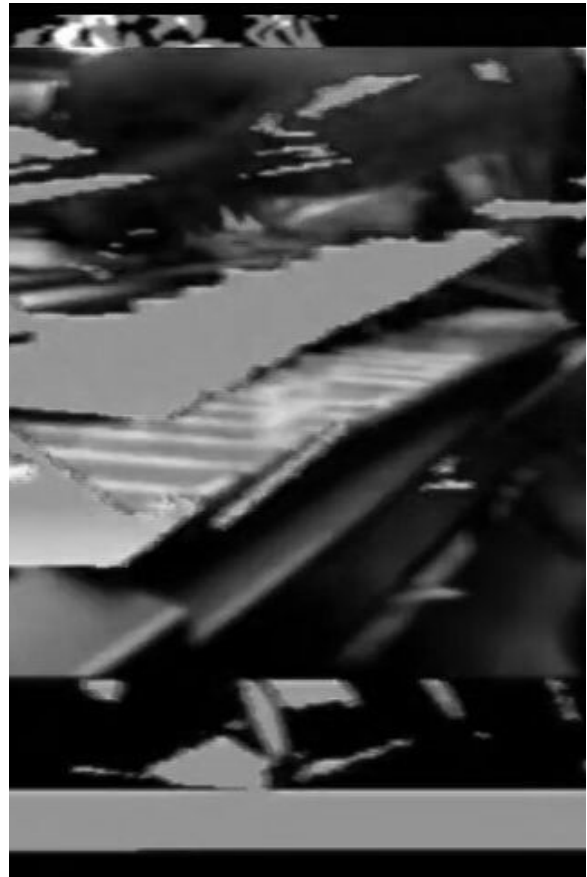
Steve has been a central figure in the British improvising scene for over thirty years, working with the likes of Derek Bailey, Evan Parker, Han Bennink, Christian Marclay and, of course, Alterations. His work with Marclay has included mixed media pieces like 'Screen Play', 'Ephemera', 'Graffiti Composition', 'Shuffle', 'Pianorama' and 'Everyday'. He has also written songs, scored feature films, TV shows and commercials. Steve has worked with hundreds of people, including The Slits, Stewart Lee, Ivor Cutler, Prince Far-I, Alan Hacker, Ray Davies, Ilan Volkov, The Flying Lizards, Otomo Yoshihide, The Portsmouth Sinfonia and John Zorn. He has an extensive discography as performer, arranger, composer and producer, and was awarded a Paul Hamlyn award for composers in 2012.

Blanca is an artist, teacher and curator based in London. Her research and practice is heterogeneous and encompasses expanded cinema, free improvisation, graphic and moving image, photography and performance art. In 2014 she joined as lecturer the School of Music and Fine Art at the University of Kent. For several years she was a visiting research fellow at the University of the Arts, London, Chelsea College of Art and Design, 2011 to 2014. She has performed with various artists, including Terry Day, Leafcutter John, Beresford and Matthias Kispert and curated a number of events and installations in London and internationally. Her last solo exhibition: 'Expanded and Ephemera Audiovisual' was presented at MUPO, Oaxaca, México in November.



LIZ HELMAN

Liz Helman is an artist working in time-based media, which includes sound. She is London based, self-taught and with no formal training as a composer. Her current album, the Truth Inside is available on Montreal label, Kohlenstoff Records. As a multi-disciplinary artist, Liz has always had an interest in ambient music and sound art as a form of expression. Her work, both visual and sonic, is a response to place and environment. Sensitive to how these energies make her feel, she is interested in the subliminal and sonic exploration of these experiences. By walking the streets, and experiencing different levels of sounds, layers and textures she always begins her process with field recordings before studio intervention. She very much likes working experimentally, following the thread of the sound to its ultimate destination, which she likes to think of as sonic alchemy.



DAMIAN LINTELL-SMITH (UK) |

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I have made 6 music ep's/albums, 10+ music videos, 100+ circuit bending videos, 1 Audio/visual ep. Recently I have taken part in Glitch the Tate, Electric Nights festival Athens, BZZZ 2015 Sweden, Usurp Zone 5 festival, Miami New Media Festival, Bio-acoustic Urbanscapes Ohio, The Experimental Art Gallery, New Delhi.

I perform with circuit bent/rewired games consoles/drum machines/synths & a camcorder pointed at the audience glitched up. Visuals & audio are continuously mutating, glitching in time with each other showing the interplay between vision & sound. Recently I have developed light controlled synths that react to the quick moving visuals & keyboard video outputs showing a visual representation of the sound produced.

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MUESTRA INTERNACIONAL DE
MÚSICA ELECTROACÚSTICA

11.11.16

BRAZIL | **UNIVERSIDADE FEDERAL DE RIO DE
JANEIRO**

Salão Henrique Oswald da Escola de Música



Coordinación de
Extensión Universitaria
más de cuarenta años de difundir la cultura



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PARA EL DESARROLLO



La Muestra Internacional de música electroacústica es una convocatoria y una oportunidad para promover el arte sonoro vinculado a la creación de efectos visuales en espacios públicos, la capacitación en nuevas tecnologías y una contribución artística para fortalecer la convivencia social. Se presentaran 6 piezas del más alto nivel, algunas de las cuales serán estrenadas por primera vez en México. Obras selectas de los compositores: Henrik Denerin (Suecia), Takashi Miyamoto (japon), Fernando Curiel (Argentina), Christian Eloy, Sangwon Lee (Korea del Sur), Dan Kubo (japon), HughLynch (Irlanda), Georgios Varotus (Canada) y Ratto Damian (Argentina).

Las piezas a exhibirse, fueron seleccionadas mediante una convocatoria internacional con artistas del más alto nivel, con el propósito de intervenir espacios que se transformen virtualmente y provoquen sensaciones al público. Este evento es parte de una Muestra Internacional que propone el uso del arte y las tecnologías de comunicación al servicio de la convivencia.

UFRJ

Ensamble MUSLAB los invita a un concierto de música electroacústica y videoarte en Instituto Mexicano de la Radio, un espectáculo gratuito, en formato de bóveda sonora de 8 canales con sonido envolvente donde se exhibirán composiciones de música electroacústica de artistas provenientes de México, Argentina, Francia, Finlandia y Taiwán.



TAKASHI MIYAMOTO (JAPAN) | UBUME (7'07")

This piece is composed for a tape music. The title “Ubume” is a kind of Chinese apparition. Ubume is the thing that a dead pregnant woman in childbirth was transformed. Ubume turns into a bird when wearing the fur, and It turns into a woman when taking off the fur. And It barks like a infants. This Piece is composed on the basis of the imagination of Ubume. In the technical side, all the sound materials in this piece is created by Max. The composer create an original signal processing system on Max, and He created many sound materials using the system. A few sound layers are put like entangling, and they configure a kinetic sound texture.

Takashi Miyamoto was born in Tokyo in 1992. He graduated in computer music with the Arima Award (Premier Prix) from the Sonology Department, Kunitachi College of Music. Currently, he is studying composition and computer music with Takayuki Rai, Kiyoshi Furukawa and Shintaro Imai in the master course of Kunitachi College of Music. His works were selected at the ICMC 2015, at the New York City Electroacoustic Music Festival 2016, at Seoul International Computer Music Festival 2016 and at Sonorities Festival of Contemporary Music 2016. He also won the third prize at the Shanghai International Electronic Music Week in 2015.



DAN KUBO (JAPÓN) | NONE (2'46")

Dan Kubo is a master student of Tokyo University of the Arts and an Oboe player. Specialty is Music(Compose). Main activities are create fixed media, Installation and Play Live electronics. Graduated Keio University SFC.

Dissolve is an acousmatic fixed media that expresses phase transition of material. This track's sound -Liquid, Solid and Vapor are all composed of only the sound of tooth click(used Granular synthesizing and fft). This music proofs that all sounds of material phase can be expressed one phase's sound.



GEORGIOS VAROUTSO (MONTREAL, CANADA) | REFLECTION (8'00") 5.1

Reflection by Georgios Varoutsos is an accumulation of digital and field recordings gathered over the months of January until March 2016. The piece is an abstract interpretation of the emotional journey transpired over my academic studies. Such emotions were happiness, confusion, anger, distraught, frustration, and joy. There is a combination of compositional techniques used to encapsulate the material learned over the two year period of studies in the program. The piece is subjected to being a memoire of the times spent in my academic program and how I felt throughout the time being a student.

Georgios Varoutsos is an Undergraduate student studying Electroacoustic Studies at Concordia University in Montreal, Canada. He explores the field of sound with the wide range of projects he's created, and has been part of 60x60, as well as CLOrk. He's born and raised in Montreal, and continues to live there for the remainder of his studies. His audio creations derive from different inspirations such as field recordings, digital audio processing, synthesis, and experimentation of processing techniques. His signature works encompasses an unorthodox depiction of audio processing in mind of creating tension and emotional reactions.

UFRJ

La edición 2016 se llevara acabo en 9 diferentes ciudades de México, Argentina, Brasil Inglaterra y Francia hemos recibido 326 composiciones provenientes de 46 países, reuniendo lo mejor de la música electroacústica del mundo; este proyecto se hace en colaboración con 32 instituciones de los cinco países. planeamos programar mas de 150 compositores este año, abriendo un espacio de difusión para la música electroacústica en Latinoamérica. Las piezas a exhibirse, fueron seleccionadas mediante una convocatoria internacional con artistas del más alto nivel, con el propósito de intervenir espacios que se transformen virtualmente y provoquen sensaciones al público.



LEE SANGWON (SOUTH KOREA) | ROLLYPHONY (6'30)

This piece is for 5-channel electroacoustic music. The title “Rollyphony” is from “Rolly” + “Polyphony.” The rolling sounds reveal throughout the entire piece in several layers. The main sound sources are coins, marbles and a balloon.

Sangwon Lee has received international composition awards from Alcide Cervi scholarship, Concorso Internazionale di Composizione “2 Agosto”(Italia), Honorable mention award, 29thFrederic Mompou International Award (Spain), JURGENSON International Composition Competition(Russia), EACA International Composition Competition(Japan), etc. He holds a Master of Music degree in Composition from New England Conservatory of Music in Boston. He is currently pursuing his DMA in Composition and minor in Sound Design at University of Illinois at Urbana-Champaign in USA.



HENRIK DENERIN (SUECIA) | ARTERIA (7'00)
6.0

Arteria (from Greek ἀρτηρία (artēria), meaning "windpipe, artery") are blood vessels that carry blood away from the heart. In this electro-acoustic piece, which forms part IX of a larger piece for cello solo, electronics and visual performance, I have imagined this vessels, pulsating blood through the body. Formally the piece contains 2 “parts” building a sort of arch, or increase/decrease of blood pressure of you will. The first part is static in its character, with one sound with different microtonal changes in the 6 channels respectively. The second part, by contrast, is very varied with different informations being sent through the “arterias”, so to speak. All sounds are electronically produced and the whole sounds-cape is clearly electronic.

Henrik Denerin is enjoying a prolific career and is internationally active, primarily as a composer but also as an improvising performer. As a composer he has collaborated with many internationally leading performers and ensembles. Over the years his music has been performed in Europe, Asia and America by ensembles and musicians such as Ensemble Recherche, Ensemble Aleph, Odyssea Ensemble, Curious Chamber Players, Vertixe Sonora Ensemble, mise-en-ensemble, Alice Purton (distractfold Ensemble), Florentin Ginot (MusikFabrik) among others. As a Composer in Residence with Odyssea Ensemble his work seals his for violin solo and ensemble saw its premiere in 2015 with more commission to come in 2016-17. Henrik was Laureate at the 7th International Forum for Young Composers 2014 with Ensemble Aleph and their collaboration is still ongoing with the recent premiere of monade in Paris, 2016. Henrik's works have been programmed at international festivals for contemporary music including SCM, Nordic Music days, Donauechingen, Darmstadt Ferienkurse, Mixtur Festival, Melbourne International Arts Festival, Vertixe Vigo Festival, Festival d'Aujourd'hui à Demain and others. Henrik Denerin was born in Sweden in 1978. His education includes a master degree in Composition with Luca Francesconi at Malmö Academy of Music as well as studies with Karlheinz Stockhausen and workshops with Brian Ferneyhough, Mathias Spahlinger, Per Nørgård and musicologist Richard Toop among others. Aside of composition he has also studied Mathematical Philosophy at LMU in München and the Chinese language. Henrik Denerin has received many grants and awards, e.g. from Swedish Arts Council, FST, The Royal Swedish Academy of Music, Swedish Performing Rights Society and others. His scores are published at babelscores.com. Henrik is a member of FST (Society of Swedish Composers) since 2011, member of the Swedish section of ISCM, voting member of Swedish Performing Rights Society and board member of Levande Musik in Gothenburg.



HUGH LYNCH (IRLANDA) | MIRROR IN FEBRUARY (14'50)
octofonía

The work is inspired by the Thomas Kinsella poem Mirror in February (1958). The work attempts to communicate the poem's narrative through sound. The poem deals with themes such as regret, despair, loss, struggle, contempt, truth and finally hope. The composer developed a number of novel sound spatialisation techniques for composing enveloping and engulfing multichannel electroacoustic music. These spatial techniques were developed from research undertaken in psychoacoustic, reproduced audio and concert hall acoustic research. The techniques are utilized throughout the piece to create or express a perceptual sense of being enveloped (surrounded by sound) or engulfed (covered in sound) in the sound.

Biography Hugh Lynch is an electroacoustic composer and researcher from Ireland. He graduated (2014) with a PhD in Spatial Audio from the University of Limerick, Ireland. His research interests include sound spatialisation, spatial perception, reproduced audio research and 3D multichannel sound. He has presented research findings at a number of conferences; Electroacoustic Music Networks conferences (2011) and the International Computer Music Conference (2011, 2013). He works have been performed at various international events, including: International Computer Music Conference (2013, 2014) and the New York City Electroacoustic Music Festival (2014, 2016). Also, his music has also been played on Irish national radio - RTE's Lyric FM Nova show.



O'RIAIN (UK) | CONFIGURATIONAL ENERGY LANDSCAPE NO.9

This is a work (for 24, 16, or 8 channels) that explores the resonant features of a sheoak, stave construction, snare drum. Spectral characteristics specific to the drum's timbre dictate the work's frequential structure; the intention being to bring the shell's unique sonic footprint to light. As a starting point, it was necessary to ensure that it would resonate relatively freely. The heads were removed and the drum was stripped of tensioning lugs and mounting hardware; it was then allowed to hang unhindered. To identify prominent resonant characteristics a sine-sweep was played through the shell using a transducer. This process was repeated using pink and white noise and the resulting shell excitations were recorded ambisonically. Most of the imposed spatialisation in the work tends to be concerned with reinforcing encapsulation rather than trajecting individuated sound materials. Stylistically, though an acousmatic work, texture and spectral space is emphasised over sonic gesture; the piece might instead be viewed as an exercise in spectral "deep listening,dz using minimal means. With respect to the title, at some point it occurred to me that terminology used in describing processes of bio-molecular transition, reaction, and conformational change, could equally describe a sound based practice that employs sonic transformation as an aesthetic tool. Additionally, it seemed that pre-existing Dzsonic crystallizationdzand Dzsonic landscapedz analogies could be neatly expressed using a single term. In this sense, Dzconfigurationaldz refers to the malleability of sound (at both the micro and macro level of the sonic structure), Dzenergydz to sound phenomena, and Dzlandscapedz to the aural landscape that arise as sonic energy is transfigured in time and space. In essence, configurational energy landscape can describe any abstract sound based composition that features sonic transformation as a primary aspect.

Completed PhD studies in sonic arts at SARC (Queen's University Belfast). Currently, creative activities relate primarily to acousmatic arts, digital music, and post-digital aesthetics. Also interested in the analysis of electroacoustic works, and questions relating to the problem of genre categorisation in contemporary digital music. Other areas of interest include new media, digital-cultures, and technologically driven creative practices that embrace interdisciplinary collaboration.



FERNANDO CURIEL (BUENOS AIRES, ARGENTINA) | HIPERMONTAJE 1 Y 2 (9'11")

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.

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.

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 titulo 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...



CHRISTIAN ELOY (FRANCE) | SOUPIR BLEU (14')
Music : Christian ELOY - Video : Krunoslav PTICAR

... some blue ... some sounds ... some breaths ... no story, only your own story with blue and breaths ! Soupir bleu is born from a very free interpretation of Marc Vappereau's installation at Sous La Tente gallery in Bordeaux.

I was very happy to be completly free to compose a full electroacoustic music on this very personnal video of Krunoslav. I didn't ask any information about the original idea or the story of this installation ; I was fascinated by an aesthetic reading of this video and I wanted to make a music translating this very intimate emotion.

Born in Amiens where he studied flute and composition at the conservatoire national of region and then at the conservatoire superior of Paris. Flutist in an orchestra , then director of a music school, before his meeting with Electroacoustic music, GRM at Radio France, Ivo Malec and IRCAM. He was in charge for 24 years of the electroacoustic department of the Conservatoire in Bordeaux and of the workshop at the Groupe de Recherches Musicales /City of Paris for 17 years. Lecturer in the universities of Paris IV and Bordeaux III. Christian ELOY is the co-founder and artistic director of the SCRIME, research and creation studio in the university of Bordeaux I. Several awards : prize of the europeen community poetry and music - prize " François de Roubaix "Composer of over sixty pieces, instrumental, electroacoustic, vocal and pedagogical. His music was played in many countries, UK, Quebec, US, China, Taiwan, Japan, Poland, Italy, Germany, Denmark, Spain, Belgium. Published by Billaudot, Fuzeau, Lemoine, Combre, Notissimo, Temperaments and Jobert. Publications at PUF (France), Johnston Ed.(Irlande), MIT press (US), Le mensuel littéraire et poétique (Belgique). Confluences (France). CD Ina-GRM DDD771 – IMEB Compendium 2004 – IMEB Compendium 2005 – Octandre 1001 –Octandre 1002.

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Camin-Art Cultural Association and MUSLAB Ensemble invite composers of electroacoustic music, sound artists and visual artists to participate in the Muestra Internacional de Música Electroacústica MUSLAB 2016. (International Festival of Electroacoustic Music - MUSLAB 2016).

This exhibition will take place at different countries Mexico, Argentina, Brazil, England and France, between the months of October and December of 2016. The International Electroacoustic Music Exposition MUSLAB 2016 is a project which main objective is to help recovering public spaces and promote social interaction and peaceful coexistence through artistic interventions as electroacoustic music and video projection on buildings (Video Mapping).



DAMIÁN RATTO (ARGENTINA) | NOLLENDORFPLATZ 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. Nollendorfplatzno 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.

Nacido en 1981en 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.



ELIE GREGORY (UK) | EUROCENTRISM

This 8Channel piece was both inspired by and structured around the meaning of the word 'eurocentrism'. The majority of the material for the piece was created by using various digital processing techniques on a field recording of some distant church bells. For the text, the wikipedia definition of the word 'eurocentrism' was used: 'Eurocentrism is the practice of viewing the world from a European perspective and with an implied belief, consciously or subconsciously, in the preeminence of European culture.' Also linked to the title of the piece is the structure a spin off from the classic, and all too familiar, sonata form, exploring what shape this classical structure could take in contemporary electroacoustic music. This piece also focuses much on foreground and background, often with multiple layers coinciding at one time. For this reason, the 8 channels are crucial to distinguish the parts from each other, give space to it's density and to support movement, which is instrumental to clarifying and emphasising this version of sonata form.

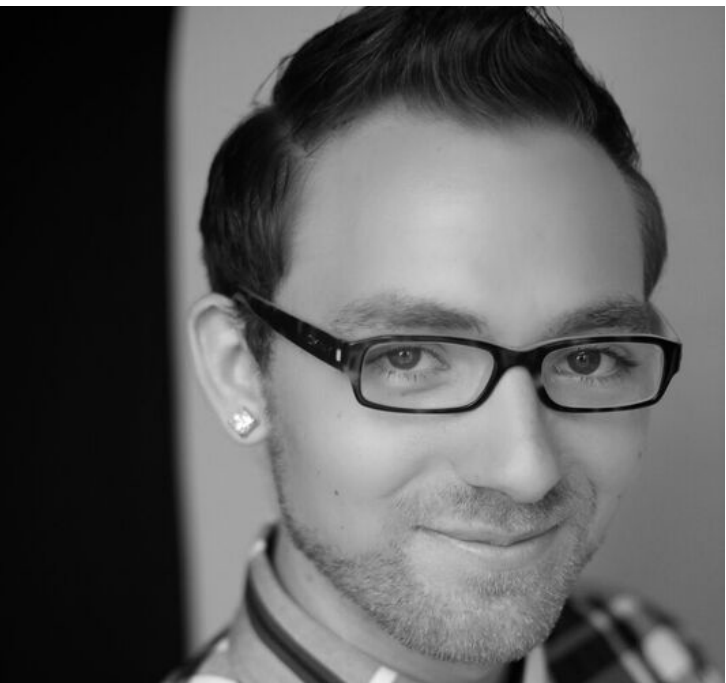
Originally from Brighton, UK, Elie Gregory graduated from Birmingham Conservatoire in 2009 with a bachelor's in Composition. Having had a focus on electroacoustic works, Gregory moved to Berlin and started exploring songwriting and producing music for the vibrant club scene. With a portfolio ranging from electroacoustic music, pieces for instrument and tape and multimedia artworks, to LoFi electro and electropop, Gregory is currently completing a Masters in 'Elektroakustische Musik' under Prof. Wolfgang Heiniger at the 'Hanns Eisler' Hochschule für Musik in Berlin. Most recent works have been focusing on multichannel performances, exploring the movement of sound through space, often specifically composed for and realized at 'Berliner Lautsprecher Orchester' concerts, where the works take a physical presence in real, artificial and virtual spaces. Influenced and inspired by performances of their contrasting works in venues spanning from concert halls to underground clubs, Gregory's primary concern as a composer is to create a listening experience which is authentic, sensitive and not boring.



RICARDO DURAN BARNEY (MÉXICO) | ECOICA I (06´50´´)
stereo

Isomorphic is part of a triptych of works in different media with the same form, using as material the same environmental sounds (the others are Isomorph for orchestra, and Isomorphia for orchestra and electronics). In this acousmatic piece, sound sources continually transform according to metaphorical and morphological comparisons. Isomorphic was commissioned by Codes d'accès and received an honorary mention in the 2015 Musica Nova competition.

Compositor, instrumentista y artista sonoro. Actualmente forma parte de Rorschach 3.0 Ensamble de música electroacústica y videoarte. Sus obras comprenden piezas instrumentales, acusmáticas, mixtas, con medios electrónicos y video, las cuales se han presentado en países como: España, Italia, Estados Unidos, Chile, Perú, Panamá y México. Ha obtenido premios y distinciones como: el 3er Lugar con la obra Kvar en el concurso, International Composition Competition "Amici Della Musica di Cagliari" Italia, 2015, también alcanzo la prenomiación con la obra Alrisha y fue seleccionada para su publicación por la editorial MatchingArts en el concurso, 2nd Keuris Composers Contest, Países Bajos, 2016. Obtuvo la beca de Jóvenes Creadores por parte del Instituto de Cultura del Estado de Guanajuato en el 2011 y 2013, así como la beca Jóvenes Creadores del FONCA 2013-14.



LUCAS MARSHALL SMITH (USA) | RATI (05´48´´)

In Norse Mythology, Rati is the name of the drill used by Odin to acquire the Mead of Poetry from the giant Suttung. In coordination with Suttung's brother Baugi, Odin attempted to steal the Mead. Using Rati, Baugi drilled a hole into the side of the mountain where the Mead was being guarded by Gunnlod, Suttung's daughter. Taking the form of a snake, Odin began to slither through the drill hole. Before Odin was through, however, Baugi double crossed Odin and attempted to kill him by hitting him with the drill, but failed. Odin, having made it through the hole safely, stayed three nights with Gunnlod. Each night he would transform into an eagle and empty a mouthful of the Mead into a jar. The third night, Suttung found out that Odin was smuggling out the Mead. In an attempt to stop Odin, Suttung also transformed into an eagle and chased him, causing some of the Mead to drop out of Odin's mouth and fall to the earth below. Odin later gave the Mead he collected to the gods and eventually to men who are gifted in poetry..

Lucas Marshall Smith (b.1989) is a composer who hails from New London, Ohio. He holds degrees from Bowling Green State University (B.M. 2012) and the University of Illinois at Urbana-Champaign (M.M. 2014). Smith is currently pursuing his Doctorate of Musical Arts at the University of Illinois where he is working as the Operations Assistant in the Experimental Music Studios. During his studies, Smith has also served as choirmaster at the Maumee Valley Unitarian Universalist Congregational Church and as a teaching assistant for Aural Skills and Music Theory courses at the University of Illinois. Active as a composer of both acoustic and electroacoustic music, Smith has had his music performed at the 30th and 31st Annual SEAMUS (Society for Electro-Acoustic Music in the United States) National Conferences (2015-16), the New York City Electroacoustic Music Festival (2015-16), the 46th Annual Ball State Festival of New Music and the 2016 RED NOTE New Music Festival. Smith has also received premieres and commissions from numerous new music groups including the New York based ensemble loadbang, the Illinois Modern Ensemble, the Heartland Sings chorale, and ensemble mise-en. Some of Smith's prominent composition teachers have included Burton Beerman, Carlos Carrillo, Christopher Dietz, Erin Gee, Marilyn Shrude, Stephen Taylor, Reynold Tharp, and electroacoustic studies with Elaine Lillios and Scott A. Wyatt.

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This exhibition is complemented with certain workshops aimed to new technologies and their applications in art, and they're open to students and artists interested in working with sound and image. This workshops will be adapted to the needs of each community where the exhibition is presented.



SANDRA ELIZABETH GONZÁLEZ (ARGENTINA) | ESPACIO IMAGINARIO (2016) (09´54´)

La obra electroacústica para sonido envolvente en cuadrafonía está creada empleando timbres procesados de violoncello, percusión, flauta y piano. Plantea el juego artístico con los esquemas auditivos propuestos por Gary Kendall, a través de la disrupción de la relación contenedor-contenido y el dominio de la perturbación. A partir de relaciones de incongruencia y congruencia entre fuentes conceptuales e imágenes fuentes, se organiza la obra en tres secciones..

Argentine composer, graduated from the Conservatory of Music "Manuel de Falla" with a specialization in Symphonic and Chamber Music, and Senior Lecturer in Music with a specialization in composition. Degree in Electroacoustic Composition by the National University of Quilmes in Argentina, where she obtained a Training Fellowship in Teaching and Research. Participates in the research project "Spatial synthesis of sound in electroacoustic music" (Director: Dr. Pablo Di Liscia). Among her teachers, recognized composers stand out such as Carmelo Saitta, Dr. Pablo Di Liscia and Dr. Pablo Cetta. She attended a PhD Seminar with the prestigious composer Dr. Rodrigo Sigal. She has composed works for solo instruments, ensembles, orchestra, chamber choir, electroacoustic and mixed media works. Her works are released by renowned musicians and presented in prestigious venues in Argentina, Brazil and Macedonia (Skopje) in major concert series. Her string quartet in "Modos en decantación" (2002) was selected to participate in the workshop for composers conducted in 2013 by the Arditti Quartet at the National University of Quilmes. Her electroacoustic work "Espacios evocados" (2010-2014), version for electronic sounds in quadraphonic, was selected to participate in "Música de Agora na Bahia (MAB)". The work was presented at the "4º Projeção Sonora" at the ICBA Theatre - Corredor da Vitória, Salvador de Bahia (Brazil), in 2014. In April 2015, the electroacoustic work "Espacios evocados" (2010) was issued in No. 81 programme of Undae! Radio (Madrid - Spain), pertaining to the call for works Undae! 2014. Her work "Alegorías" (2013-2014), for piano and electronic sound was selected to participate in the 41 st International Computer Music Conference (University of North Texas – USA) and New York City Electroacoustic Music Festival 2016 (USA)..



ZAEL ORTEGA (MÉXICO) | OÍDOSDEACERO (10´03´)

El sentido de una creación sonora no radica ni en la intención del creador ni en la interpretación del oyente, sino que se fundamenta en la «Escucha del Silencio del Sentido», es decir, en su apertura vital originaria y en su trascendencia de ser. Es así que esta «organización de sonidos», denominada «Oídos de Acero», procura de igual forma «Estar a la Escucha» de un doble propósito. Por un lado, está ampliamente inspirada en la ardua, inquebrantable y estoica lucha por parte de Salvador Zarco Flores contra el sordo desmantelamiento institucional de Ferrocarriles Nacionales de México. Por otro lado, pretende ser una mesurada evocación sobre la eclosión ideológica y cultural que aconteció en México en 1910, enfocada especialmente al Ferrocarril como construcción epistémica situada y, más específicamente, a sus honorables trabajadores. En definitiva, «Oídos de Acero» es una obra abierta que no sólo invita a pensar el Ferrocarril, sino más específicamente, a pensar desde el Ferrocarril dentro de una dimensión geopolítica.

Filosofo y organizador de sonido, Su trabajo se encuentra abocado principalmente a la investigación y la creación de una «EscuchaHistóricamenteSituada» como base para una «Ética y Política de la Escucha», que restablezca y restituya el poder político del Escuchar y que tenga como criterio ético material la Voz y el Rostro de un Otro radical, real y concreto: esto es parte de un proyecto de investigación iniciado en 2010 y dirigido actualmente por el Dr. Enrique Dussel. Es autor, junto con la antropóloga y socióloga Ana Güemes, de dos principales proyectos radiofónicos: «Aprender a Escuchar» (2014) y «Artes Electroacústicas» (2000), este último además de ser un proyecto seminal y pionero en México (ya que surge sólo un año después de que Radio UNAM conformara su primera barra de programación para jóvenes y dos años antes del primer festival Radar: Espacio de Exploración Sonora de 2002) y estar dedicado a la investigación y creación de «Otros Modos de Pensar el Escuchar», este proyecto ha sido apoyado por el FONCA en dos ocasiones, y ha sido avalado por reconocidos investigadores y artistas nacionales e internacionales. Como «organizador de sonido» en arte radiofónico ha recibido 4 premios de la Bial Internacional de Radio (2004, 2008, 2010) y de Radio UNAM (2007). Algunas de sus obras electroacústicas y radiofónicas han sido presentadas en Alemania, Austria, España, Francia, Argentina, Cuba, y México. Ha recibido numerosas comisiones y encargos por parte de diversas instituciones, tanto públicas como privadas, para crear paisajes sonoros y obras de música electroacústica, arte sonoro y arte radiofónico. Como creador sonoro y radiofónico ha sido beneficiado, en dos ocasiones, por el Fondo Nacional para la Cultura y las Artes de México (2007 y 2009).



CHENG CHING (HONG KONG) | TIME AND EARTH (5´5.1

Time and Earth (by Hippocrates Cheng) combines DzTimedz and DzSpacedz in a multi-dimensions soundscape. Most of the raw materials in the piece are field-recorded from both our city site and nature. In the piece, the future sound of DzEarthdz is depicted with full imagination. We could feel the power of our land, the flowing time, the loop of life etc. P.s. It is written for surround sound (5.1) originally.

CHENG Ching Nam, HippocratesCheng’s works range from instrumental and vocal solo pieces to large-scale multimedia and improvisational pieces. He has composed for orchestras, symphonic bands, chamber ensembles and jazz trios. Cheng is currently a music student in Hong Kong Baptist University, majoring in composition under the supervisions of Dr. Christopher Coleman, Prof. Christopher Keyes and Dr. Joyce Tang.Cheng has been highly active in recent years. His works Fragment and Douceurwere played by a mixed ensemble of 20 musicians and a jazz trio respectively in April 2015. Collegium Musicum Hong Kong premiered his Traces of Silk Road in their concert of the same name in October. The concert also feature three more Cheng’s compositions, namely Mirage, Long Trek, and Sun Dance. Cheng composed two improvisational pieces in November 2015 for the Hong Kong Baptist University Contemporary Music Ensemble. The piece DE Loopis in open instrumentation, while Fanlingis a piece for overtone singing (a unique vocal skill originated from south western Mongolia) with two muted violins. In January 2016, Gather and Scatterfor Chinese orchestra was premiered by the DIO Music Group. Recently, his Lion ‘Rock’ for open instrumentation andThe Ancient Voice No.2Ifor overtone singing and Jew’s harp, chromatic harmonica and violin were premiered.Cheng has participated in numerous music festivals and composition master classes by renowned composers such as Aaron Travers, Johan de Meij, and Oliver Coates. In 2015, his electroacoustic work, Time of the eternal light, was selected by the Musinfo Association. In 2016, his Fragment formixed ensemble of 20 musicians was selected by the Ablaze Records for the inclusion of new SINFONIA Series CD album. Recently, his Clamorfor saxophone octet was selected as the 3rdprize by Hong Kong Composers Guild for the ‘New Generation 2016’ contest. In addition, his Gather and Scatterfor Chinese orchestra was selected by the Hong Kong Chinese Orchestra for the coming ‘Music from the Heart 2016’ concert.Chengalso performs actively as a pianist, overtone singer and violist. He has been a member of Hong Kong Baptist University Choir and String Ensemble since 2012. In 2016, he received a FTCL in piano recital.

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La Muestra Internacional de música electroacústica es una convocatoria y una oportunidad para promover el arte sonoro vinculado a la creación de efectos visuales en espacios públicos, la capacitación en nuevas tecnologías y una contribución artística para fortalecer la convivencia social.

Se presentaran 6 piezas del más alto nivel, algunas de las cuales serán estrenadas por primera vez en México. Obras selectas de los compositores:

Mario Mary (Argentina). Sal Para Sonidos electrónicos, Manuel Rocha Iturbide (Light and Dust) para Saxofon y Sonidos electrónicos, Pedro Lara (Mexico) Delphinou para Saxofon y Sonidos electrónicos, Liao Liny (Taiwan) Le tran de la vie, Pierre Luc Lecours_ (Francia) Pulse Iteration II Sonidos electrónicos, Kari Väkevä (Finlandia) Void I Sonidos electrónicos.

Las piezas a exhibirse, fueron seleccionadas mediante una convocatoria internacional con artistas del más alto nivel, con el propósito de intervenir espacios que se transformen virtualmente y provoquen sensaciones al público.

Este evento es parte de una Muestra Internacional que propone el uso del arte y las tecnologías de comunicación al servicio de la convivencia.

Ensamble MUSLAB los invita a un concierto de música electroacústica y videoarte en Instituto Mexicano de la Radio, un espectáculo gratuito, en formato de bóveda sonora de 8 canales con sonido envolvente donde se exhibirán composiciones de música electroacústica de artistas provenientes de México, Argentina, Francia, Finlandia y Taiwán.



PHILIPPE LE GOFF
www.pedrobittencourt.info/

Sotto voce is a set of several short pieces based on a live electro improvisation with the french poet Pierre Soletti, using the electric guitar and voices. The voice is inspired by the inuit throat singing, a dual practice with the musician Marie-Pascale Dube. Sotto voce is a deep diving in the whirl of my memory

Composer and Artist, Philippe Le Goff is fascinated by the Arctic exploration since the childhood. Discovering the Inuit music in 1988, he decided to make a documentary with Jean Rouch's support. Back from this first contact with the Inuit world, he follows the courses of languages and culture of the INALCO (National Institute of Languages and Civilizations) in Paris with Michele Therrien, where he will teach then until 2011.

Since 1987, He travel through the Arctic, making sound recordings as well as several documentaries about the Inuit way of life. His functions at INALCO allowed a regular contact with the people of the Arctic, in particular via university and political exchanges.

Moreover, Philippe Le Goff has developed through this Arctic passion, a singular artistic work combining music, field recordings, drawings and video work.

Since 2011 He manages Césaré - National center for contemporary music in Reims and teach sound art at the ESAD (College of Art and Design).



HERVÉ BIROLINI
Obra electroacústica

« Four Sign » 2016

Original composition for the Acoustic Cameras project : <http://www.acousticcameras.org/>

Home Security Cam - Helsinki - Finland
lat.: 60.1755, long.: 24.9342

Four images to isolate a moment, a living space, a listening space. At the right distance, Through these openings, the computer summons the fantastic. By looking closely, he is never far away, it is nestled in a detail, a movement, a reflection, another light, and the cinematographic ? Maybe... But, that's life which decide the moment of the meeting.

Herve Birolini explore the sound in anyways. Composition for concert but also sound art, electronic improvisation, and music for films and theater shows. All these different ways of working the sound is nourishing each other as well as his personal reflection. Herve Birolini's music is elaborate either with electronic sound or instrumental and sound scape samplings, he also built his own digital devices. Particularly involved in dance show with the choreographer Aurore Gruel, they create together a specific way of interaction between space gesture and and sound using sensor technology.

Hervé Birolini's company named « Distorsion » was found in 2013

His productions were presented in numerous festivals, in France and abroad, as AKOUSMA, Live at CIRMMT, Signal and Quarrel (Canada), Presence electronics, Reevox, Electricity, Futura, Between court(yard) and gardens, Music Action(Share) (France), Archipelago (Switzerland) ((Swiss)), and during numerous residences: festival of Avignon, Arsenal-Metz, Césaré - Reims, GRM-Paris, GMEM-Marseille, CCAM-Nancy, The muse in Circuit-Alfortville. And won national and international prize. H



LAURENT DURUPT
Obra electroacústica

shorts movements for piano, percussion and radiophonic dispositive. recorded at radio France on 30th november, by Duo Links:

1. Liminaire
2. Arborescent
3. Rhizomatique

Is gratuated in piano, chamber music, analysis, counterpoint, improvisation and composition at the CNSM Conservatoire National Supérieur de Paris. He won several prizes at piano competitions (Pordenone, Grosseto), Chamber Music competition (Krakovia, Paris) and composition prizes (Tenso Young Composer Award). His principal teachers were Hugues Leclere, Pascal Devoyon, Bruno Rigutto, Nicholas Angelich and Henri Barda for the piano, Frédéric Durieux, Luis Naon, Allain Gaussin and Philippe Leroux for composition. He was resident to academy of Royaumont «Voix Nouvelles» in 2010 and worked there with Brian Ferneyhough, Lisa Lim and Francesco Filidei.

Laurent Durupt was resident at the Villa Medici (Academie de France a Rome) in 2013-2014 and will be composer in residency at Théâtre de la Comédie (Reims, France) from septembre 2016.

CHRISTIAN SEBILLE
Obra electroacústica

Pierre de New York is a particular room which consisted from a complex process of interaction between Christian Sebille and Francisco Ruiz De Infante (video director and Spanish plastics technician) that had commanded us the producer “Soundtracks”. Indeed, to realize an interactive program presented on CD-ROM, both artists decided to work on a round trip between images and sounds. The first phase was the choice of image showing microscopic animals. Christian Sebille having chosen a pallet of sounds proposed a first composition who was deconstructed by the assembly images which made Francisco Ruiz De Infante.

The round trips acting on the proposals of compositions and the assemblies of the video involved the question of the interaction as the disintegration of temporality. The interaction of the desire is a stake more indefinite than the game predetermined of a CD-ROM. The room presented is the final act of this game between both companions.

After being trained in instrumental music, Christian Sebille dedicates his work to the electroacoustic music studying with Jean Schwarz and Philippe Prévost - LIMCA, Auch). Then his research turns naturally to the mixed musics which he practices within La Muse en Circuit with Luc Ferrari. For many years now, he has developped a personal real time instrument. This work linking gesture and improvisation allowed him to collaborate with numerous musicians of the international stage.

This experience made him occur itself in Asia, in Africa and in festivals such as London Jazz festival. His researches are essentially concerned by the notion of space and movement in music.

His catalog counts more than sixty vocal, instrumental, electroacoustic and mixed works, including a chamber opera. Numerous pieces were dedicated to theater and choreography as well as musical installations.

In 1993 in Reims, Christian Sebille bases(establishes) Césaré, center of musical creation, among which the artistic choices, sour(turned) to the opening and the meeting of the disciplines and the styles, are a commitment in themselves, a search(research) on the diversity. He(it) often collaborates with other artists with the aim of discovering and widening his(its) field of reflection.

La Muestra Internacional de música electroacústica es una convocatoria y una oportunidad para promover el arte sonoro vinculado a la creación de efectos visuales en espacios públicos, la capacitación en nuevas tecnologías y una contribución artística para fortalecer la convivencia social.

Se presentaran 6 piezas del más alto nivel, algunas de las cuales serán estrenadas por primera vez en México. Obras selectas de los compositores:

Mario Mary (Argentina). Sal Para Sonidos electrónicos, Manuel Rocha Iturbide (Light and Dust) para Saxofon y Sonidos electrónicos, Pedro Lara (Mexico) Delphinou para Saxofon y Sonidos electrónicos, Liao Liny (Taiwan) Le tran de la vie, Pierre Luc Lecours_ (Francia) Pulse Iteration II Sonidos electrónicos, Kari Väkevä (Finlandia) Void I Sonidos electrónicos.

Las piezas a exhibirse, fueron seleccionadas mediante una convocatoria internacional con artistas del más alto nivel, con el propósito de intervenir espacios que se transformen virtualmente y provoquen sensaciones al público.

Este evento es parte de una Muestra Internacional que propone el uso del arte y las tecnologías de comunicación al servicio de la convivencia.

Ensamble MUSLAB los invita a un concierto de música electroacústica y videoarte en Instituto Mexicano de la Radio, un espectáculo gratuito, en formato de bóveda sonora de 8 canales con sonido envolvente donde se exhibirán composiciones de música electroacústica de artistas provenientes de México, Argentina, Francia, Finlandia y Taiwán.



Tiziana Bertoncini
Octophonic piece

Nur Sand is composed with sound material recorded by Luc Ferrari for the radio piece JETZT,which I elaborated and situated in a temporal context, hence it becomes a trace of moments that are passed.Like in the basic processes in alchemy dissolutio and coagulatio - which are opposed, but inseparable – the past is dissolving in the Time and coagulating in the Memory. This work is a reflection about the poetic of the sand. The sand carries in itself its history, although being an own element. And it tells us, that the process of dissolving is never irreversible. The piece develops from two levels; an instrumental, almost symphonic one and a concrete environmental one. At the beginning the two levels are separated, two different colours juxtaposed next to each other. Later on, the voices and the dialogues appear, overlapped, therefore not in an intelligible way. They add another level, which is the Time. The voices in fact are a trace of the memory and more than the other environmental sounds they evoke moments that are passed.The meeting of the different sound worlds creates a sort of shortcut. The voices, which are the most “concrete” and close element - together with the instrumental layer and the appearing of transitory sounds - become almost unreal, remote.

Graduated in violin at the Conservatory of Siena and in painting at the Fine Arts Academy of Carrara, thereafter attending specialization courses in chamber music and didactics of music. She focuses both on written and improvised contemporary music. Her work is oscillating between a personal research on the instrument and its sound possibilities, and towards composition and collaboration with artists of other media such as dancers, videomakers, poets, actors to stage multimedia projects characterized by the interaction of different artistic languages. She has been performing in international festivals for contemporary and improvised music, a.o.: Fabbrica Europa, Florence; Total Music Meeting, Berlin; Fruits de Mhère, Brassy/ France; Contemporaneamente, Lodi; Brückenmusik, Köln; Stazione di Topolò/Postaja Topolove, Italy; Hurta Cordel, Madrid; Musique Action, Nancy; Sonirités, Montpellier; alpen:glühen I: elektronen aus österreich and II: Styria meets Cologne; Humanoise congress, Wiesbaden; V:NM Festival, Graz; Hörfest, Graz; Jazz à Luz, Luz Saint Sauveur/France; Pulsi, Milan; Novelum, Toulouse; Archipel, Genève, E-May, Vienna, November Music, Den Bosch/The Netherlands, Hud- dersfield Contemporary Music Festival. She has been artist in residence at the “Bridge guard - Residential ArtScience Centre” in Stúrovo-Párkány, Slovakia (2008) and at AIR Krems, Austria (2009). She also has been guest artist-lecturer during the New York University summer courses in Italy giving violin improvisation masterclasses. In 2009 she co-curated the festival for contemporary written and improvised music “Comprovise” Cologne. Her solo work includes compositions and sound art installations she performed and presented, a.o., at Vienna Grabenfest, Women in New Music (USA), Hörfest Graz, Museums Quartier Vienna. In 2011 she was one of the winners of the competition “Ferrari (r)écouté” organized by hr2-kultur and ZKM Karlsruhe. She is part of the ensemble h[ia]tus, an international ensemble with an extensive experience in the field of performance and improvisation, as well as of interpretation of works by young and established composers.

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MÉXICO | FONOTECA NACIONAL

Lo que se quedó en el tintero



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SECRETARÍA DE CULTURA



FONOTECA NACIONAL



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más de cuarenta años de difundir la cultura

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PARA EL DESARROLLO

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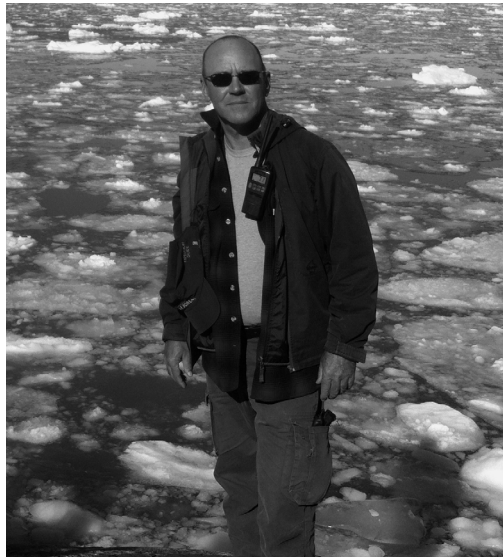
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Philippe Le Goff

Désordre (Disorder)

Was composed in 2000 as a sound installation for an exhibition of Philip Blenkinsop's war photographs in Indonesia. The piece had been played several times in different versions with live instruments, a classic quintet, drums and voices more in a situation of happening. The music is dealing with unexpected events, stretched silences are broken with violent metallic sounds, just like the life stream unexpectedly broken.

Timequake

Timequake is playing with submarine sounds of iceberg cracking in Disko bay (Greenland). It is the place where thousands of icebergs are calved by the glacier Sermeq Kujalleq. Every winter, the snow-covered precipitation accumulates on the Greenlandic icecap since thousands of years. This snow-covered stratification locks air bubbles which

constitute a memory of the planet. I have imagined that sound has been confined in this thousand-year-old air which contains the tracks of our past. When the ice melts, sounds from the ages escape...

Compositeur et artiste, Philippe Le Goff est passionné par l'exploration arctique depuis l'enfance. En 1988, il découvre la musique inuit et part réaliser un documentaire avec le soutien de Jean Rouch. De retour de ce premier choc avec le monde inuit, il suit les cours de langue et de culture de Michèle Therrien à l'INALCO (Institut National des Langues et Civilisations Orientales à Paris) où il enseignera ensuite jusqu'en 2011.

Depuis 1988, il parcourt l'Arctique réalisant des enregistrements sonores ainsi que plusieurs documentaires en immersion dans le monde inuit. Ses fonctions à l'INALCO ont par ailleurs permis un contact régulier avec les sociétés du Grand Nord, par des échanges universitaires annuels.

Artiste, Philippe Le Goff a développé autour de cette passion arctique un travail artistique singulier mélangeant, musique, enregistrements de terrain, travail plastique et vidéo.

Il dirige depuis 2011 Césaré Centre National de Création Musicale à Reims et assure dans la même ville l'enseignement de l'art sonore à l'ESAD (Ecole Supérieure d'Art et de Design).



Tom Williams

Home (Breath Replaced)

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.

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; including BBC Radio 3, SEAMUS (Miami & Iowa), Sonorities (Belfast), EMMF (Kansas & Chicago), Huddersfield Contemporary Music Festival, Expo (Manchester and Scarborough), APMC (Wellington and Brisbane), Futura (France), Weimar, Sonus and TES (Canada), NYCEMF (New York in 2011/13) and at ICMC conferences (NYC, Barcelona, New Orleans, Ljubljana, Belfast); and he has written for dance, theatre and education. In the 1993 ALEA III competition Ironwork for piano and tape was a prizewinner; Break was a finalist of 2004 Music Viva, and Shelter received an honourable mention at Bourge, IMEB, 2006. In 2010, Can won the medal of the Senato della Repubblica Italiana Music Contest "Città di Udine". Recent compositions include the dance video work, Voice (a retracing) (www.jar-online.net) and Leaf for hulusi, and electronics, and the acousmatic work, Wire & Wind. Dart for cello and electronics, premiered in NYC in 2013, and since performed ICMC, NYCEMF and IFAI and SEAMUS and is to be released Albany Records (2015) played by New York cellist Madeleine Shapiro; Dart was a finalist for the British Composer Awards 2013, Sonic Art Category. He is currently 2 songs of 'Meditations on a Landscape', an electroacoustic music song cycle for the soprano Juliana Janes Yaffe.

FONOTECA NACIONAL

La edición 2016 se llevara acabo en 9 diferentes ciudades de México, Argentina, Brasil Inglaterra y Francia hemos recibido 326 composiciones provenientes de 46 países, reuniendo lo mejor de la música electroacústica del mundo; este proyecto se hace en colaboración con 32 instituciones de los cinco países. planeamos programar mas de 150 compositores este año, abriendo un espacio de difusión para la música electroacústica en Latinoamérica. Las piezas a exhibirse, fueron seleccionadas mediante una convocatoria internacional con artistas del más alto nivel, con el propósito de intervenir espacios que se transformen virtualmente y provoquen sensaciones al público.



Jorge David Ortiz Trejo

Disgression No. 2

Es parte del tríptico Creative anxiety en el que se exploran las probabilidades de la composición guiada por clips de video sometidos a un proceso data bending (corrupción de datos) y se opta por dejar en blanco y negro el estilo a manera de trasnominación de la escritura musical convencional.

Se utilizan grabaciones de campo, instrumentos acústicos y electroacústicos así como instrumentos virtuales que posteriormente son procesados con efectos de audio obteniendo algunas divagaciones sonoras.

Jorge David Ortiz Trejo (México, 1985). Su formación musical se ha dado de forma autodidacta. Incursiona en proyectos musicales de diferentes géneros pero se inclina por la producción de música electrónica y arte sonoro llegando a colaborar en diferentes proyectos audiovisuales. En su composición resalta una tendencia hacia la estética del error.



Gerardo De Pasquale

SGUARDO SOSPEO, Tranzisione

The composition is described in 8 minutes (the time it takes for a solar ray to reach the Earth) almost an imperceptible transition from dark to light, with an expansion, a slowdown of the unusual process of perception-listening. The dark and the light, like any phenomenon, are a set of transitory elements related to each other, with cycles of expansion and contraction.

The composition is based on the spectrogram of an audio sample from the NASA, SDO - Solar Dynamics Observatory, a space telescope launched on February 11, 2010 to study the sun. The coincidence is extraordinary due to the analysis of the global sample rate which is equal to 67.02 Hz, and which turned into our first musical note, corresponding to a Do2 (C2).

Two items of work, consist in following in an ascending

way the exact sequence of natural harmonics (overtones of a fundamental frequency that determine the timbre of a sound) of the sample arrived in tonal quality concrete of the sun. Each of these frequencies became, then, a keynote of themselves weaving a dense polyphony.

The FFT (Fast Fourier Transform), one of the fundamental algorithms, from the analysis harmonic and optimized to compute the discrete Fourier transform (DFT) and its inverse, allowed filtering the sound sample of the Sun in 16 distinct harmonic blocks with a net cut of certain frequencies.

Gerardo De Pasquale, composer, researcher, sound designer, visual designer; studied music specializing in violin with Georg Mönch and composition with Edoardo Ogando in Rome. Since 1995 works on an aesthetic language of composition concrete-spectral, and sound quality and visual synesthetic. He wrote computer music, electroacoustic and acousmatic music as well as audiovisual and multimedia works.

Its audio-visual and multimedia projects for famous international brands, have received awards, as well as in Italy, in France, Germany, Holland, Austria, Great Britain, USA, Canada, China, Japan, etc.

Some of his compositions are documented in important exhibitions and museums including: Bauhaus-Archiv Berlin, Städtische Galerie im Lenbachhaus of Monaco, the Museo Cantonale d'Arte in Lugano, Exposition Internationale d'Art Contemporain - Jeune Création, Grande Halle de la Villette Paris, Archives DOCVA Milan, MAXXI in Rome, Galleria Milano in Milan.

Latest work the CD "Mosconi-Wagner" for the label Alga Marghen, produced with Gabriele Bonomo, making the composition, mixing, sound engineering, technical and graphic design. A-Musik in Köln (Germany) has classified the disc the first top 25 titles of its archives 2015.

FONOTECA NACIONAL



Fernando Laub

Universos

Pieza electroacústica en ocho canales inspirada en una serie de dibujos a lápiz intervenidos digitalmente previamente producidos por el autor: Los mismos fueron utilizados como meros disparadores y de una forma mas rigurosa a modo de partitura para modelar los diferentes parámetros involucrados en la composición. El trabajo intenta dar crédito de un proceso de búsqueda de empatías entre lo audio-visual, apelando al poder del sonido para invocar realidades oníricas e imaginarias.

Fernando Laub (flaub). Artista visual y sonoro orientado principalmente a la música experimental y de vanguardia. Sus trabajos son programados en numerosos festivales y conciertos alrededor del mundo. Paralelamente a su labor como músico produce y expone obra visual e instalaciones en circuitos arte contemporáneo. Con el propósito de compilar nuevos elementos tanto sonoros como visuales, el artista vivió tres años a una fábrica abandonada recondicionada como laboratorio de producción. Además

de este tipo de búsquedas post-industriales acostumbra viajar alrededor del mundo documentando material visual y sonoro. Combinando todo esto junto con la incorporación de nuevas técnicas de síntesis de sonido, su música no solo describe imágenes sino que transporta a una suerte de escenarios surreales y de ciencia ficción, por momentos difíciles de definir. (Argentina, Austria)



Nicolás Rodríguez

El viento será eterno

Audio Cuadrafónico

Esta obra se construye a través de las sonoridades que descubrí en un viaje al norte Argentino. A partir de ese viento abrazador, tomé la decisión de armar una obra que contenga desde la grabación de pequeñas partículas hasta el fluir envolvente del viento.

Nacido en Buenos Aires, Argentina. Estudiante de la carrera de Composición, del Conservatorio de Música de Morón “Alberto Ginastera”. Estudia con el compositor y Maestro Jorge Sad. En el año 2014, su obra “El dialogo entre los diálogos” para soprano y electroacústica participó del “festival Nuevas Músicas por la memoria” IV edición y en el año 2015 fue parte del festival “New York City Electroacoustic music festival”, apoyado y declarado de interés cultural por el Ministerio de Cultura de Argentina.

Además, varias obras electroacústicas de su autoría participaron de diversos festivales y convocatorias internacionales como “Soundscape Internacional Symposium” Italia (Mayo 2015); “Festival Exnihilo”, México (Abril 2015); “Art & Science Days”, Francia (Junio 2015); festival “Zeppelin 2015”, España (Octubre 2015); festival “Muslab”, México (Diciembre 2015).

FONOTECA NACIONAL



Frédéric Bizalion

Exo-térisme 2

Segunda parte de un estudio sobre el movimiento, la transitoriedad. El principio de la evolución, la transformación de cualquier cosa. Nada es fijo, todo está pensado para ser renovado. Nuestra comprensión del ser humano simple no siempre permite que nos sintamos de manera espontánea el dimensiones de espacio y de tiempo, o luego, a menudo con una visión influida por nuestra esperanza de vida.

A veces tenemos la impresión imaginaria que las cosas podrían durar eternamente. Sin embargo, en la escala del

universo, nos damos cuenta de que nada de lo que existe físicamente se fija en ella Estado como una manera infinitamente constante y de larga duración.

La temporalidad es probablemente el factor esencial de la evolución de las cosas físicas. Este es el mismo para los sonidos.

Las vibraciones, las frecuencias son perceptibles porque son una parte de la evolución temporal, que También, pueden participar de sus variaciones.

Nacido en 1977, vive y trabaja en Perpignan, Francia.

Músico autodidacta compositor multiinstrumentista e interpretar desde hace más de veinte años, inspirada en las músicas actuales y la improvisación (jazz, rock, música electrónica, sonido e investigaciones experimentales), se dedica a la composición de música acusmático desde el año 2013.

Sus experiencias en tocar con bandas, y varios proyectos musicales en los que participó, le permitieron desarrollar su propio estilo, sobre la base de manera diferente y complementaria de decisiones, con música para vivo, compuesta e improvisados (concierto “en vivo electrónica”); música grabada, con el fin de ser interpretado en “acousmonium” (altavoces orquesta); e ilustraciones de sonido para diversos medios de comunicación (instalación de arte, fotografía, teatro, vídeo).



Honour

Program Notes:

Originally published in Palestrina's second book of motets in 1581, “Adoramus Te”

is a gorgeous, short motet for four equal voices. A glorious example of 16th-century counterpoint, something about the ineffably logical movement of the voices in this motet put me in mind of the movements (properly called “murmurations”) of enormous flocks of starlings, which are never guided by a single bird, but always by the logic of the group as a whole. This work, for eight iPhones, computer, and real-time video, uses Craig Reynolds's venerable “Boids” algorithm to model the flight of four (later doubled to eight) separate flocks of birds/boids, comprising several thousand individuals. Each boid is represented on the video screen by a single dot and in the music by a single voice of a synthesizer. The left-to-right position of each boid determines both its pitch and its spatial position in the array of speakers, while up-to-down position controls the timbre or brightness of that individual voice. Four of the performers use their iPhones to control the centering points, around which the flocks cluster, as well as the overall levels of the flocks. The other four control the dispersion of the flocks, via parameters like “centering instinct,” “neighbor matching,” “speed,” and “willingness to change speed and direction.” The performance employs custom software I programmed in Max, building on previous work with the Boids algorithm by Wesley Smith and Sam Tarakajian.

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

Honour's music has been described as “fast, frenetic, and fiendishly difficult” and performed around the world by such notable artists as Quintet Attacca, Winston Choi, the Thelema Trio, and Quartetto Musicattuale. His work as a composer has been recognized in many competitions, published by Roncorp, and recorded on the Capstone, Ravello, and Innova labels. Professor of music and director of the Center for Music Technology at the University of Central Missouri, his work as an audio engineer and producer appears on the Innova, Centaur, Ravello, Irritable Hedgehog, Orpheus Classical Music, Everview, North Star Appli, and E.M.E. Action labels, as well as on numerous independent releases.

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Jorge Sad

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.

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.

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MÚSICA ELECTROACÚSTICA

00.10.16

MÉXICO | UAM- XOCHIMILCO



Coordinación de
Extension Universitaria
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Paolo Pastorino

This track was made with samples recorded from a shortwaves radio. I tried to recreate an abstracted ambience different from what makes a simple radio into a room. It is divided in four scenes, four moments that describe different moods that accompanied me while composing. Altering a real ambience is what I do in all my compositions. Through the elaboration of concrete sounds I'm searching for new timbres that lead me to choose a different compositional strategies and solutions so as to make each new composition.

Through the elaboration of concrete sounds I'm searching for new timbres that lead me to choose a different compositional strategies and solutions so as to make each new composition different from the others.

Paolo Pastorino (1983) is an Italian guitarist, composer. Since 2006 he starts to work as sound engineer for some Rock, Industrial and Nu-Metal bands. He studied and graduated in computer music and sound technology at the Conservatory of Sassari (2015).

In his works he uses not only electronic instruments and algorithms realized by software but also traditional instruments electronically elaborated and other concrete elements existing in nature. His experience doesn't regard only traditional and electronic composing, but also the implementation of control systems, developed on MAX MSP, for live electronics and for assisted



Christoph Theiler
(1959/BRD)

“Raumloser Ort“ means Room-less place, a place with no dimensions. This composition was made in 2016. The composition is an acoustically description of a place with no dimensions (similar to a place in jail). Dramatically it goes from situation in jail to freedom.

Christoph Theiler (1959/BRD) lives in Vienna since 1982. Working as freelance composer and media artist. His last works are established in the area multimedia and sound installation. GATE II+III are the works, in which new forms of interactive sound design were developed. As in the case of MEMBRAN II (for e-guitar, sax and medium wave transmitters), M.O. - HERZ + MUND

(sound installation with 3 bass loudspeakers and very low frequency waves) and HF 114 (electronic composition for 7 transmitters) more and more means from the area of the electronic music, the sound design, the high-frequency engineering and the internet are included in his artistic conception.

The electronic composition NEARNESS was published on the “Sonic Circuit” festival CD 2001.

The 3rd string quartet (1998/99) was played by the Nevsky string of Quartet St. Petersburg for the first time.

CD production for „Ich schulde der Welt einen Toten“ (theatre play 1997).

He got the composition price of the city of Stuttgart (1982) and the composition price “Luis de Narváez” Granada (1993) for the 1st and 2nd string quartet.

Recordings made by WDR, ORF, Deutschlandradio, radio Koper, Ljubljana-TV and BR.

Compositions for chamber ensemble, orchestra, electronics, theatre and radio play.

Concerts and performances in Austria, Germany, Switzerland, former Yugoslavia, Italy, Spain, Belgium, France,

South America, the USA and Russia.

Together with Renate Pittroff he founded the label “wechselstrom”. Based in Vienna, they run an offspace, which is a room for exhibitions, media activism and all art forms on the fringe of culture.

Studies in Nuernberg, Stuttgart and Vienna.

Composition prizes and awards: City of Stuttgart, Muenster, Composers Competition - Florida, “piano in Concert” composition competition Berlin, “Floriana” -- Linz, “Luis de Narváez” - Granada, I.C.O.N.S. - Turin, “Ivan Spassov – Foundation” – Bulgaria, “Weimarer Frühjahrstage für Zeitgenössische Musik” – Weimar, Human Interface Award Wolfsburg.

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Fabio De Sanctis

“Vibrazione su blu” is inspired to a picture by Turcato. The picture has been assumed as graphic score of the electronic piece, so that background has been divided into four quadrants and a central zone, then transformed in granular sound by an equivalence pixel = sound grain, edited and stretched in time. The foreground elements have generated metal and membrane sounds recurring to transformation by algorithmic composition software and resonators. The choice of metal sounds is due to the fact that Turcato has produced jewels, too. Lastly everything has been mixed into three streams, freely edited by hand with a MIDI controller for volumes and panning.

Didactics in several Italian Conservatories, Musical Analysis in Professional Courses financed by The European Community, in various seminars kept in the Conservatory of Latina, and in the bachelor and master courses in the ISSM “P. Mascagni” in Leghorn. He has kept an Algorithmic Composition Masterclass in Genoa Conservatory.

He turned out winner, in the contests for titles and exams to chairs in: Complementary Harmony, Harmony and Counterpoint, Theory, Solfège and Music Dictation, Foundations of Musical Composition for the Didactics (Conservatories); Complementary Harmony, Theory, Solfège and Music Dictation (Superior Musical Studies Institute “P. Mascagni”); Solfège (Dance Academy in Rome), obtaining several calls to teach.

[Last update: 13th of April, 2016] He has taken up the half-yearly courses of Harmony and Counterpoint Elements in Cinema Music and Theatre. He graduated in Violin, Choir Music and Department, Faculty of Letters, University of Pisa, from Conducting, Composition, the latter cum laude. 2001 to 2009. He holds a course of Composition Techniques in Genoa Conservatory for the course of Electronic Music.

He triennially attended the composition courses kept by Giacomo Manzoni at the Fiesole Music School. At present he is ordinary professor of Complementary Harmony, Fundamentals of Composition and Musical Composition competitions, his scores are published Analysis in Superior Musical Studies Institute “P. Mascagni”, attends to Composition and Musical His works have been performed in Italy, Belgium, Spain, Portugal, United Kingdom, Croatia. software, Linux and OsX platform in the ambit of His Musical Analyses, Music Didactics, Electronic Music and Algorithmic Composition. He papers have been published on specialized journals in keeps a Composition Laboratory in Pontedera (PI). Italy and abroad, such: Sonus, Aulos, Tibiae (Germany), Tetraktys, Civiltà Musicale, Musica Domani, Facoltà di Matematica (Pisa University), Analitica, Musicology Papers (Romania), XX CIM Proceedings (AIMI, Italy), Gli Spazi della Musica, ISSM “P. Mascagni”. A paper of him will be present in third Ircam volume of the series “OM Composer’s Book”.

He took part as lecturer to meetings and seminars for: Analitica (Rimini); Domus Galileiana (Pisa University, Italy); Lemmens Instituut (Leuven, Belgium); EuroMac 2011 - VII European Music Analysis Conference in Rome, Santa Cecilia Conservatory; Escola Superior de Artes Aplicadas by Instituto Politécnico de Castelo Branco (Portugal); Academia de Muzică “Gheorghe Dima” in Cluj (Romania); Conservatorio Superior de Música “Manuel Castillo” Seville (Spain); Colloqui di Informatica Musicale by AIMI, Italian Music Informatics Association Santa Cecilia Conservatory, Rome; Ircam Forum Workshop (Paris).

Since 1992 he has taught Harmony and Counterpoint and Foundations of Musical Composition for the



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Vanessa sorce

Éclats de Feux - 2016 - 10'08
Transitional work of my journey in composition, Éclats de Feux started with many sound recordings of objects and spaces found around Sheffield. As the first piece of my doctoral portfolio, this one acts as a bridge between the school of Montréal, where I come from, and the effervescence of British acousmatic. In this piece, I explored the contrasts between powerful masses and up-close solo objects, with a particular sensitivity to the use of space in stereophony, as my research is focused on the interpretation and performance of acousmatic music. The title refers to the impressive bonfire nights and endless fireworks I have been

exposed to in the early weeks after my arrival in the UK. 'Shards of Fire', as it translates, also represent the extreme rapidity and intensity with which one's life may be completely changed with one single travel.

Originating from Montréal, Vanessa has studied music her entire life. When she discovered electroacoustic music in college, she also discovered a whole new means of expression and went on to pursue composition studies at the Conservatoire de musique de Montréal with Yves Daoust and Martin Bédard from 2008 to 2013. During those years, she has refined her already very rich artistic sensitivity and explored aesthetic inspirations such as the forces of nature, travel, ancient texts and the North. In conjunction with mastering the skills of acousmatic composition and performance, she has also lead many collaborative interdisciplinary projects, such as music for mime, music, for theatre, music for dance, video art and collaboration with a sculptor. She has then received a Prize with Distinction upon completing her master's in electroacoustic composition in 2013. With a strong interest for the dissemination of contemporary arts and electroacoustic music in particular, Vanessa has been in charge of numerous concert promotion

elements, from graphic design to guest interviews and social media strategy. It is following the same logic that she now focuses more substantially on the tradition of performance in



Valentin Becmann

Composed during a recent stay in Quebec and with the exceptionnal presence of a Balinese gamelan at the Univerty of Montréal, Kamudhunan Kasukman is an ascetic contemplation of resonance and of it's internal variations. Slow tempi and wid movements follows a time-dilated attention of micro-phenomena and macro ruptures. The composition is also and echo of Indonesian music that I like so much.

Self-taught multi-instrumentalist and composer from France, student at the Royal Conservatory of Mons in acousmatic composition program and participating in an exchange program in Montreal under the direction of Robert Normandeau in fall 2015, his acousmatic music were played in France, Belgium and Quebec. His field of investigation also covers guitar improvisation accompanied by electronic software processing he created around Max/MSP and more recently audiovisual installation.

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Mei-Fang Lin

Entre le son et la lumière

“Entre le son et la lumière” is an exploration of the connections between sound and light. Different types of sounds in terms of their degree of brightness are used, ranging from pitched, non-pitched, to noise-based sounds. They are meant to evoke different sensations of darkness or brightness, which is often controlled through the exclusion or inclusion of upper partial harmonics of each sound as well as general dynamic shaping. The evolution of the harmonic content of each

individual sound also directly leads to the subtle changes of timbre in the life span of each sound. The piece in general progresses from darkness to extreme brightness toward the end of the piece, taking the audience through a journey in the mystical land of sound and light.

Mei-Fang Lin received her Ph.D. in composition from the University of California at Berkeley where she studied with Edmund Campion and Edwin Dugger. With the support of a Frank Huntington Beebe Fund from Boston and a George Ladd Paris Prize from UC Berkeley, Lin lived in France from 2002-2005, where she studied composition with Philippe Leroux, orchestration with Marc-André Dalbavie, and was selected by the IRCAM reading panel to participate in the one-year intensive computer music course “Cursus de Composition” at IRCAM in Paris. Lin got 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. She was appointed Assistant Professor of Composition at the Texas Tech University in 2009, and became Associate Professor of Composition there in 2015.

Lin has received awards for her music from the Musica Domani International Competition (2012), American

Composers Forum/LA Annual Composer’s Competition (2009), Fifth House Ensemble Competition (2009), Seoul International Competition for Composers in Korea (2007), Bourges Competition in France (2006, 2001), Look & Listen Festival Prize (2002), Pierre Schaeffer Competition in Italy (2002), SCI/ASCAP Student Commission Competition (2001), Luigi Russolo Competition in Italy (2001), Prix SCRIME in France (2000), National Association of Composers, USA Competition (2000), 21st Century Piano Commission Competition (1999), Music Taipei Composition Competition in Taiwan (1998, 1997). Her music has received performances and broadcasts internationally in over 30 countries in the world. Lin is also active as a conductor and pianist, focusing mainly on contemporary repertoires.



Philip Schuessler's

Fairfax is a collage piece that interweaves and layers a series of dramatic narratives.

Approximately 85 –90 percent of the sounds were derived from raw or manipulated vocal sources. The work is a study in the relaying of a story and how the devices of dramatic storytelling can become a story in and of themselves. Furthermore, the work explores the inherent musical qualities implied in the inflected human voice. A certain ambiguity to the loosely connected narratives invites an unhinged disorientation for

the listener and suggests a luminous, dreamlike culling of various emotive responses. There are monolithic devices employed throughout the work in order to reinforce a notion of unrelenting and inevitable confrontation. Such technical devices as minimal panning and quasi-identical spatial frameworks help to confirm these self-contained syntaxes. Oppressive still is the formal suggestion of the anti-climax. Methods of tension and release are paced towards the beginning of the work where processing of raw sources is replete in contrast to the stark, minimally processed latter sections of the work that are prevalent with an exposed counterpoint of pure vocal sources.

Philip Schuessler’s music explores the intricacies of subtle timbres and delicate dynamics through extended acoustic and electro-acoustic resources. Many worldrenowned artists and ensembles such as Yarn/Wire, Timetable, Mantra Percussion Ensemble, Dither Guitar Quartet, Hypercube Ensemble, Pesedjet, Iktus Percussion, violinist Graeme Jennings, cellist Craig Hultgren, and soprano Tony Arnold have championed his music. He has had works performed at notable venues such as June in Buffalo, the University of Tennessee at Chattanooga New Music Symposium, Birmingham

City Stages Festival, Festival Miami, the Czech-American Summer Music Workshop, CCMIX in Paris, SEAMUS Conferences, ArtSounds in Kansas City, Artomatic in Arlington, Virginia, Electronic Music Midwest, New Music Forum in San Francisco, the School for Designing a Society in Urbana, Illinois, Electroacoustic Juke Joint in Cleveland, Mississippi, and the Spark Festival in Minneapolis. He has also been a participant at the MusicX Festival, the Ernst Bloch Music Festival, the Elliott Carter/Oliver Knussen Chamber Music Intensive Workshop at Carnegie Hall, and the Oregon Bach Festival. His electro-acoustic music has been recognized in France by Elektrophonie’s NuitBleue Music Festival, the Futura Festival, and the Bourges Residence. Recent awards also include winning the 2016 Cello Loft Commission for Cello and Percussion, the 2012 Duo Fujin Composition Competition and finalist in Random Access Music’s call for scores. He is also the recent recipient of a Composers Assistance Program grant from New Music USA. Schuessler received his Bachelors Degree in composition at Birmingham-Southern College, his Masters Degree from the University of Miami, and his PhD from the State University of New York at Stony Brook.

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Shih-Wei Lo On The Fringe

During evening walks while living in Seattle, I would ruminate and softly recite phrases I had read in a book or observed in my surroundings (often during a break, sitting in a coffee shop). I keep this habit in New York City (except that it is harder to find a seat in a coffee shop), but after the first several days I moved in, I realized I could not help but recall the experience in Seattle while wandering the streets in Morningside Heights. I felt as if I had been standing on a fringe; a high wire. Whenever the shadow of Seattle flashed through my

mind, I allowed myself to fall deep into episodes of scattered, timeless memories, although I experienced them in a linear, narrative way. I wanted to compose something based on this experience.

I then wondered: Why have I been so obsessed with achieving a sense of coherence in my music? I could not answer the question for sure, but maybe it is my desire to obtain control and supremacy in order to react to how life is — after all, life is unpredictable. I wanted to do something different this time... there would be some moments when one would drift, meditate, and dissolve within the timeless streams of sound. S/he would come back to reality eventually, but that does not prevent diving back into the streams of reminiscence whenever the opportunity presents itself. The contrast between the past and the present is embedded in the context constructed through the reciting voices and the nonhuman sounds/vocal noises, shaping how narration and interruption are perceived in the piece. I tried to settle the unsettling. Or, did I actually forge the unsettling?

Taiwanese composer Shih-Wei Lo creates music that involves acoustic instruments, voice, digital

media, mechatronic art, and interdisciplinary collaboration, among others. His work is often informed by the diverse articulations of time and space in various domains such as art, literature, culture, and politics, and may be viewed as a process of transfiguring these into music, providing the audience with a contemplative medium.

Currently a Dean's Fellow in GSAS at Columbia University, Shih-Wei is pursuing a DMA in Composition under the tutelage of George Lewis. He earned his MM in Composition from the University of Washington, where he worked with Huck Hodge and Juan Pampin, and also taught at the Center for Digital Arts and Experimental Media (DXARTS). Prior to the graduate studies in the United States, he studied with Ching-Wen Chao and Kris Falk at National Taiwan Normal University, receiving his BFA in Music Theory and Composition.



Matt Omahan

We are constantly surrounded by little bits of designed sound. From a cell phone's keyboard clicks on touch screens to synthesized engine noises in electric vehicles, synthesized sounds have reached a new commonality and—in cases such as these—replaced real world sounds. If a synthesized sound reaches the ubiquity and recognizability of that of a real world sound, does it, in turn, become a “real world sound”? In *The Scattering*, I employ this combination of real-world sounds and synthesized sound. Field recordings of forest wind, ocean waves, and urban soundscapes are freely mixed with analog and digital synthesis. Navigating this

permeability is a means of accessing and employing the sounds of our current, technologically saturated lives.

Born in Battle Creek, Michigan, United States of America and raised in Gambier, Ohio, United States of America, Matt Omahan has been composing electronic and acoustic music for almost a decade. His main focuses are acousmatic composition, modular synthesizers, and acoustic composition. This Fall, he will be continuing his studies at the University of Manchester, pursuing a Master's Degree in Electroacoustic Composition. Omahan is an alumnus of the Oberlin Conservatory of Music's Technology in Music and the Related Arts program with an Acoustic Composition minor, most recently studying under Peter Swendsen and Aaron Helgeson. Other primary instructors included Tom Lopez, Josh Levine, Lyn Goeringer, and Ross Feller. Additionally, Omahan has taken lessons and participated in masterclasses with composers such as Kaija Saariaho, Fred Lerdaahl, George Lewis, Elizabeth Hoffman, Marcos Balter, and David Lang.

Omahan has performed and engineered at the Marlboro Music Festival. In the 2015 season, 4 instrument and electronics pieces by the composer-in-residence, Kaija Saariaho, were performed. *Nymphea*, for String Quartet and Electronics, featured performers Tessa Lark (violin), Lucy Chapman (violin), John Stulz (viola), and Sarah Rommel (violoncello). Over thirty hours of intense rehearsal under the careful guidance of Saariaho and Jean-Baptiste Barrière were put into these performances. Outside of these performances, Omahan is also the Assistant Recording Engineer, where he aided in recording and producing recordings that see play on National Public Radio. He will be returning for his third season in the summer of 2016.

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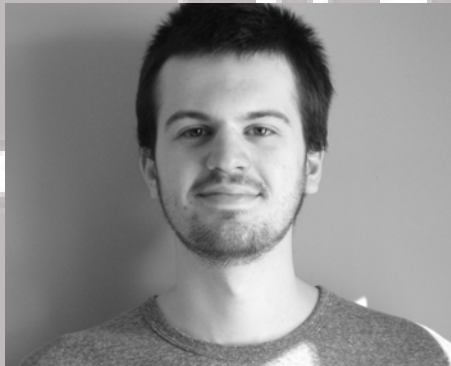


metaphors. Lefteris Papadimitriou

Lefteris Papadimitriou is a Greek composer and performer. He holds a PhD in composition from the University of Huddersfield with the support of a scholarship from the Huddersfield contemporary music festival and the Centre of Research in New Music. Compositional interests include the exploration of the notion of "hybridity" between instrumental and acousmatic media, psychological mapping of aural signals on conceptual and physical musical spaces, employment of surrealistic and visual techniques, information networks and montage. In 2006 he won the international Gaudeamus Prize with his composition for piano and orchestra, titled "Black and White". He has written many compositions for acoustic instruments and electronic media and also performs live electronic and improvised music. His works have been performed around the world with ensembles such as London Sinfonietta, Asko ensemble, Elision ensemble and others. He has studied composition with Iannis Ioannidis and he is a graduate of the music department of the University of Athens.

Lefteris Papadimitriou

L'Union libre is a piece based on Andre Breton's poem with the same title. I wanted L'Union libre to be a chaotic field of aural information that would overwhelm the listener by continuously challenging perceptual modes. The extremely fragmented texture may be experienced differently by each listener who may dive into the information field and find different things buried inside, such as "hair of burning splinters" or "the back of the bird in vertical flight". The piece is freely inspired by Breton's technique of arranging a large variety of disparate words into a continuous series of simple but highly imaginative



Hans Martin

Poïèse was realized in 2016 at the studios of the Montréal music conservatory. It was premiered on May 12, 2016, as part of the concert series "Électrochoc," organized by Akousma (réseaux des arts médiatiques) in Montréal (Canada).

This piece is an attempt to reunite abstract articulated sounds with an underlying expressivity of micro-tonal harmonies.

Hans Martin étudie la composition au conservatoire de musique de Montréal dans les classes de Serge Provost, Louis Dufort et Jimmie Leblanc. Composant à la fois des œuvres instrumentales et électroacoustiques, il s'intéresse à la matériologie du son, la catharsis et l'écriture algorithmique.



OMAR DODARO

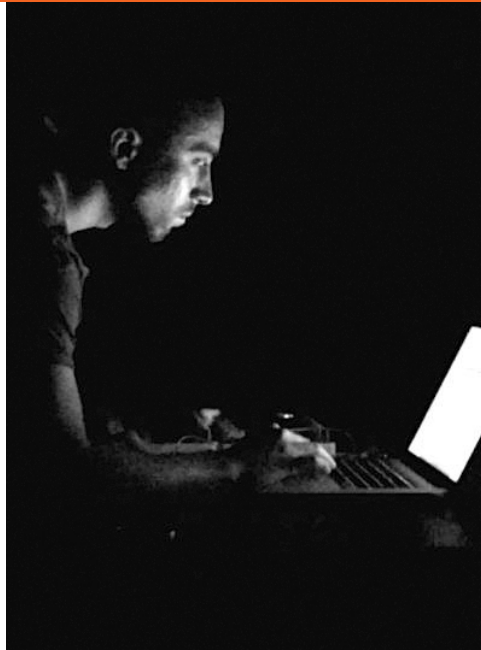
Verso is an acousmatic composition about musical phrase as container of tensions and idea of "unity". The latter is refined into its opposite, the extreme fragmentation and subsequent reunification through chains of not causal events (Markov's chains). By relating created objects, it could be drawn trend lines. Verso is an oriented movement, a representation of one of the quality of space (uni-verse: movement towards the whole).

Omar Dodaro is graduated in music theory and composition, music technology, music pedagogy at the Conservatories of music of Milan and Como. He got Master's degree

in Psychology at the University of Padua and the professional license at the University of Milan Bicocca. His works were selected in composition competitions and calls as «Today's music» (Teatro in Scatola, Rome), «Mauricio Kagel» (3rd edition; Istitut Ludwig van Beethoven, Universität für Musik und darstellende Kunst; Wien), «Crisis and Rebirth» (Eutopia Ensemble, Genoa), «Feeding the music» (Expo, Milan), «Concerti di Mezzogiorno» (Orta S. Giulio), «XX Festival Internacional de Música Electroacústica» («Synchresis»; Valencia e Granada), «Sergio Dragoni» (Società del Quartetto; Milan), «Pierre Schaeffer» (AMP; Pescara), «Punti di ascolto nr. 6» (CEMAT; Rome), «Vuotociclo IV – Sankta Sango» (Università Suor Orsola Benincasa; Palazzo delle Arti in Naples), «Apocalypse project» (Centro San Fedele; Milano). Some of his audio-video installations have been chosen by numerous art galleries between Italy, Switzerland and Greece. He composed the original soundtrack of movie The Merchant of Dreams, which was awarded at «Moving Picture Film Contest» and selected at «River's Edge International Film Festival» (USA). He took part at some live audiovisual comments and realized sound direction for Fontana Mix (J. Cage) and for Aus den sieben Tagen plan, Setz die Segel zur Sonne

La edición 2016 se llevara acabo en 9 diferentes ciudades de México, Argentina, Brasil Inglaterra y Francia hemos recibido 326 composiciones provenientes de 46 países, reuniendo lo mejor de la música electroacústica del mundo; este proyecto se hace en colaboración con 32 instituciones de los cinco países. planeamos programar mas de 150 compositores este año, abriendo un espacio de difusión para la música electroacústica en Latinoamérica. Las piezas a exhibirse, fueron seleccionadas mediante una convocatoria internacional con artistas del más alto nivel, con el propósito de intervenir espacios que se transformen virtualmente y provoquen sensaciones al público.

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JULIAN SCORDATO

Axon is pulse and transmission. Synchrony and diachrony. Dissidence and paradox. No more sonification and no more spatialization. Game and irony. The labyrinth machine automatically produces movement that defies the will of the maker. No genealogy in Fibonacci's automata rabbits. No interpreter at the Disklavier: the logos without the pathos. A computer generates MIDI data to control the Disklavier by following a score in which three types of events are indicated: clusters, scales, and random sequences. Such process is automatic, without the intervention of a performer. Sounds

are processed with SPAN processing system, which is based on a feedback network made of eight nodes. A performer controls the gain levels in order to feed the audio network. Then the system reacts to the input by changing its behavior.

JULIAN SCORDATO studied Composition (BA) and Electronic Music (MA) at the Venice Conservatory of Music. He completed a Master's Degree in Sound Art at the University of Barcelona with a thesis on IanniX software documentation. Co-founding member of the Arazzi Laptop Ensemble, he has worked as a Research Assistant for the Sound and Music Processing Lab at the Padua Conservatory of Music. As an author and speaker, Scordato has 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 results related to interactive performance systems, generative art, and feedback audio networks. His electroacoustic music and audiovisual works have been performed/exhibited in prestigious festivals and institutions in Europe,

North America, South America, and Asia. Among these are Venice Biennale, Institute of Contemporary Arts (London), Centre de Cultura Contemporània de Barcelona, Prague Quadrennial of Performance Design and Space, Instituto Cervantes (Rio de Janeiro), EMUfest (Rome), Re-New Digital Arts Festival (Copenhagen), Gaudeamus Music Week (Utrecht), Deep Wireless Festival (Montreal), Festival de Música Electroacústica Punto de Encuentro (Valencia), Sonorities Festival (Belfast), Seoul International Computer Music Festival, Art & Science Days (Bourges), Center for Computer Research in Music and Acoustics (Stanford), Muestra de Música Electroacústica MUSLAB (Mexico City), Contemporary Music Research Center (Athens), Electronic Language International Festival (São Paulo), and New York City Electroacoustic Music Festival. His music has been broadcast by RAI Radio3, NAISA Webcast, RadioCemat, Radio Papesse, Radio UNAM, RadioCona, Radiophrenia, Ràdio Gràcia, and Radio Círculo. His scores have been published by Ars Publica and Taukay Edizioni Musicali.



François Buffet

Sanctuaire Vibrant [2016] 10'54" Composer: François Buffet Its consists in open sanctuary... without paticular religion, linked to sacred in general, a sancuary which is everywhere and nowhere at once, which don't have geographic place, but a place of the spirit, an inner territory, without edge, without border, infinite. This vibrating sanctuary is an unity, but also a multiplicity, a totality, (our previous work is called En to pan, meaning "One the all"), one sound, but a multiple sound... There is a passage of contemplation, of inner self, of mystical introspection, the introduction is also in the same style.

All through the work, there are a sort of choir, synthetic, imaginary, imagined, unreal (the "ancestrality", the voices of dead? of those aren't born? of the angels? of humanity? of the univers?). A cosmic sanctuary in vibration, violent, ecstatic, soft. Differents sparkles comes one after another by self-fertilization, shows different points of view. The ambivalence harmony/tone and the dréation of spectral weftin an acousmatic context are among the main technical fundation used in this work, which represent a new milestone in this research.

François Buffet was born in 1980, lives and works in Rouen (France). He studied musicology at the University of Rouen and at the University of Paris-Sorbonne where he completed a degree in electroacoustic music between 2000 and 2006. He also attended composition classes with Jacques Petit at the Conservatory of Rouen. He has given workshops in computer music at the University of Rouen and Le Havre Art school. After a course at the GRM (Groupe de Recherches Musicales, Paris) he took part in the development of the "Acousmographe" software, and carried out projects for the education ministry. He co-authored a book with François Bayle. His work focuses essentially on acousmatic

composition, with an emphasis on frequential harmony and global soundscapes. His attraction, since his childhood, for everything that deals with cosmos and a shape of quest for absolute. He works regularly with video artists in France and abroad. His work has been played and broadcast in various festivals, shows and radios, including Electromania, Electrain de nuit (France Musique), Akousma (GRM, Paris), Banc d'essai (GRM, Paris), Multimédia exhibition (Modena, Italia), Festival Futura (Crest, France), Festival Tourneson (Le Havre, France), Edinbugh Internationnal Film Festival (Edingurgh, Scotlands) and 106 expérience (Rouen, France). In 2013, he was laureate of the international acousmatic composing competition "Banc d'essai" organised by the GRM in Paris. In 2014 he was commissioned by the GRM to create En to pan.

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Boxing (2016) - Sarah Procissi
Electroacoustic - 8'37

My intention with Boxing was to send you in the middle of a boxing club. Through this closed space, the listener performs the experience of a « sonic » sport training. In the same way, the composition is built in three parts : warm-up, workout, relaxation. During the different steps, the listener goes through various sound conditions. Soft polyrhythm which gradually turns into a powerful tension ; Boxing, little by little, leaves no respite. The work is thought,

worked and built to achieve self-improvement.

Sarah Procissi

Born in Bastia (Corsica) in 1991, Sarah is currently a student in electroacoustic music, keyboard and classical harmony at the Conservatory of Nice. She began music by practising various instruments : violin, then guitar and keyboard. She spent her teenage years playing in several live bands with as main influences rock, new wave and electronic music. In 2009, while living in Paris, she made her first experiences in composition by making music for three dance shows : Rêve ou Réalité (Festival Off Avignon 2010), Legend of Erebia (Paris 2011), Le jeune homme et la Mort (Paris 2011). This musical and human experience, gave her a deep desire to continue working in this artistic way. Then, she felt the need to experiment, to open her musical language, to meet new soundscapes. She began to record sounds that intrigued, interested her ; and drew inspiration by the constant discovery of new cultures, concepts, and musical processes. From that day until today, Sarah creates and experiments in a real purpose of expression, always working to improve her musical language by including multiple influences.



Lucas Morin

Lucas is in the beginning stages of musical self-discovery, still learning, questioning, and breaking rules. He recently received his Bachelor's Degree in Music Composition from California Institute of the Arts, where he spent a majority of his time testing the boundaries of various schools of thought in music.

Lucas believes first and foremost in the cathartic power of music. He finds life in broken hearts and disappointment. The interesting part is not the act of breaking something or being broken, the feelings of disappointment. Lucas

is interested in how we think about these concepts, how we deal with them. How do we deal with that need for catharsis? Lucas' collection I'm in Your Head (of which 'Words to You' is part) experiments with catharsis and communication of feelings, using voice as the basic material for each composition.

Lucas' latest work, Steal This Art , is driven by the sociological and philosophical consequences of musical classification and the institutionalization (or canonization) of schools of musical thought. This project involved four audiovisual installations placed in specific areas of the Herb Alpert School of Music at the California Institute of the Arts. The music incorporated numerous schools of thought, styles, and genres, in order to blur generic boundaries and question individual and institutional generic hierarchies.



Zhaoyu Zhang

British artist San Jury is best known for her excellent photography-based work in which the painting were created through composite photographs that are digitally layered on top of each other. In one of her painting, "Thousands pities", a female's face has shown such techniques that bring up a multi-meaning image. The music piece is incorporating elements that are spreading out while being obscured in locations. The sense of contrast between real and illusion is important and reflected, in which nothing is lost but all interpreted differently.

Zhaoyu Zhang (b. 1988) is a composer trying to incorporate experimental elements into his compositions by using simple and creative way that produce high quality sounds. Based in Mainland of China, he grew up in Inner Mongolia, where the rich cultural heritage of the Han-Mongolian border region influences much of his music. Awarded fellowships at universities, Zhaoyu has studied composition with Chen Danbu, Ye Xiaogang, Erik Lund and Sever Tipei. He has participated in composition master classes with Chen Yi, Robert Beaser, Fred Lerdhal, and in workshops with Vinko Globokar. Zhaoyu's music has been played throughout China as well as United States, including performances at Beijing Concert Hall (2012), and Krannert Center of Performing Arts, Illinois, (2014). Zhaoyu is the finalist of the 2nd Antonin Dvorak Composition Competition. His composition, Future Vision, was commissioned by Central Conservatory of Music Symphony Orchestra, premiered in May of 2012 and was chosen as finalist in 2014 ASCAP competition. His composition, Erguna Fantasy (2008), for violin and piano, was awarded first prize in 2008 Palatino Composition Competition. White Crane (2011), for piano solo, was prized in 2nd place in Golden Key Music Festival Competition. He has also won ISCM the 7th Sun River Prize (Chengdu), the 5th Shanghai TMSK Traditional Chinese Composition Competition, and 2nd ASEAN competition (Nanning, China). Power of the script (Trombone and fix media), was selected in WOCMAT conference at Taiwan, IcM at San Diego and SCI Chapter New Music Symposium at Iowa City. In 2016, his work Night Snow was selected in National Student Electroacoustic Music Event at Oklahoma City.

UAM-X



Mirjam Tally

Is originally composed for amplified flute quartet and tape and commissioned by ensemble 40f. While I was working on that composition, I also made an electroacoustic version, where I've recorded, edited and mixed all flute parts in Studio Alpha at Visby International Centre for Composers. The electroacoustic version of that work differs from the original one, because some vocal effects are more forced with volume curves. All recorded sound material is based on a poem by the Estonian poet Kristiina Ehin

(also the poem is called "New Moon Morning", and I've used the English version of that poem). Generally, the flutists are whispering that poem into flutes (and also part of the words, like consonants etc). Whispering is combined with melodylines, some certain contemporary flute-techniques (tongue-rams, overblowing) and electronics. All electronic material is created using Omnisphere."

Mirjam Tally is Estonian/Swedish composer living on Gotland island since 2006. Mirjam Tally graduated from the Estonian Academy of Music in 2000 as a student of Lepo Sumera. In 2009-2010 she was Composer in Residence at Swedish Radio's P2 channel. She has written works for many Swedish and international musicians: Nordic Affect (Iceland), John Storgårds and Lapland Chamber Orchestra (Finland), Kaspars Putninsh (Latvia), UMS'n JIP (Switzerland), Marco Blaauw, New European Ensemble (The Netherlands), flutist Anna Svensdotter, Swedish Radio Orchestra, Swedish Radio Choir, etc. In 2008, she received the Little Christ Johnsson Prize of Kungliga Musikaliska Akademien (Sweden), for her orchestra work Turbulence. Her music has been performed in over 20 countries. She

has written music ca 20 years for different instrumentations, including electroacoustic works. Recently she started the duo Unejõgi together with Estonian folk singer Meelika Hainsoo. The duo performs Estonian runic songs with electroacoustic elements, influenced by minimalism, drone, glitch and experimental pop music.



Gustavo Adolfo Delgado

La composición desarrolla dos conceptos aparentemente opuestos que durante toda la obra llevan a la audiencia hacia espacios circundantes de cambios inesperados y de gestos sonoros interconectados de características contrastantes. A través del montaje y la combinación de diversas técnicas de mezcla y diseño de sonido utilizados a menudo en el cine y video juegos, fueron creados numerosos materiales de tipo "sonidos de impacto" clasificados en base a las características de sus envolventes dinámicas y espectrales como "materiales transitorios" De estos han

sido luego obtenidas frecuencias de resonancias modificadas en modo de lograr materiales mas estables (permanentes) como puntos de partida hacia nuevas pero a su vez ligadas formas sonoras.

Gustavo Adolfo Delgado Buenos Aires (1976) Diploma de Especialización en "Música Electroacústica" en el Conservatorio de Música "Santa Cecilia" de Roma con el máximo de los votos cum laude con el M° Giorgio Nottoli. Licenciatura en "Composición de Música Electroacústica" en la Universidad Nacional de Quilmes (Buenos Aires, Argentina). Compositor de música acusmática, live electronics y diseñador de sonido con particular interés en el estudio de técnicas de mezcla "on the box" y de registración del repertorio de música antigua, clásica y contemporánea. Docente de "Composición de Música Electroacústica" en el Conservatorio Estatal "A. Vivaldi" de Alessandria (Italia). Ha enseñado por varios años "Informática Musical" en el Conservatorio Estatal "O. Respighi"

de Latina (Italia) y "Producción Artística y Discográfica y de Estudio" y "MIDI avanzado" en el Conservatorio Estatal "N. Sala" de Benevento (Italia)

La edición 2016 se llevara acabo en 9 diferentes ciudades de México, Argentina, Brasil Inglaterra y Francia hemos recibido 326 composiciones provenientes de 46 países, reuniendo lo mejor de la música electroacústica del mundo; este proyecto se hace en colaboración con 32 instituciones de los cinco países. planeamos programar mas de 150 compositores este año, abriendo un espacio de difusión para la música electroacústica en Latinoamérica. Las piezas a exhibirse, fueron seleccionadas mediante una convocatoria internacional con artistas del más alto nivel, con el propósito de intervenir espacios que se transformen virtualmente y provoquen sensaciones al público.

UAM-X



DANILO GIRARDI

Written in 2011, “Flare” explores in depth the sonorities of the flute: from its blows and its inaccuracies to melodic sounds, the piece shows the various possibilities of timbre of the instrument. The piece is divided into two main sections and in two different ways of elaboration of sound: the first part (“Hypnosis”) emphasizes the melodic sounds of the flute with some loops that immerses the listener in a real hypnosis atmosphere; the second part (“Crushing”) exacerbates the elaboration of these sounds bringing to crushing and crumbling.

Flutist, Musical Instrument and Music Technologies teacher, acousmatic composer and interpreter, Danilo Girardi graduated in Flute and “Music and New Technologies” (Electronic Music) at the Conservatory “N.Piccinni” of Bari (Italy); after that he has took the Degree of Level II in “Musical Disciplines – Flute” in 2007. He has attended the course of “Experimantal Composition” and the course of Electronic Music in Accademia Musicale Pescarese. In 2005 he has been exhibited in the 1st Festival of Contemporary Music “URTIcanti” in Bari playing the flute. In 2007 his composition “Interferenze” has been selected for the final of the 6th International Computer Music Competition “Pierre Scheaffer” and in 2011 has been played in France for Acousmatic Music Festival “Futura”. In 2012 his composition “Flare - Part 1 (“Hypnosis”), Part 2 (“Crushing”)” has been selected and played for the 5th edition of EMUfest “Electroacoustic Music International Festival” of S.Cecilia Conservatory of Rome. He has studied in Italy Sound Projection on the Acousmonium with Jonathan Prager who selected him between the interpreters for Festivals of Acousmatic Music “Silence” and so since 2004 he is stably in the group of interpreters of M.Ar.E. (www.festivalsilence.it). In the 2006 he has

studied in France under the guidance of Jonathan Prager and Denis Dufour also taking part of the equipe of interpreters of Motus for Acousmatic Music Festival “Futura 2008” in Crest (France). In 2013 he was finalist of “San Fedele Multimedia Prize” in Milan (Italy), for which in 2014 he collaborated on the multimedia work “Opticks” based on the principles of light of Newton, in collaboration with the Ensemble InterContemporain of Paris.



Ylva Lund Bergner

“Batla” is a piece in stereo (but can also be played in cross stereo). It is 5’26 minutes long.

“Batla” is an electronic piece. During my work with the material I found a melody, that sounded almost like a creature singing from inside my recording of a lamp. I used that as the main material in the piece. It became a tale like story. My little singing creature and scary growling unknown monsters trying to kill my darling. The title of the piece came from the shape of the soundfile. It looked like a bat and I just changed the word ‘bat’ a bit.

Ylva Lund Bergner was born 1981 in Lund, a town in the south of Sweden and began to study composition 2001 on Gotland School of Music Composition after some years of piano studies. She has been studying composition for four years at the Royal College of Music in Stockholm with the teachers Pär Lindgren, William Brunson, Jesper Nordin, Fredrik Hedelin, Orjan Sandred, Lars-Erik Rosell and Lars Ekström. 2005/06 she was taking lessons with Fabio Cifariello Ciardi at Conservatorio di Musica in Perugia, Italy. She has been living in Copenhagen studying both the Master education and Soloist class at the Royal Danish Academy of Music. During 2010-11 she did an exchange at Conservatoire National Supérieur de Musique et Danse de Lyon with the teachers Robert Pascal and Michele Tadini.

In April 2012, she had her exam concert in Copenhagen with the ensemble Mimitabu, singers from the Copenhagen area and several soloists under the direction of the conductor Rei Munakata and Martin Toft Nagashima.

She has cooperated with many renowned ensembles like Klangforum Wien, Pëarls Before Swine, Swedish & Danish Radio Choir, the Sinfonietta SAMI, Aalborg Symphony Orchestra, Curious Chamber Players, Neo, Dygong, Lydenskab, Trio Saum,

Vollen United & Contemporanea, among others, and has been played in Iceland, Sweden, Spain, Denmark, Italy, Norway, Serbia, Australia, Montenegro, China & USA.

She was the chairwoman in the organisation UNM (Young Nordic Music), working for young Nordic composers works, for four years, 2006-2010. She was festival director for the festival “I SPEAK MUSIC” in Gothenburg 2009.

Recently she got both a composition award and a 3-year work grant from the Danish Arts Council in Denmark. She was chosen in 2013 to present the short chamber opera “Traces” at Darmstadt in 2014.

UAM-X



Rocío Cano Valiño

“El Sendero hacia lo Profundo” (2013) is a electroacoustic stereo piece, which transports the spectator into the world of lightness and darkness of our minds. Objects that are emerging and disappearing, interlaced paths and doubt that invades us. An introduction of 20” anticipates the statism that will begin in the B section, which expresses “the deep” and intuition on the part. Then, begins a discursive material that is subjected to different processes working throughout this entire first section (A), up to 2 ‘41” where a climax terminated this section. Simultaneously with the decay of the climax, it starts a B section, which

contrasts with A Section. Discursively, is the part that represents the depth of this path, the most hidden of our minds, which has a static character. At 5 ‘of the part (A’), there is a kind of recapitulation of the starting material (A), overlapped with certain components and characteristics of B. Finally, at 6 ‘51”, an irregular rhythm at the beginning and a low note on the background which is diffuse but steady starts the coda, that is subsequently answered by a third interval (structural interval in the entire piece), which is minor in this case, to end the work.

Rocío Cano Valiño (Argentina, 1991). Composer and sound designer. He has participated as an assistant on 1st International Congress on Science and Music Technology (2013). Her work “Catarsis Sinusoidal” was selected in PAS-E to perform a concert tribute to Luigi Nono’s (Italy, 2014), in the MUSLAB 2014 (Mexico), in the Electronic Language International Festival (FILE) 2016 (Brazil), in the Phas.e 2016 (Inglaterra) and in the Musinfo “Journées Art & Science” 2016 (France). Her work “El Sendero hacia lo Profundo” received The Audience Award in the Luigi Russolo Contest 2014 (France-Spain) and it was premiere in the auditorium at the Contemporary Art Museum of Barcelona (2014) and then edited in a CD by Monochrome Vision

Label (Russia, Moscow). Also, it was selected for the “Primer Encuentro de Música Contemporánea” at the National University of Arts (Argentina, 2014). During 2015 she has been commissioned an electroacoustic quadraphonic work for the festival Bahía[in]Sonora 2015. The concert was performed at the Teatro Municipal of Bahía Blanca (Argentina). Her work “Pyxis” was selected in the 2nd International Congress on Science and Music Technology (Argentina, 2015), Zéppelin Festival 2015 (Spain), in the MUSLAB 2015 (Mexico) and in the Sonosíntesis International Festival 2016 (Mexico). Rocío is CEO in LINSSEN Media Productions since 2013.



Gregorio Fontaine

Esta obra nace de la interacción con las olas del mar en una playa de Chile. Un hidrófono (micrófono para grabaciones acuáticas) fue introducido al interior de una botella plástica que contenía una flauta dulce plástica. Con un cable de más de diez metros de largo, este instrumento musical/micrófono, fue utilizado para navegar las olas que reventaban en la playa. ! Como encumbrando un volantín, desde la orilla le entregué y quité cable a la botella. De esta manera realicé una improvisación musical en conjunto con la fuerza de las olas. Los diferentes orificios de la botella y la flauta crearon espacios de resonancia

por los cuales circuló el mar y la arena. Estos movimientos fueron capturados por el hidrófono. ! Luego amarré la botella y desde el teclado expandí las posibilidades musicales de este material con una interacción in situ con procesos electrónicos, teclado y voz. ! Esta actividad fue registrada audiovisualmente, y luego en el estudio cree un video que representa la experiencia. ! Esta obra es parte de mi proyecto “Cantorama de la V Región”. Este consiste en una serie de conciertos/obras multimedia sobre la interacción entre paisajes de la V Región en Chile y música. !

Gregorio Fontaine, ! músico, poeta multimedia, artista sonoro. ! ! Actualmente realiza un doctorado en Artes Sónicas en Goldsmiths, University of London y una residencia artística en Fundación Phonos, Barcelona. ! ! Su trabajo se centra en la interacción entre entorno y expresión personal. Para ello trabaja con diferentes fuentes sonoras y visuales, generando un continuo entre canción y paisaje. Para crear este continuo entre expresar y descubrir, desarrolla un método que denomina Songscape o Cantorama. Este utiliza diferentes técnicas que van desde la documentación audiovisual, la grabación de campo y la interacción in situ, hasta la canción popular y el desarrollo de instrumentos propios. !

! Hace regularmente presentaciones en vivo acompañado de piano, electrónica y visuales, con trabajos estrenados en diferentes lugares de América y Europa. ! Recientemente su libro de poesía F.M. fue publicado por Veer Books en Londres. ! ! Ha participado en bandas tales como Cuchufleta e Hijos del Cóndor. !

UAM-X



CHENG Ching Nam

Time and Earth (by Hippocrates Cheng) combines “Time” and “Space” in a multi-dimensions soundscape. Most of the raw materials in the piece are field-recorded from both our city site and nature. In the piece, the future sound of “Earth” is depicted with full imagination. We could feel the power of our land, the flowing time, the loop of life etc.

P.s. It is written for surround sound (5.1) originally.

Cheng's works range from instrumental and vocal solo pieces to large-scale multimedia and improvisational pieces. He has composed for orchestras, symphonic bands, chamber ensembles and jazz trios. Cheng is currently a music student in Hong Kong Baptist University, majoring in composition under the supervisions of Dr. Christopher Coleman, Prof. Christopher Keyes and Dr. Joyce Tang. Cheng has been highly active in recent years. His works Fragment and Douceur were played by a mixed ensemble of 20 musicians and a jazz trio respectively in April 2015. Collegium Musicum Hong Kong premiered his Traces of Silk Road in their concert of the same name in October. The concert also feature three more Cheng's compositions, namely Mirage, Long Trek, and Sun Dance. Cheng composed two improvisational pieces in November 2015 for the Hong Kong Baptist University Contemporary Music Ensemble. The piece DE Loop is in open instrumentation, while Fanling is a piece for overtone singing (a unique vocal skill originated from south western Mongolia) with two muted violins. In January 2016, Gather and Scatter for Chinese orchestra was premiered by the DIO Music Group. Recently, his Lion 'Rock' for open instrumentation and

The Ancient Voice No.2 for overtone singing and Jew's harp, chromatic harmonica and violin were premiered. Cheng has participated in numerous music festivals and composition master classes by renowned composers such as Aaron Travers, Johan de Meij, and Oliver Coates. In 2015, his electroacoustic work, Time of the eternal light, was selected by the Musinfo Association. In 2016, his Fragment for mixed ensemble of 20 musicians was selected by the Ablaze Records for the inclusion of new SINFONIA Series CD album. Recently, his Clamor for saxophone octet was selected as the 3rd prize by Hong Kong Composers Guild for the 'New Generation 2016' contest. In addition, his Gather and Scatter for Chinese orchestra was selected by the Hong Kong Chinese Orchestra for the coming 'Music from the Heart 2016' concert. Cheng also performs actively as a pianist, overtone singer and violist. He has been a member of Hong Kong Baptist University Choir and String Ensemble since 2012. In 2016, he received a FTCL in piano recital.



Steven Tunnicliffe

Phases is a stereo acousmatic work by British composer Steven Tunnicliffe. The development of sound materials was guided by the properties of the physical states of matter – solid, liquid, gas, and plasma – and their phase transitions – evaporation, melting, sublimation, and so forth. As such, source recordings with strong referential qualities were selected: gas being released from pressurized cans, the fizz of a carbonated drink, boiling liquids, solid metallic objects, and vocal articulations. Processing was geared towards emphasizing the intrinsic physical

characteristics of the sounds, or creating ambiguous transitional timbres such as condensing gaseous textures or liquid metals. For instance, convolution and filtering techniques were employed to 'melt' solid metallic sounds, creating some of the fluid textures heard throughout the piece. Phases was recorded and mixed at the composer's studio between 2013 and 2015.

Steven Tunnicliffe is a composer and sonic artist from Staffordshire, UK. After completing his undergraduate studies at Staffordshire University in 2003, Steven devoted his efforts to composing music and designing sound for various media projects. In 2010 Steven was awarded a Master of Music degree by the Royal Welsh College of Music and Drama with a focus in electroacoustic music composition and creative music technology. Steven is currently developing his doctoral portfolio at Bangor University under the supervision of the esteemed composer Andrew Lewis. Aside from music, Steven is active involved in the practice and study of clinical pharmacy.



Correia de Melo

spectra (2009, for speakers 5.1) spectra is about colours and faces turning around.

Melo is a Swedish composer, currently based in Copenhagen. His childhood was very coloured by arts in different shapes, such as painting, theatre and music. Questions he asks himself in music is often based on reflections on colour or lines in pictures. He tries to find connections between the visual arts and sounding art. The music has a fundamental of breathing and an aim towards meditation. Filip began studying composition in 2005 at Gotlands school of music composition and continued to the Royal College.

UAM-X



Riccardo Culeddu

“Three Worlds” is a musical journey focused on the transformation of acoustic elements characterized by an extreme differentiation of timbre and dynamics. As in Escher’s lithograph of the same name, the focus of the composition is the presence of different sound layers, each reflected and contained in the previous one. The first level is the fluidity of the concrete sounds of the water and of bell ringing. The second refers to the dense and layered “Earthly” element of the guitar and the harmonium, while the third is connected to the air element of the voice. These three levels are subjected in the course of the piece to a process of

metamorphosis marked by very sharp musical articulations alternating with moments of smooth tonal transition bordering on the informal. The constant electronic processing of the material, in addition to acting as an amalgam, constitutes an abstract pole of the composition in contrast with the concreteness of the sounds employed. The structure of “Three Worlds” thus proceeds by progressive mutation moments, in which the music develops in an evolutionary path to meaningful spaces that interact dynamically with each other

Lady Q. is Riccardo Culeddu and Davide Sardo’s collaborative project with the aim of producing electroacoustic music, sound design and audio production for art installations, dance, film and documentaries. Riccardo Culeddu is a classical guitarist and a guitar teacher graduated at the “Luigi Cherubini” Conservatory in Firenze. He writes electroacoustic music and studied composition at the “Accademia Musicale di Alto Perfezionamento Musicale” in Cremona. Davide Sardo is broadly self taught: he writes music for dance/theatre and does sound design for theatre and movies. He also is an electronic music composer and a music producer. Our activities: backing/ambient tracks for art exhibitions, soundtrack

composition and production for shows/performances/readings/film, sound design for events. We offer both pre-recorded tracks and live performances, scored and improvised.



LUCAS MARSHALL SMITH

In Norse Mythology, Rati is the name of the drill used by Odin to acquire the Mead of Poetry from the giant Suttung. In coordination with Suttung’s brother Baugi, Odin attempted to steal the Mead. Using Rati, Baugi drilled a hole into the side of the mountain where the Mead was being guarded by Gunnlod, Suttung’s daughter. Taking the form of a snake, Odin began to slither through the drill hole. Before Odin was through, however, Baugi double crossed Odin and attempted to kill him by hitting him with the drill, but failed. Odin, having made it through the hole safely, stayed three nights with Gunnlod. Each night he would

transform into an eagle and empty a mouthful of the Mead into a jar. The third night, Suttung found out that Odin was smuggling out the Mead. In an attempt to stop Odin, Suttung also transformed into an eagle and chased him, causing some of the Mead to drop out of Odin’s mouth and fall to the earth below. Odin later gave the Mead he collected to the gods and eventually to men who are gifted in poetry. Rati (2015) was inspired by this general program.

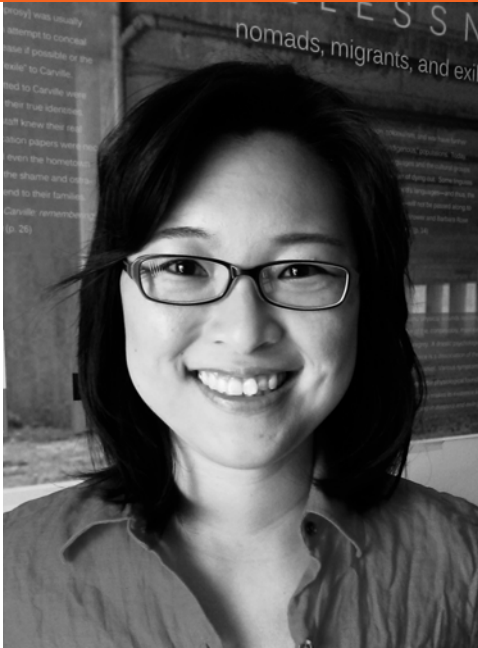
Lucas Marshall Smith (b.1989) is a composer who hails from New London, Ohio. He holds degrees from Bowling Green State University (B.M. 2012) and the University of Illinois at Urbana-Champaign (M.M. 2014). Smith is currently pursuing his Doctorate of Musical Arts at the University of Illinois where he is working as the Operations Assistant in the Experimental Music Studios. During his studies, Smith has also served as choirmaster at the Maumee Valley Unitarian Universalist Congregational Church and as a teaching assistant for Aural Skills and Music Theory courses at the University of Illinois.

Active as a composer of both acoustic and electroacoustic music, Smith has had his music performed at the 30th and 31st Annual SEAMUS (Society

for Electro-Acoustic Music in the United States) National Conferences (2015-16), the New York City Electroacoustic Music Festival (2015-16), the 46th Annual Ball State Festival of New Music and the 2016 RED NOTE New Music Festival. Smith has also received premieres and commissions from numerous new music groups including the New York based ensemble loadbang, the Illinois Modern Ensemble, the Heartland Sings chorale, and ensemble mise-en.

Some of Smith’s prominent composition teachers have included Burton Beerman, Carlos Carrillo, Christopher Dietz, Erin Gee, Marilyn Shrude, Stephen Taylor, Reynold Tharp, and electroacoustic studies with Elaine Lillios and Scott A. Wyatt.

UAM-X



Sang Mi Ahn

Narval is the name of a French steam and electric submarine built in 1900. In this piece, I wanted to evoke the image of a primitive submarine hovering over the ocean floor. As submarines operate underwater, they adjust their depth by filling themselves with or releasing seawater in the ballast tanks. Through the piece, I explore the varying density of water pressure and the amount of compressed air inside the submarine through its travels under the sea.

Sang Mi Ahn is a composer/sound artist 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 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, the 2015 SEAMUS National Conference, 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.



Kenn Mouritzen

Cat-back is based on various treatments of bass clarinet recordings. The syntax goes from single impulses to broad, layered articulations. The title refers to: "Cat-back refers to the portion of the exhaust system from the outlet of the catalytic converter to the final vent to open air. This generally includes the pipe from the converter to the muffler, the muffler, and the final length of pipe to open air."

Born 1972 in Copenhagen, Denmark, Kenn Mouritzen has lived in Vienna since 2006. He has studied Comparative Literature at universities in Copenhagen, Paris and Berlin. 2015 he got a Master of Arts ZFH in electroacoustic composition at Zürich, Switzerland. He studied electroacoustic composition with Germán Toro--Pérez as well as Philippe Kocher and Martin Neukom. Masterclasses with Åke Parmerud and Hans Tutschku. Workshops at IRCAM and with G. Rabl, Goldsmiths London. Has composed and produced sound for theatre, radio, dance, cinema and video art. Selection Price Bourges, Festival de Synthèse 2006. Supported by the Danish Ministry of Culture 2011, 2012, 2015, 2017. Concerts include performances at the EMU Festival, NYCMEF, Tage neuer Musik Weimar, FEAST Florida, RIME, Monaco, Musicacustica, Beijing and more.



Ayako Sato

The joint project with Tokyo University of the Arts and École Nationale Supérieure des Beaux-arts de Paris, had a performance "nature and me" at Echigo-Tsumari Art Triennale on August 2015. This piece "August, blue colored green" is an electroacoustic piece that was reconstruction of "nature and me" by fragments of music for above project and sounds recorded during the project.

The project "nature and me" is important root of this piece. In this project we discussed about sounds, music, arts, space, environment, and nature with musicians and non-musicians to create an integrated

art project. As a result, we always had to surpass the usual taboos of a more conventional method of music. Sometimes we were attacked by natural rages while we encountered new ideas of sounds and music for the project. These were wonderful collisions and impacts for our project. The concept of this piece is reflected from this project "nature and me". Amazing encounter and farewell, coexistence with wasp, temperature

Ayako SATO is a doctoral student in Tokyo University of the Arts. She composes and researches electroacoustic music. Her works have been selected for performances at international conferences and festivals including FUTURA, WOCCMAT, NYCMEF, SMC, ICMC, ISSTC, ISMIR, and so on. She was awarded the third prize of International Electroacoustic Music Young Composers Awards at WOCCMAT 2012 (Taiwan), the honorary mention at WOCCMAT 2013 (Taiwan), the honorary mention of CCMC 2012 (Japan), the honorary mention of Destellos Competition 2013 (Argentina), the third prize of Prix PRESQUE RIEN 2013 (France) and Acanthus Prize at Tokyo University of the Arts (Japan). She is a board member of Japanese Society for Sonic Arts (JSSA), a member of Japanese Society for Electronic Music (JSEM) and International Computer Music

UAM-X



Riccardo Marogna

The idea behind WaveScrapers was to start from very simple, basic, raw material, synthesized using only the Pure Data software, and try to develop that material in a complex texture of sonic events which resemble a sort of unexpected form of life. Sounds are composed as trajectories in the acoustic space, intersecting each other and colliding in a continuous attempt at merging and/or defeating each other. We have nervous movements, pauses, still frames, refocusing and furious runs. This results in a dramatic development,

a quasi-orchestral kind of writing, combined with a post-industrial, metallic atmosphere. In a continuous search for a physical, concrete result, an electronic sound which resembles a quasi-organic source, a sound which let you feel as if touching a rugged, alien kind of material, an attempt at developing a synesthetic approach to electronic composition.

Musician, improviser, composer, audio software creator born in Verona (Italy) in 1980, currently based in Padua (Italy). He received a BD summa cum laude in Jazz Music & Improvisation by the Conservatory “G. Frescobaldi” (Ferrara, Italy) in 2011, a MD in Electronic Engineering by University of Padua (Italy, 2005) and then he studied Computer Music at IRCAM (Paris) with Mikhail Malt. From 2005 to 2010 he worked as a researcher at the University of Padua, focusing on Computer Music and Sound Computing. He attended workshops and masterclasses with John Taylor, Karl Berger, Ivan Fedele, Michael Jarrell, Scanner, Yannis Kyriakides, Alessandro Basseti, Mats Gustafsson, Seijiro Murayama. He is active as an improvising musician in many projects, playing a range of reed instruments (bass clarinet, clarinet, tenor saxophone) combined with electronics. He leads

and co-leads several projects; among others, he leads the ensemble Oktopus Connection, an octet devoted to improvisation on graphical scores based on an original notation system. With drummer Riccardo La Foresta he founded the free improvisation project Sho Shin Duo. His music has been published by El Gallo Rojo Records, Setola di Maiale Label, AUT Records. He toured in Italy, Germany, Belgium, Netherlands, France, Switzerland, Poland, United States.



Marco Ferrazza

Omen

Stereophonic acousmatic piece. 44100 Hz, 16 bit Wave; duration: 7' 50"

Year: 2015-2016

The piece Omen shows a composition strategy made of anticipations, retakes and reiterations. All timbric solutions involved will be mentioned in gestures, and then developed in textures. But every good omen that you respect is also repetition of the message, so the same organizational structure will recur during the piece to confirm every time its informational content.

Composer of acousmatic music and audio 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.



Yanni Mougos

Melancholia In Jadra is an electro-acoustic piece built off of a field recording captured in late 2015 on a Zoom H4 Handheld Recorder in the city of Zadar, Croatia. The piece specifically captures the Zadar Sea Organ, an experimental instrument built into the Old Town's sea front and powered by the oceans sea currents. The result is an aleatoric composition dictated by the strength of the waves on any given day. Melancholia in Jadra is a meditative piece reflecting the emotional state of an artist after a 3 month travel period. A juxtaposition of cultural self-discovery (Jadra is the traditional name for the city of Zadar in the extinct Dalmatian language

used by Yanni's ancestors) and the unprecedented nostalgia long-term travel brings about. This work was carefully manipulated through a variety of time and pitch stretching algorithms. Careful consideration was given to mixing and omnidirectional use of the sonic space.

Yanni Mougos is a music composer, sound designer, sound artist and instrumentalist from Melbourne Australia. Developing an interest in nonwestern music from a young age, Yanni takes influence from his Croatian and Greek heritage in the form of Balkan instrumentation and microtonal tuning systems. Combined with a fascination of the human condition and neo-urban society, Yanni works extensively in sampling found sounds and manipulating audio into large sweeping soundscapes. A multi-instrumentalist, Yanni specialises in stringed instruments such as lap-steep guitar, bass, bouzouki and mandolin. Graduating with a Bachelor of Applied Music (specialisation in Composition) in 2015 under the tutelage of esteemed sound artist Warren Burt at Boxhill Institute, Yanni has since gone on to complete music and sound design for films, sound design for flotation centres and undertaken composition work for several international companies.

UAM-X



Davide Wang

Lontane reminiscenze (distant memories) is an acousmatic music piece. The basic sound materials are mainly percussive sound. This sound remind us at the traditional Japanese music, in particular the No theatre and his popular counterpart, the Kabuki. The sounds, with electroacoustic proceeding are almost unrecognizable from the original source, but is very strong the bond between the proceedings sounds and the recording sound. The main techniques are based on stochastics proceeding with Csound.

Davide Wang is an Italian-Chinese cellist and electroacoustic composer, born in Bari (Italy) in 1997. He studied cello with Francesco Montaruli, electroacoustic composition with Franco Degrossi, Nicola Monopoli and Alba Battista, composition with Daniele Bravi. He actually attends the bachelor in electronics music at Conservatory “Umberto Giordano” in Foggia. He attended masterclasses of composers among the most important in the international scene, like Giorgio Nottoli, Michael Oliva, Mauro Lanza, Denis Dufour and Alvin Curran. His compositions have been performed in Italy, USA, China, France, Brazil and UK, and performed in several concert halls such as: Academy Concert Hall (Conservatory of Shanghai), Recital Hall of University of Alabama, Auditorium Cesare Chiti of Istituto Superiore di Studi musicali in Livorno, Palazzo della Marra of Barletta, The Drawing Room and Abrons Art Center in New York City, Cervantes Institute of Rio de Janeiro. He was selected in international festivals: Musinfo 2015, Musinfo 2016, Muslab 2015, Shanghai Electroacoustic Music Week 2015, Cicada Consort 2016, New York City Electroacoustic Music Festival 2016, Suoni Inauditi 2016, Concrete Timbre 2016, Climate Change 2016. He published with the English record label Rmn music.



Andrius Šiurys

Originally there was written an acoustic piano piece. Then it was performed and recorded in the studio. Record was edited and prerecorded piano samples were made. While mixing original record and prerecorded samples, audio effects have been used to make a final result more expressive and solid. Composer was trying to pull down boundaries between “natural” and “electronic” sound.

After finishing trumpet class in music school (2000/2007), Andrius Šiurys (1991) started to create electronic music. He developed theoretical and practical knowledge while studying music technologies at Kaunas University of Technology (2009/2013, bachelor degree). Andrius was trying to mix sound of digital synthesis and acoustic instruments. In 2013, he started to study music composition at Lithuanian Academy of Music and Theatre (prof. Rytis Mažulis class). Andrius Šiurys pays a lot of attention to instrument's extended techniques, it's possibilities of articulation, timbral peculiarity; musical expression is always in the first plan. Compositions are developed using short, constantly changing musical figures and gestures with not many repetitions. His music was performed by many great musicians from Lithuania, Poland, United Kingdom (Royal Academy of Music). While finishing master studies at Lithuanian Academy of Music



Olivar Premier

This particular program is built upon free improvisations made on a set of homemade interfaces: the Oli_Go and the Star Trk. The Star Trk is devoted to electronic sound synthesis while the Oli_Go make use of various sensors to manipulate the sounds in real-time. Tiny instruments are also captured live to feed the system with acoustic sounds. Premier own's research in computer programming allows him now to produce electroacoustic music live. The present work is a testimony of what can be heard when he plays on his interfaces and his set of loudspeakers, only this time specially prepared for 5.1 listening.

Olivar Premier designs sound devices which engage the public in the music production itself. For Premier, music is mainly a playful game of decisions, a raw and joyful experience he wants to share with the public and other musicians. This endeavour into electroacoustic music is a mean for Premier to explore new possibilities offered by digital technologies and to implement a symmetrical relationship between the artist and the audience.

UAM-X



Rafael Quezada Cruces

La obra comienza en un modo evocativo que lentamente se transforma en una aglomeración caótica donde distintas interpretaciones del poema luchan por ser escuchadas. En su intento individual ninguna logra ser entendida; no es sino hasta que por medio de la colaboración de estas voces el poema es construido y entendido. Dicha construcción se desdobra en un ambiente de paisajes sonoros, música, e interferencias de la radio. Finalmente, en la búsqueda de una sintonía determinada, se llega al punto estable e inocente de la obra. Es allí donde los versos fluyen de

manera natural.

La obra trata de mostrar una lectura distinta del poema citado. Los versos a veces son desarticulado, distorsionados, o simplemente desdoblado en una dimensión distinta, envueltos en un ambiente radiofónico, donde son citados paisajes sonoros, música, y transmisiones radiofónicas.

Sobre los versos de Jaina es una obra que muestra una particular interpretación de un poema de Jaina Mata, joven poeta colaboradora del proyecto. Los versos de este poema son re dimensionados dentro de un ambiente radiofónico, entrelazados con paisajes sonoros, fragmentos musicales y transmisiones radiofónicas. La obra intenta representar la acción de cambiar constantemente de una estación radiofónica a otra, donde comúnmente uno no tiene certeza de

Nace en la Ciudad de México en 1985. Compositor, improvisador, programador, artista sonoro. Interesado en las expresiones interdisciplinarias, intermedia, y el uso de nuevas tecnologías. Egresado de la Facultad de Música como compositor, ha compuesto música para diversos ensambles, electroacústica, danza y teatro. Ha participado en el Festival Tsonami Argentina, Foro de Música Nueva Manuel Enríquez,

Festival Internacional Cervantino, 3er lugar en la Bienal Internacional de Radio, en la categoría de radioarte. Ha incursionado en el ámbito de la instalación sonora, live-coding, MusicMaker HackLab, y el performance. Ha trabajado como compositor y diseñador sonoro en el Observatorio Ixtli, del departamento de Dirección General de Computo y Tecnologías de Información y Comunicación (DGTIC/UNAM). Actualmente beneficiario del programa Jóvenes Creadores por parte del Fondo Nacional para la Cultura y las Artes (FONCA), es miembro fundador del colectivo SONOESCÊNIA, proyecto que explora diversas relaciones entre lo sonoro y lo escénico. Desde 2013 trabaja como compositor e intérprete en la compañía de teatro independiente Sensorama.



Mike Vernusky's

Thou is an acousmatic autobiography that follows the thread of the monomyth, also known as the hero-path. Harvested from the patterns of mythological narratives across global cultures, Thou embraces a fundamental storytelling structure that has survived and developed across thousands of years. Its sound material is derived from a variety of manipulated sonic impulses in this world consisting of performers, objects, or environments. This piece was inspired the writings of Joseph Campbell as an exploration of public dreams and private myths. Through a succession of trials and thresholds, the music of Thou allows the listener/

traveler to follow the hero's path on an outward journey of inward formation.

Mike Vernusky's music has been heard around the world including performances at Festival Internacional de Música Experimental São Paulo, MATA, Marrakech Biennale, Madeira Contemporary Music Residency, Autumn Contemporary Music Festival of Bucharest, Mise-En Festival NYC, Los Angeles Sonic Odyssey, Visiones Sonoras Mexico City & Morelia, Wired for Sound in Cambridge, Le Escucha Errante Bilbao, GMEM Marseille, ICMC Barcelona, Art Basel Miami, among others.

Mike Vernusky is supported by Music at the Anthology, Meet The Composer/ MetLife, Atlantic Center for the Arts, June in Buffalo, ASCAP, Digital Art Awards of Tokyo, and El Centro Mexicano para la Musica y Artes Sonoras. He has presented at the Shanghai Conservatory of Music, Alte Schmiede Vienna, The University of London, Goldsmiths, and The University of Notre Dame for their inaugural Sacred Music

Conference.

Vernusky's recorded music is published on BBC Audio, MIT Press, The Wire, and Quiet Design. Vernusky co-founded the label Quiet Design with sound artist Cory Allen, which featured artists working at the outer fringes of new music and sound art. This label, which released over 20 albums on various media, became a full-fledged portal of audio art and information.

UAM-X



Arturo Morfín

Una noche tuve tres sueños. I Cuatro muertos caminan en círculos alrededor de una fogata. El fuego no brinda calor. Todo es gris. Los muertos caminan lentamente, con sus cabezas colgando, con los brazos tiesos. Un ser extraño, parecido a un pequeño troll, que carga un mazo del doble de su tamaño, observa desde lejos. II Estoy parado en una montaña de huesos y carne putrefacta. Millones de cadáveres cubren la tierra, tantos que llegan al horizonte en todas direcciones. Levanto mi rostro hacia el cielo negro y sin sol, y grito con terror y asco. III Absoluta obscuridad.

Estoy envuelto por la presencia de la Muerte. Empiezo a sentir una incomprensible y profunda tristeza., aunque estoy en paz, en calma. Es como se siente entender la absoluta certeza de la muerte, donde todo acaba.

Arturo Morfín nació en la Ciudad de México en 1989. Estudió composición musical en el Centro de Investigación y Estudios de la Música. Ahí obtuvo la licenciatura en Music Literacy otorgada por el London College of Music. Es graduado del diplomado en composición para cine, teatro y danza del Núcleo Integral de Composición. Participó en el programa Prácticas de Vuelo 2013 del Centro Mexicano para la Música y las Artes Sonoras. Ha cursado talleres de composición impartidos por Ignacio Baca Lobera, Enrique Mendoza, Hilda Paredes, José Julio Díaz Infante y Jos Zwaanenburg. Su música ha sido interpretada en varios estados de México y en Canadá. Ha sido programado dos veces en el Festival Internacional Cervantino y una vez en el Foro Internacional de Música Nueva Manuel Enríquez. En 2016 Urtext Digital Classics publicó FLUX, disco compacto que incluye GAAP, una obra de Arturo Morfín para flauta bajo y electrónica, interpretada por Alejandro Escuer.



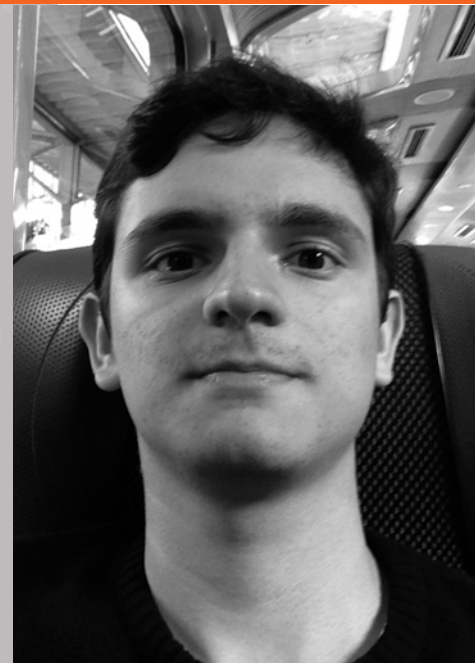
Beto Machado

This composition explores the possibilities to create an imaginary journey through soundscapes, interacting morphing and mixing different ingredients, field recordings or synthesized odd sounds and noises in order to produce an unexpected atmosphere, giving rhythm and textures to the narrative that is being transformed, leading the listener to an immersive experience surrounded by 4 speakers applying random spacialization and granulation techniques.

Composer, performer, and sound investigator.

Interested in work with sound and spacialization as the main strategy to shape the flow of his electro-acoustic pieces and installations, using analog modular and digital technology, field recordings, developing music softwares, live coding , building electronic instruments, mixing techniques, everything is related to produce material for new compositions and possibilities to implement platforms for acousmatic presentations or live performances, generating sound and signal processing in real time for multi channel expansion, in search of specific and very unique acoustic responses...

Born in Rio de Janeiro, Brazil, studied Sonology at The Royal Conservatory in Den Haag – Netherlands.



Augusto Piccinini

There's something quite unusual/appealing/disturbing about old abandoned warehouses. The dust, the rotten wood, the rusty metal tubes and plates, the shattered glasses, the emptiness... They all form such a interesting scenery, a nostalgic one, when people's interference had long gone.

Imagine if these warehouses could tell us about the nothingness of their existence away from human kind. What sounds would they produce? And what meaning would we create from them? Perhaps a weird soundscape, perhaps a song we cannot really relate to, perhaps

nothing. This piece was made using specific materials like metal, wood and few glasses, trying to create a sort of narrative in short well defined episodes.

Augusto Piccinini is a composer from São Paulo, Brazil. Graduated from Conservatório Musical Beethoven in the Electric Guitar course in 2013. Since 2013 he has been studying musical composition in the University of São Paulo (USP) with Silvio Ferraz, Fernando Iazzetta and Ronaldo Miranda. His works are mainly of eletroacoustic and experimental music (with occasional attempts on electronic dance music and pop in general).

UAM-X



Ben Sutherland

Rhythm Pulse Modulation is a study in the ascetic avoidance of melody, harmony, and gesture, which nonetheless seeks through its treatment of the sonic materials to articulate a coherent and compelling musical form. In its relatively short form it explores the development and transformation of reduced sonic materials, i.e. periodic clicks or impulses, using a minimal set of transformational rhythmic processes that range from simple and highly controlled, such as periodic durational fluctuations, to stochastic. The final

composition is an arrangement of the resulting transformations.

The work was originally conceived in 6-channels, from which a 2-channel version was derived.

Ben Sutherland is a composer, music technologist, performer, and educator whose work and interests span a multitude of media and genres, including classical, popular, and experimental. His works have been performed by prestigious ensembles, including the Pacifica String Quartet, the Contemporary Chamber Players, and the Aspen Contemporary Ensemble. His compositional, research, and performance interests find a nexus in his work with interactive computer music systems. He has presented at SEAMUS (Society for ElectroAcoustic Music in the United States), the Symposium of Laptop Ensembles and Orchestras (SLEO), and Porto 2016 Musical Gesture as Creative Interface. He is one half of the interactive computer music duo, “The Machine is Neither...,” with flutist Emma Hospelhorn. Ben holds a B.A. from Oberlin College/Conservatory and an M.A. and Ph.D. from the University of Chicago. He is Associate Professor of Audio Arts and Acoustics at Columbia College Chicago.



Takashi Miyamoto

This piece is composed for a tape music. The title “Ubume” is a kind of Chinese apparition. Ubume is the thing that a dead pregnant woman in childbirth was transformed. Ubume turns into a bird when wearing the fur, and It turns into a woman when taking off the fur. And It barks like a infants. This Piece is composed on the basis of the imagination of Ubume. In the technical side, all the sound materials in this piece is created by Max. The composer create an original signal processing system on Max, and He created many sound materials using the system. A few sound layers

are put like entangling, and they configure a kinetic sound texture.

Takashi Miyamoto was born in Tokyo in 1992. He graduated in computer music with the Arima Award (Premier Prix) from the Sonology Department, Kunitachi College of Music. Currently, he is studying composition and computer music with Takayuki Rai, Kiyoshi Furukawa and Shintaro Imai in the master course of Kunitachi College of Music. His works were selected at the ICMC 2015, at the New York City Electroacoustic Music Festival 2016, at Seoul International Computer Music Festival 2016 and at Sonorities Festival of Contemporary Music 2016. He also won the third prize at the Shanghai International Electronic Music Week in 2015.



PAOLO GATTI

“Senhalte” is a composition based on the counterpoint and on the union of various electronic materials and acoustic melodies (from some countries in the world) recorded by the own composer. Eleven musicians recorded different folklore melodies and recorded 5 spoken words in their own language: “singularity”, “together”, “time”, “non linear”, “deformation”. During the piece, these words are slowly decomposed and reassembled forming 5 words in Italian language. Finally, from the single letters of these last 5 words is obtained the title of the composition, “Senhalte” (a word

in Esperanto language, the idiom of the peace between people). In this opera, the composer uses a technique that he calls “conscious atomism”.

Paolo Gatti was born in Rome in 1982. He took the B.Sc. degree in environmental engineering and a post graduate master in sound engineering at “Tor Vergata” university of Rome. Then, he studied computer music at the “Santa Cecilia” conservatory of Rome, taking the B.A. degree under the guidance of G. Nottoli, and the M.A. degree under the guidance of M. Lupone and N. Bernardini. He was member of the Emufest team from 2010 to 2014 (Emufest is the international electroacoustic music festival of the “Santa Cecilia”, Conservatory of Rome). He has worked in collaboration with the “MASP” section (musical audio signal processing) of the sound engineering department of the “Tor Vergata” University and with the department of “music and new technologies” of the “Santa Cecilia”, conservatory. He worked as audio programmer with “N-Track”, a small company based in Rome. Actually he works as composer, teacher and researcher in the field of the musical expressivity and the musical gesture. His works have been performed in important events.

UAM-X



KAZUYA ISHIGAMI

At the end of the year, I hear the bells on New Year's Eve. In order to wash away all the bad things of the year. And, as next year will be a good year, I wash out the heart. New Year, I will pray to the shrine. To be a good year this year, I sincerely pray. The time has go past the early. A year is a blink.

Kazuya Ishigami, is composer, sounds performer and sounds engineer born in 1972, in Osaka/JAPAN. He received B.A. of Music Engineering from Osaka University Of Arts and M.A. in Master of Urban Informatics from Osaka City University. He learned electro-acoustic music composition at INA-GRM in 1997. His pieces were performed at DR(DeutschlandRadio/Germnay), WDR(westdeutscher rundfunk/Germany), CCMC(Japan), JSEM(Japan), FUTURA(France), MUSLAB(Mexico), SR(Radio Saarbruecken / Germany), HR(Hessischer Rundfunk/Germany), ISCM(Stuttgart/Germany), Spark(USA), NICOGRAPH(Japan), SILENCE(Italy), VII International FKL - Symposium (Italy), ICMC(2015_USA/TEXAS) and so on. He has an independent label "NEUS-318". He is currently lecturer at Osaka University of Arts, Kyoto Seika University and Doshisha Women's College.



e-cor ensemble pic

Terre Deserte New sound spaces are explored, investigated and covered, but along the way, it they seem as a will come to a revelation that, like a key, will open the doors to the sonore objet. "Like a perception proper for listening to it self" The listening does not refer to the perceived sounds but only to the perception. Sound mass are composed by the overlapping of elements, which feel independent from each other. The sound evolves, slowly, becoming a macro object. An evolution, until arriving to the key point, which is characterized by few elements, able to wake up the listener from a oneiric dimension. The silence has a decisive impact, it is the awareness. The imperceptible dynamics become strong dynamics, where the sonore objet undresses of any elegance, remaining like a raw and poor material. These elements have short duration, like a mirage in the desert. It has the perception, but not the perceived object. The composition will include a meditation moment, distended and reflective, versus the verticality, i.e. the anxiety.

e-cor ensemble is an electronic music project founded in 2013 by Francesco Altilio, Cristian Maddalena and Mirjana Nardelli. Their music aesthetic is influenced by acousmatic, cinematic, theatre and literary arts. The ensemble's main priority is electroacoustic improvisation, which includes conductions and live electronics, up to radical improvisation with the only use of the laptop: the acoustic source is hidden, the musical gesture is not linked with the physical movement, the sense of hearing becomes the main one and the listener is free to wander through abstract soundscapes. Sound is destructured, losing all of its semantic meaning. Each performance will be unique since the composition process happens in real time, and all of the forms and structures will be determined by the creative impulses of the moment. The act of improvising is not dominated by sperimentation, but by a deep knowledge of one's own capabilities and limitations; improvisation becomes a ritual, a celebration of the present. Until now they dealt with different forms of sonic art, among which sound design, music for theatre plays and silent movies; in these works sound is never subjugated to the on-screen action, often there is instead a radical difference between the two. The sound generates an

intrinsic meaning, becoming an added value, amplifying the meaning of the images and the poetry of the artist. Collaboration is one of the most important characteristics of the project as it allows the fusion of different vocabularies in order to expand its language towards more complex forms. The interaction between electronic instrument and acoustic instrument is one of the most well-established practices, but It takes on new and interesting features. They study with Elio Martusciello, Simone Pappalardo Francesco Antonioni, Luigi Ceccarelli. They followed master classes and seminars held by Denis Dufour, Giancarlo Schiaffini, Walter Prati, Keiko Harada, Alvin Curran, Roberto Bellatalla, Edison Studio.

UAM-X



Dimitrios Savva

I was always enjoying squeezing balloons, pressing them with my fingers until they pop... It has not been up until now that I realized

Dimitrios Savva was born in Cyprus, 1987. He received his Bachelor degree (distinction) in music composition from the Ionian University of Corfu and his Master degree (distinction) in Electroacoustic composition from the University of Manchester. In January 2015 he started his PhD in Sheffield University under the supervision of Adrian Moore. His compositions have been performed

in Greece, Cyprus, United Kingdom, Germany, Belgium, France, Italy, Portugal, Brazil and USA. His acousmatic composition Erevos won the first prize ex aequo in the student category of acousmatic composition competition Metamorphoses 2012 and his composition Balloon Theories has been awarded with the public prize at the composition competition Metamorphoses 2014.



Chloe Yoon

Even almost two centuries after his death, Goethe continues to be Weimar's most important icon. His name appears all over the city. Anyone who passes through Weimar is constantly reminded of his presence.

My composition refers to the history of Goethe in Weimar. The work starts with a rendition of the very first poem he wrote after he moved to Weimar in 1775 (in which my own Korean accent is noticeable) and ends with his famous last words „Mehr Licht!“ (more light). The work also refers to Goethe's rebirth in the city: Goethe was immortalized in the

naming of the „Goethe Platz“, an area that is now the city's central bus stop

Jiyoung Yoon (Chloe Yoon) is an artist, working on the boundaries of electroacoustic composition and experimental music, production, and audiovisual live sets. In 2012, she founded the electronic music label 'few sounds' which has 3 album releases. As a member of MONOKORD, an experimental music project, whose first Album was launched in November 2013 followed by a debut performance hosted as part of 'unrender' an audiovisual festival at LEHRTER SIEBZEHN Berlin. Studied computer music at Korea National University of Arts (MA) with full scholarship, and currently studies electroacoustic composition as a student of Robin Minard at Hochschule für Musik Franz-Liszt Weimar.



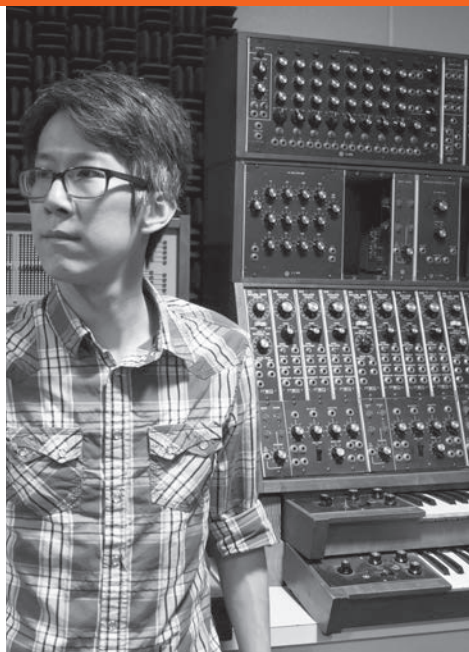
Julia Drouhin

Julia Drouhin Our Gravity 00:04:54 2015 field recordings in Tasmania “Our Gravity” is a radioscape of my life in Tasmania with my family coming from France. Different latitude, open attitude, sometimes lassitude. Voices : Arjan Kok, Sanne Kok Drouhin, Leandre Kok Drouhin, Julia Drouhin, Emma Drouhin.

Julia Drouhin is an artist, curator and academic who explores sociality through radioscapes, installations and collaborative performances. Her site specific playgrounds reshape common mythologies using field recordings as well as textiles, edible or found objects. She questions transmission arts through haunted air of ghost towns, out of space phonememory, edible records or music of colours. Her work had been presented in galleries, art centres and festivals in Europe, Brazil and Australia, as well as broadcast on airwave and online radio. She was guest artist

for Splendour in the Grass Festival in Byron Bay (2013), Dark Mofo festival (2013+2014), Constance ARI (2015) and Networked Art Forms: Tactical Magick Faerie Circuits at Contemporary Art Tasmania (2013) in Hobart. She co-founded the international Radiophonic Creation Day (2008>2011) and French electronic and electroacoustic music Kontakt sonoreS festival (2008>2013). She has been a programming associate for the first Dark Mofo festival, co-curator of Klapperstein, 24 hour international sound art headphone festival at Mona, Hobart and project manager for the first Pierre Henry's acousmonium concert by distance for Mona Foma festival 2012 from Paris. She is currently touring her international radio picnic Sweet Tribology and was the recipient of Next Wave's Emerging Curator Program 2016 with Pip Stafford in partnership with Liquid Architecture for Sisters Akousmatica. She was granted of the 6th Giuseppe Englert prize (Switzerland-2014), curator residency at LABoral (Spain 2014+2015), artist residency at GRM / INA (France-2013), Phonurgia Nova award (France-2012). She has received support from Situate Art Lab (2016).

UAM-X



Chin Ting Chan

Raised in Hong Kong, composer Chin Ting (Patrick) CHAN is Assistant Professor of Music Theory and Composition at Ball State University. He previously 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, the ISCM World Music Days Festival, June in Buffalo, the mise-en music festival and the Wellesley Composers Conference. Awards

and commissions include those from the American Prize, ASCAP, Association for the Promotion of New Music, the Charlotte Street Foundation, Foundation for Modern Music, the Hong Kong Composers' Guild, the MidAmerican Center for Contemporary Music, the Interdisciplinary Festival for Music and Sound Art - Shut Up and Listen!, the Lin Yao Ji Music Foundation of China, MMTA/MTNA, newEar, the New-Music Consortium, the Soli fan tutti Composition Prize, 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, Navona Records/PARMA Recordings, the SCI Journal of Music Scores and Unfolding Music Publishing (ASCAP). He received his D.M.A. degree from the University of Missouri–Kansas City in 2014.

In Greek Mythology, Oceanus was portrayed as a Titan. As one of the many sons of Uranus and Gaia, he was believed to be a river that encircles the world. I borrowed the name Oceanus for this piece to depict water in a natural environment. This piece is roughly divided into three sections. The first section consists of only sounds of water. The sound of the rain and a non-processed thunder strike mark the beginning of the

second section, which also feature a multitude of animal sounds. The last section incorporates combination of sounds from both previous sections.



Rob Demianiuk

Klavierprojekt is an exploration of piano technique and sonority and the possibilities offered to both by opportunities offered by electronic intervention. Klavierprojekt utilises both fixed and live sections and is intended for live performance by a solo pianist with electronics and comprises of four sections which combine to make a single movement. All sound is sourced from the piano. The original thinking behind the fixed media was to consider how a piano could be played - apart from depressing keys, how does

a piano make a sound? The piano was considered to be a resonant box with strings – hitting, plucking, strumming, bowing and dropping objects on strings were all used as means of generating sounds. No sound was synthesised but in the editing process the consideration was how why did the piano sound.

Rob Demianiuk is a London-based musician, composer and music educator. He has composed and produced music for television, short films and library music in addition to his own output and working as musical director on several productions.

Having completed a MMus in Electroacoustic Composition at Kingston University, London, a current academic and compositional interest is that of interfacing acoustic instruments with electronic intervention in live performance and evaluating the resulting demands of the interface on individual technique and interrogates the necessity to develop virtuosity to meet those demands. This seeks to develop a more transparent and less intrusive means of the player interfacing with the electronics so that electronic processing is activated and controlled by the performer's technique and serves the purposes of the player, not

the player being subordinate to the interface.

Rob lives in south west London with the beautiful and talented Mrs D who fortunately happens to be his wife. He enjoys good food far too much, has a yearning to ski at all times of the year and regularly de-stresses by walking his neighbour's dog.

UAM-X



Joshua Banks Mailman

Heraclitean Dreams (2008)

The aural delights of Joshua Mailman's electro-acoustic work *Heraclitean Dreams* emerge differently upon each hearing. Each time it suggests anew how best to hear it this time.

So far, to my ear, the global changes in sound color set the overall pace of this music. The choice of sound colors and their transformations linger in my ear long after each audition. Recalling the opening pluck-and-vocal-fanfare when arriving at the end of the piece, it occurs to me that the sound color of the final pure wave sine tones, seemingly inspiring the work, lend this music its aura of cohesion,

while the attenuations and tweaks to, and transformations of, this sound color give the work its shape. How Mailman transitions between these transformations fuels the action of the piece, and though these transitions (usually) feel subtle throughout, the cumulative sound color tweaks and adjustments with which Mailman achieves these transformations move my ear to listen softly...a zoomed-out kind of listening wherein local details flocculate into larger musical figures and draw my ear to increasingly broad musical gestures and stances. In this way, my ear traces the flow of one sound color into the next, and luxuriates surprisingly in the more unabashedly palpable sound color changes: around the 5-minute mark, the ear encounters for the second time the opening pluck-and-vocal-fanfare (though re-framed this time around); or the 8:15 mark, where the smooth profile of earlier sound color transitions seems to crystallize in a brazen rhythmic figure outfitted with a successive iteration of higher and higher frequencies at shorter and shorter durations--here the music relishes in the unsullied exuberance of the sine wave, and again the field of listening suddenly sounds broader. This music suggests many more ways to listen, and I do not feel compelled to privilege any one of them over another...with no single way to listen

to *Heraclitean Dreams*, multiple listenings ought to feel rewarded with new ways of engaging the piece, and so far I have not heard the work the same way twice.

Joshua Banks Mailman is a theorist, analyst, critic, philosopher, performer, technologist, and composer of music teaching at University of Alabama, and previously at Columbia University, UCSB, and NYU. He holds A.B. in philosophy from University of Chicago and Ph.D. in music theory from the Eastman School of Music. He researches musical form from flux, temporal dynamic form and is published in the *Music Theory Spectrum*, *Journal of Sonic Studies*, *Music Analysis*, *Psychology of Music*, *Music Theory Online*, *Open Space*, *Leonardo Electronic Almanac*, *TEMPO*, and *Perspectives of New Music*. His "Improvising Synesthesia: Comprovisation of Generative Graphics and Music" appears in *Leonardo Electronic Almanac* v.19, no.3, special issue on *Live Visuals*. He has written on narrative, embodiment, electroacoustic music, interactive music technologies, and post-tonal analysis in books and in proceedings of *Music Perception and Cognition (ICMPC)*, *Cognitive Sciences of Music (ESCOM)*, *Sound and Music Computing (SMC)*, and *Analytical Approaches to World*

Music (AAWM). He is co-chair of the *Analysis of Post-1945 Music Interest Group* of the *Society for Music Theory*. He was recently featured on *ABC News Nightline's* TV segment about "Why Some Songs Make Us Sad."

Mailman developed interactive music technologies for the iPhone presented at the 9th *Sound and Music Computing Conference* in Copenhagen 2012 and *International Conference on Music Perception and Cognition (ICMPC)* and *European Society for the Cognitive Sciences of Music (ESCOM)* in Thessaloniki, Greece. His multimedia *Chameleon Jellyfish* series appears in *Open Space Web Magazine* and *Full-Body Comprovisations Nos.1 and 2* are in *SoundsRite* online. Electroacoustic works include *Heraclitean Dreams* (2008), *Licorice Loops 1 and 2* (2012), *Lavender Lullaby* (2012), *Vortex Collosus (Homage to Ligeti)* (2011), and *Murmurs of the Moist* (2012). He played hichiriki in a performance of Cage's *Ryoanji* at Columbia University's *Miller Theatre* in 2015 and performed full-body-controlled audio-visual interactive computer music in his trio improvisation "Material Soundscapes Collide" in the 2016 *New York Philharmonic Biennial*.



Benjamin R. Fuhrman

I'm fascinated by the cycle of urban growth and decay in the American Rust Belt. Growing up in Michigan, I've seen quite a number of properties fall into disrepair and neglect, with the larger ones always seeming to become gigantic scabs on the landscape – a silent testament to overreaching, and a lack of financial planning. So, when I saw the K-Mart ephemera collection, "Attention K-Mart Shoppers," posted to the Internet Archive, I knew I had to play with it a bit. The resulting piece uses store announcements (though

only a handful are intelligible) in a sonic depiction of wandering through an abandoned store. These comprehensible snippets can be understood as memory, or possibly an idealization while surrounded by desolation and decay within the corpse of a former giant.

Born in Lansing, Benjamin Fuhrman is a graduate of the doctoral program in music composition at Michigan State University, where his principle instructors were Dr. Ricardo Lorenz and Dr. Mark Sullivan. He also holds a master's degree in music composition from Michigan State University, and a bachelor's degree in violin performance from Hope College, where his principle instructor was Mihai Craioveanu.

He has had works commissioned from performers and organizations such as Grant Gould, Jack Kinsey, Mark Flegg, Shawn Teichmer, Ty Forquer, Jeff Loeffert, Barton Rotberg, Ryan Janus, Sam Gould, Nathan Bogert, Will Cicola, the H2 Quartet, University Reformed Church, Blacksoil Church, and the Magnolia West High School Wind Symphony. His works have been performed at the IMMARTS TechArts Festival 2007, Electro-Acoustic Juke Joint 2008.

UAM-X



Hui Wing Hei Cheryl

Throughout the years, human civilization is about integration. Cultural integration, industrialisation, globalisation, all these are taking places throughout human civilisation. In Hong Kong, integration takes place everyday. The multicultural background and the influx of population from the mainland China, make us rethink about the word, Integration. It is purely integration or invasion? After returning to China and the CEPA agreement which facilitates the trade between Hong Kong and China, Hong

Kong's culture started to integrate with the mainland China. Substitution of traditional Chinese with simplified Chinese, supporting of Mandarin as medium of instruction at schools instead of Cantonese, lost of social welfares as mainlanders immigrate to Hong Kong. In this piece of music, the daily transportation, MTR (railway) of every Hong Kong citizens and the situation that we encounter during our rides is recorded. It is from my first angle as a HongKonger, looking at the integration between us and the mainlander from China. Whether it is an integration or an invasion?

Hui is a graduate from the University of Hong Kong, studying percussion and timpani performance with James Boznos, Principal Timpani of the Hong Kong Philharmonic Orchestra. As an active performer, Hui had performed with ensemble such as the SAR Philharmonic Orchestra, Hong Kong New Music Ensemble, the Medical Association Orchestra as well as the Pro Arte Orchestra of Hong Kong, Hui had also performed with Trey Lee recently in Trey's residency in HKU. Specialising in contemporary music, Hui has premiered works by different composers such as Dr. Anthony Cheng, Dr. Joyce Tang, Dr. Austin Yip, Mr. Gordon Fung, Mr. Yip Chi Chung and John Luther Adams in

recent years. Apart from working as a performer, Hui is also a composer. She studied with Dr. Joshua Chan on a research of interactive composition. Hui's recent interest in electroacoustic and world music which led to write a piece for the Percussive Arts Society Hong Kong day of Percussion in July . Moreover, Hui is interested in studying sound arts. She combines electronic music to the acoustic recordings from daily life in her compositions.



Alba Francesca Battista

The loss and the stubborn search for love. Melancholy and sweetness of life. The recurring question of our being in the world. The desire to be elsewhere. The need to pretend nothing has happened, for distraction or unconsciousness. They say existentialism distinguishes us from other living beings. After a major decision, on the eve of an examination, on the wedding day, before a concert, waiting for a meeting that could change our lives. Knowing that it is in the nature of things to have an end. Looking to the stars, across the sea.

What happens, then? On the Behalf of KM3NeT Collaboration.

Alba Francesca Battista (1987) graduated in Musica Elettronica, Piano and Physics. Her compositions and papers are selected for many international contests (NYCEMF New York Electroacoustic Music Festival 2016, New York, USA; ICMC 2015 International Computer Music Conference, Dallas, USA; ICMC 2014 International Computer Music Conference, Athens, Greece; EMS14 Electroacoustic Music Beyond Concert Performance, Berlin, Germany; KEAMSAC 2014 and 2015 Korean Electro-Acoustic Music Society's Annual Conference, Seoul, Korea; ICMC 2013 International Computer Music Conference, Perth, Australia; Vernice Contemporanea – 55ma Biennale d'Arte, Venice, Italy; ...). Her electroacoustic work Nueva Luz won the third prize of the International Competition of Festival Internacional de Arte Sonoro Monterrey SONOM 2014 (Mexico). She is the author of “Elementi di Acustica Fisica e sistemi di diffusione sonora” (2012) and “Elettrotecnica ed Elettronica. I nuovi strumenti che hanno rivoluzionato l'estetica

della musica” (2014). Her music is published by RadioSpia Publishing, TEM Taukay Edizioni musicali and OBS Label. She works as Electroacoustic Professor for the Bachelor and Master's Degree in Electroacoustic Composition at “D. Cimarosa” Conservatory of Avellino, Italy.

UAM-X



Dave Gedosh

Guitar Construction #2: Progressive Fracture is the second piece in a series of a project I am currently engaged in titled Guitar Constructions. As a collective, these pieces give homage to my early musical roots and experiences. Each piece represents a specific guitar-based genre, possess a different character, and utilizes a unique conceptual approach although an internal consistency exists in that they all make use of the metaphor of “construction,” contain a metaphoric use of the name of and allusion to each particular genre, and each contain

stochastic elements.

Dave Gedosh is a composer and sound artist and educator. His works include acousmatic and electroacoustic music, and intermedia; electroacoustic music with live performance, video, and dance.

Many of his compositions reflect an interest in sound’s role in the dimensioning of the listener’s spatial and temporal experience. His music attempts to elicit an imagistic response through the manipulation, processing, re-contextualizing of sound objects, and the use of spatialization techniques to create what might be referred to as sound images. This is most evident in his acousmatic music. His music takes the listener on an introspective journey through passages of subtle nuance and ephemeral structure to passages of sonic intensity and stochastic texture.

His music has been performed throughout North America and in Latin America and Europe, at festivals and conferences including Bourges Festival Synthèse (IMEB), Cape Fear New Music Festival, Ecuencros de Esquina Musica Electroacustica, Florida Electroacoustic Music Festival, Fresh Minds Festival, Holophon.ca., ICMC, IMMArts, Last Friday Listening Room, LaTex

Festival, Morely Gallery, New York City Electroacoustic Music Festival, Oklahoma Composers Association, SEAMUS, Sweet Thunder Music Festival, RTVE.es, and Zeppelin Festival. He has curated new music concerts and presented papers and lectures on sound design, electroacoustic music, and spatialization at the OK Electric Music Festival, New Genre Music Festival (Living Arts, Tulsa), and the International Jean Gebser International Society Conference (NYU, Rice Univ.). He has received awards from ASCAP, Bourges, Fresh Minds Festival, and the Greater Denton Arts Council. His music has been released on the SEAMUS label. Dave earned a DMA in music composition with a specialization in computer music from the University of North Texas, where he studied with Jon C Nelson, Phil Windsor, Andrew May, and Butch Rován. He earned a B.M.A. and M.M. in music composition from the University of Oklahoma, where he studied with Christian Asplund.



Armand Leseq

Undulating folds of a troubled surface this is a ready wire to break. Incurved fissures, sinuities in cascades. The diffracted area leads in banks of meander.

Armand Leseq is a sound artist and sound editor for cinema, who considers these different artistic experiences as connected and complementary. After studying electroacoustic composition at Pantin’s Music Conservatory (Paris, France), he adopts different listening approaches through collaboration with visuals artists, interactive

audiovisual installations and sound design for cinema. His music is often characterized by disrupted fluctuations between contemplative scapes and microscopic collapses. His current research mainly focuses on spatialization’s technologies and use of space as composition’s parameter.



Gaël Segalen

Before the animals can create spatial figures, they must first reunite. Inspired by clouds or groups of animals and the behaviors that drive them (“flock,” “boids”), I continue my research on the multitude and polylistening. How to listen to everything at once (at the same time), between chaos and organization, fusion and balanced trajectories, atonality and rhythmic adventures. Electroacoustic composition, DEM (diploma of musical studies) at Experimental electroacoustic studio of Pantin’s Conservatory, under the direction of Christine Groult and

Marco Marini, Paris, June 2015.

20 years in sound, from social sciences, to radio, to on location sound for film, to field recording, to education, to travel the world to collect voices, to audio art / interaction / anthropology and geology, to music composition... french sound artist, activist and musician Gaël Segalen aka IhearU has a very diverse experience in sound and is focused on polylistening, dissonance and new music, as well as create people’s encounter in improvisation spaces. She believes all the noises she has collected or manipulated, can coexist in one inclusive spirit, here and now, and transposes the complexity of the world into soundscapes and DFR compositions (Danceable Field Recording).

The mike offers an improvisation space and is a pretext to create people’s encounter. She believes all sounds can coexist in new arrangements, and transposes the complexity of the world into one electroacoustic and polyrhythmic soundscapes, compositions between bruitisme, and past and future dance cultures. The reconciliation of all the noises she has collected from her travels is manipulated in the studio, in one inclusive spirit, here and now.

UAM-X



Francisco Mastucci

Es una obra estereofónica compuesta entre finales del 2015 y principios del 2016 por el compositor argentino Francisco Mastucci. Diacronía es el resultado de una etapa de investigación artística dirigida por la problemática que supone la relación texto/música. La obra se presenta como una sucesión de materiales discontinuos organizados veloz y eclécticamente. Un cuidadoso porcentaje de este material sonoro está construido a partir palabras habladas. Como resultado de los procedimientos aplicados, la inteligibilidad del texto resulta

nula o, casi nula. La cadena hablada sobrevive solo en un nivel fonemático es decir, no posee significación. Sin embargo, este trabajo estético dota a la obra de cierta impronta, precisamente de un tipo de impronta que solo puede dar el habla.

Es un joven compositor, programador y productor musical argentino. Nacido en Buenos Aires en el año 1989, ha comenzado sus estudios musicales a temprana edad tomando clases de composición y guitarra. En la adolescencia tuvo el privilegio de tomar clases de piano con el legendario Antonio De Racó. Paralelamente a sus estudios de piano, Francisco estudió sonido y producción musical en la E.M.B.A. Y Licenciatura en Música en la Universidad Nacional de Tres de Febrero, carrera que actualmente se encuentra próximo a terminar. En el marco Universitario pudo destacarse y conseguir que el Cuarteto de Cuerdas UnTref toque alguna de sus composiciones. Asimismo, ha participado como intérprete y compositor en el festival Enlaces que se celebra todos los años en el predio de la Universidad. Actualmente se desempeña como intérprete, programador y compositor en Kurtha, el ensamble de alumnos de la Licenciatura en Música de la Universidad de Tres de Febrero. Su

patrimonio artístico contiene obras acústicas, electroacústicas, mixtas y algorítmicas.



Dariusz Mazurowski

Dariusz Mazurowski is a Polish electroacoustic music composer, producer and performer born and currently residing in Gdansk. His works combine traditional analog instruments with the sonic potential of digital technology and computers, i.e., electronic / synthesized sounds with processed microphone recordings and samples. His compositional approach is dynamic in that it involves live electronics and live sound diffusion across multi-speaker systems. During solo concerts, he often combines

fixed media with extracted “parts” that he then performs (sometimes improvises) on live electronic devices. He consistently challenges conventional approaches to making electroacoustic music by privileging the singularity of sounds over more traditional formal concerns. Mazurowski’s inventiveness and technological expertise has already earned him a respected place among electroacoustic community. Mazurowski is also active as a visual artist and a journalist. His professional activities include producing various electroacoustic music concerts and contribution to several scientific conferences and workshops.

Mazurowski’s music has been broadcast by various radio stations all over the world, and he has performed at festivals and other events in Europe, South and North America, and Asia. His installations, visual works and graphics have been exhibited worldwide in numerous galleries. Recent performances / exhibitions include : Audio Art (Krakow 2012 / 2013 / 2014 / 2015), MUSICACOUSTICA (Beijing 2012), Resonance (Krakow 2013), ohrenhoch der Geräuschladen (a sound gallery in Berlin, 2012 and 2014), Echofluxx14 (Prague 2014), LEMESG (Saint Petersburg 2014), Music for No Tape / ERARTA (Saint Petersburg 2014), ICMC / SMC

(Athens 2014), Cross-Art 2015, MUSLAB 2015 (Buenos Aires), New Music in the Old Town Hall (Gdansk 2015), NYCEMF 2016 (New York) and others. He is an active member of The Polish Society of Electroacoustic Music (PSeME), currently a member of the Executive Board of this organization.

Mazurowski’s electroacoustic compositions have been published on numerous CD albums (Pseudaria / Divertimento, Back in Time, Fallacies DVD – to name a few, recent ones), including the newest one, Non Acoustic Symphony, released in the USA by Neuma Records (in April 2015).

UAM-X



Kamil Kosecki

In search of the door to another world is a piece for 8 channels. There are recorded sounds of opening and closing the door. You can hear also knocking and hitting of the door. It's an electroacoustic tour around the different doors. There is one purpose, find the right door and enter to another world.

Kamil Kosecki (polish composer) was born in Kielce on May 11, 1984. At the age of 14, He started his musical education in the bassoon class at the Ludomir Różycki State Music School in Kielce. He graduated in bassoon and composition from the Fryderyk Chopin University of Music in Warsaw. In 2002 he was honoured at the All-Polish Auditions of Music School Students in Olsztyn. There he performed his first composition Sonata for Bassoon and Piano. In the same year, with the Świętokrzyska

Philharmonic Orchestra, his Sabbath of Witches for bassoon, strings and percussion was premiered. He received the Fryderyk Chopin Society of Friends' Prize in Kielce and also the Mayor of Kielce Prize 'Hope of Kielce'. In 2007 he received 4th prize and PWM Edition Special Prize at the 3rd International Composition Competition 'Musica Sacra'. He was also awarded with honourable mention at the 3rd International Composition Competition 'Garden Music'. In 2008 he was the finalist at the Z. Herbert All-Polish Composition Competition and the I. J. Paderewski All-Polish Composition Competition. Kosecki also received an honourable mention at the C. M. von Weber All-Polish Bassoon Competition and won first prize at the Didur All-Polish Composition Competition. He also won the All-Polish Composition Competition for a bugle-call of Warsaw district, Wilanów. In 2009 he won the All-Polish Composition Competition for the children's opera. He received the award of the Marshal Office of Kielce and the Scholarship of the Culture and Science Ministry. In 2010 he won first prize at the 8th Tadeusz Ochlewski Composition Competition. In 2012 he won first prize at the 54 Tadeusz Baird Composition Competition. In 2013 He received an honourable mention at the VIII Krzysztof Komeda

Composition Competition. In 2014 He received an honourable mention at the VII Karol Szymanowski Composition Competition. His works have been performed at the following festivals and places in Poland and abroad: Trondheim Symfoniorkester, Electronic Music Week in Szanghai, Noise Floor in Staffordshire, New York City Electroacoustic Music Festival, Świętokrzyskie Dni Muzyki in Kielce, Gaude Mater in Częstochowa, A. Didur's festival in Sanok, Musica Moderna in Łódź, Festival Probalтика in Toruń and Warsaw, Leo Festiwal in Wrocław, Music Festival in Bydgoszcz, Alkagran in Czechowice Dziedzice.



Alejandro Mejía Sánchez

El Templo es una obra compuesta en 2015, inspirada en la obra homónima de H. P. Lovecraft, escrita en 1920. La idea sonora surgió al querer recrear las sonoridades fantásticas que pudieran existir en el templo al que se refiere la narración, encontrado por Karl Heinrich abordo del submarino U-29 en las profundidades del océano Atlántico. La continuidad que se plantea en la atmósfera sonora general, se ve interrumpida por algunos objetos sonoros, que con diferentes grados de transformaciones tímbricas sufridas en sus diferentes

apariciones, generan diversos niveles de tensión y de saturación textural.

Nació en Julio 15 de 1988, Manizales (Colombia).

En 2006 comenzó la carrera de Licenciatura en Música con énfasis en Guitarra Clásica en la Universidad de Caldas (Manizales), donde cursó estudios con el Maestro a Jorge Alberto González. En 2007-2008 participó de Clases Magistrales de Guitarra con Pavel Steidl, Peter y Zoltán Katona, Ricardo Cobo, Irene Gómez y Andrés Villamil, realizadas en el marco de la II y III Semana de la Guitarra organizadas por el Banco de la República de Colombia (Manizales). En 2008 participó del Jazz Camp 2008, realizado por el Centro Colombo-Americano y el Banco de la República de Colombia, dirigido por Christian Kossack y Jonathan Noffsinger de la Universidad de Alabama (EE.UU.). En 2009 comienza a cursar la Carrera de Licenciatura en Música orientación Composición en la Universidad Nacional de La Plata (Argentina), tomando clases con los compositores Mariano Etkin y Carlos Mastropietro. Actualmente realiza la tesis de grado bajo la dirección del Prof. Jorge Daniel Arias. Varias de sus obras se han estrenado en conciertos realizados en ciudades de Colombia y Argentina. Desde el año

2012 organiza conciertos en el marco del Programa de Articulación entre Compositores Docentes y Alumnos para la ejecución de la Música Contemporánea del Conservatorio Gilardo Gilardi de la ciudad de La Plata, estrenando varias obras. Desde el 2014 desempeña la función de ayudante adscripto dentro la Cátedra de Teoría de la Práctica Artística de la FBA, UNLP. Actualmente es becario de investigación dentro del Programa "Becas Estímulo a las Vocaciones Científicas" del CIN, Universidad Nacional de La Plata.

UAM-X



Marco Barberis

Q-verch is a Acousmatic piece based on samples of various lids and Viola sounds.

It is a short Electroacoustic study on the tymbre, envelope and spectral composition and differences of several lids, combined with the most classical Viola samples (played only with extended techniques).

It begins with a percussive part, that develops into another more dense and strong; then returns on low volumes and resonances, for ending with confusion and disturbing noises of lids and Viola melted together.

The piece wants to surprise for its form and percussive attacks, and clarify every implication of tymblical use of lids by their development throughout the piece.

It is spatialized on 4 channels with automations and also with the IRCAM Spat.

Marco Barberis plays the Piano since he was a child (8 years old), then he began to play also Guitar and Bass Guitar at the age of 14.

He plays with a lot of Rock and Pop bands for years and when he was 20 he discovered Electronic (and Electroacoustic) Music and he started studying it at Conservatorio G. F. Ghedini in Cuneo (Italy).

He has done some concerts with the Institution, also at Conservatorio Agostino Steffani in Castelfranco Veneto.

He made a lot of Acousmatic pieces, some Live Electronics and also one Interactive Installation (about the facts of Bataclan [in Paris]).

He also plays with a Laptop Ensemble called “Bande Critiche”, based in Cuneo, composed by some of the students of the Electronic Music Class; they have played in some venues near Cuneo and Turin.

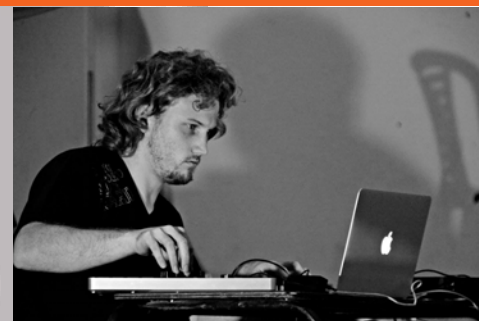


Tate Carson

Shifting Migration was recorded with a set of binaural in-ear microphones while biking to and from Mills College for a week. At the end of the piece you'll also hear waves recorded in La Jolla, California. I wanted to see if I could make a piece of soundscape music out of the sounds I encounter on my commute. During the extended listening to my environment I started to realize how close the sounds of cars driving to into the distance sounded like waves. I juxtapose these sounds at the end of

the piece, as if the end of the journey isn't Mills but a placid beach. With this juxtaposition I aim to reveal how much noise pollution we endure daily and what our soundscape should be.

Tate Carson is a composer and vertical bassist from New Orleans, Louisiana. He studied composition of jazz and the performance, both at the Loyola University of New Orleans and the University of New Orleans under the direction of James Walsh and Edward Petersen. Carson was active in the scene of improvisation of jazz in New Orleans from 2009 to 2015 when he moved to Oakland, California. He is currently pursuing a master's degree in electronic music at Mills College. Carson has written for large ensembles, improvisers, and non-improvisers; static mediums, acoustics; and film. Recently he has developed the instrument of portable performance, Swarm, for its processing in live electroacoustics.



Damián Gorandi

“Yermo”

It was worked in the laboratory of electroacoustic music of “Alberto Ginastera” (arg) in 2014. In this work I use synthetic sound and concrete sounds, starting from a deep exploration of the sound field. The name of the piece arises from considering certain thresholds between fertile and infertile, thus creating geography or rough and dull soundscape using different textures, exploring different atmospheres and colors.

Damián Gorandi was born in Buenos Aires on November 11, 1991, Argentina. Composition of the career of the student of the Conservatorio “Alberto Ginastera” of the Province of Buenos Aires (Arg). He was awarded

in the competition of sound art latinoamericano “Las Soledades”, organized by the Centro Cultural de España Córdoba (2013), his work “recreation of the Soledades” was part of many concerts in different countries of America South and Central America.). His work “Naturaleza Deep” was selected among the winners of the second international competition organized by CEIArte “Arte & climatic 2014!” - Untreff (Canada / Argentina), his works were premiered in the “New Musics for the Memory” IV Festival and VI edition (Arg, 2014/2015). He was selected the year in course to participate in the festival of New York Music Electroacoustics (Nycemf, 2015), being declared his works and composition as “cultural interest and artistic” by the Ministry of Culture Argentina. He was selected in the competition VII organized by the Fundación Destellos (Argentina, 2015) and he was also selected to participate in the Colloquium on the music acousmatic organized by the Fundación Destellos (Mar del Plata, Arg, 2016). He was selected in the Muslab 2015 (Mexico / Brazil), selected in the Festival Zeppelin (Spain). Selected by “Musinfo” to participate in the “Art and Science Days 2015” in Bourges (France).

UAM-X



Brian Connolly

‘Track’ (8:11 - Stereo) Track exploits the non-linear nature of the inner ear in relation to the phenomenon of pitch perception within complex non periodic sounds. This work involves the generation of formant regions with specific centre frequencies and modulating bandwidths which the listener’s ears will unintentionally track throughout the duration of the piece. The recorded source material for this work is comprised of pouring water, dragging metallic pipes, chains and glasses, all of which exhibit inharmonic waveforms. Synthetic

material is used in the latter stages of this piece. Track forces the listener’s ears to move from being passive receivers of spectral information to becoming active participants in the realisation of this work. While much is known regarding the science of the listening process, a lot remains to be discovered in relation to the full extent of the non-linear nature of the inner ear and this work seeks to employ such concepts at the heart of its creative methodology. As the listener’s ears become instruments in the performance of this piece, a bridge is formed between the physicality of the listener and the loudspeakers with the sound waves now behaving as sonic stimuli which place the inner ear of the listener at the forefront of the work itself. Synthetic sounds are gradually introduced over the duration of this piece which present the listener with harmonic material for the first time in this work. An added emphasis is placed here on the listener’s ability to track peak frequencies within inharmonic material as it demonstrates a significantly reduced sound world in relation to timbral colour. At this point, a heavy use of filtered sounds with moveable bandwidths is explored, which presents the inner ear with a new dilemma as the listener is exposed to more direct sounds which often

appear to already have clear centre frequencies yet the movement of the filters causes the listener’s ears to track the extremities of the bandwidths rather than conducting more simple pitch tracking procedures.

Brian Connolly is a final year PhD student at Maynooth University with research interests in the application of psychoacoustic phenomena concerning the non-linearities of the inner ear within composition. Brian has composed the music for Keith Barry’s The Dark Side tour as well as having written and presented the RTE lyric fm documentary Why Music Can’t Stay Still. In the past 18 months alone the composer’s ground-breaking research into the ear as an instrument has been accepted for inclusion in programs with Music Current, SMC and ISTCC 2015/16 (Ireland), Sonorities and NI Science Festival (Northern Ireland), TIES 2015/16 (Canada), SSC, INTIME and BEAST FEaST (England), ASA and FEaSt Fest (USA), MUSLAB 2015 (Mexico) and NAA (China).



Luca Nasciuti

Swarms is a fixed media composition that makes use for two recorded soundwalks in Aberdeen, UK, and Parma, Italy. The walks were recorded respectively on 1st January 2015 and 19th August 2013.

The piece is an exploration of the experience of place through the juxtaposition of two very different sonic environments.

Structured in three sections, the narrative follows an opening in the abstracted field, with a strong presence on the lower spectrum, followed by a middles section dominated by erratic gestures, glitches, bursts of energy

and grain streams that overlap in space, interact and counter-interact within a conflicting set of relations. Behaviours are dissipated in the final section with the introduction of the soundscapes that generated them, not in a descriptive manner, rather a juxtaposition of the two environments recorded.

By approaching the sonic source as a meta-narrative of noise I was able to encode a reality and channel the intelligible with the sensible as a contraction between silence and noise.

Luca Nasciuti is a composer, curator and artist based in Scotland and London. He trained in electroacoustic music composition, classical music performance, visual and performing arts.

He performs, exhibits, and broadcasts internationally, and most recently at Jerwood Space, London (UK), Royal Festival Hall (UK), Sonic Arts Waterford (IE), Villa Romana, Florence (IT), and Deutsche Bank Kunstalle, Berlin (DE).

His work spans installation, video, and performance. It focuses on the legacy between acoustic and electronic sound and the interplay of sonic and visual practices within site specific contexts.

His practice evaluates notions of phenomenological reduction and

symbolism in composition and sound art whereby the architecture of the work is defined by and built upon the cultural and imaginal information found in field recordings.

He is a PhD candidate in Musical Composition at the University of Aberdeen.



Martin Bakero

Es un poeta, artista, investigador, y terapeuta, campos íntimamente relacionados en sus varias prácticas. Desde la poesía, la música, la performance, el teatro y la psicopatología, se dedicó a la poesía en acción. En sus presentaciones, conduce un trance donde el soplo poético se transforma en vida. Utiliza poemas en movimiento, proyectados sobre su cuerpo y pantallas, así que espacializa su voz en multifonía, modificada por filtros acusmáticos. Ha llamado sus poesías “electropneumatica”, “acusmantica”

y por fin “acusemantica”. Ha hecho performances también instalaciones, films, exposiciones y programas de radio en diferentes lugares de Europa, América del Norte, Centro y Sur. Trabaja sobre diferentes soportes y produce asociaciones libres con amigos artistas y científicos. Sus proyectos abarcan los dominios del circo, performance, teatro, cine. Gracias a la puesta en escena de nuevas técnicas de lectoescritura, puede explorar las fronteras entre el sonido, el sentido, el olfato y la visión. Hace parte de proyectos musicales y poéticos tales como Pyramides, Laboratoire, Disautonomia, Motor Nightingale, Buzos Tacticos, pnEUMAtIkOs, The Synchronizers... Su arte se alimenta también mucho de su experiencia en psiquiatría como psicoterapeuta. Siempre buscando los vasos comunicantes entre la poesía y la realidad, elaboró el concepto de la terapia como un arte. Así, hizo nacer el concepto de “terapoeta” y la asociación del mismo nombre. Experimenta la poética de la sanación, tomando en cuenta los síntomas de la ciudad. Desarrolla ahora talleres para Terapoetas. A través del soplo, la sílaba, el fonema, el verso, el aliento, crea una nomenclatura entre la imagen acústica y el síntoma-poema. Emplea retruécanos, asonancias, métricas invocatorias, busca abolir

la distancia entre la palabra y la cosa, lo real y lo imaginario. Su poesía, una experiencia esencialmente “en vivo”, invita a un trance donde la lectura se transforma en vida al buscar los vasos comunicantes entre poesía y alucinación. Ha perpetrado junto a otros poetas el movimiento “Révolution Poétique”. Ha animado durante años en París el “cabaret pneumatiko”, el “laboratorio de electropoesía acusmántika” y el festival “Festina Lente”. Dirige grupos, talleres, seminarios y clases sobre diversos aspectos de la locura y la poesía. Entre sus obras escritas se cuentan: Transparentes, Viceversa, Fleuves & Flammes, Voies des Voix, Urizen, Philtre, Sintomarte, Acusmancia, Medium Poetry, Carbon 14, Pneutrin@s.

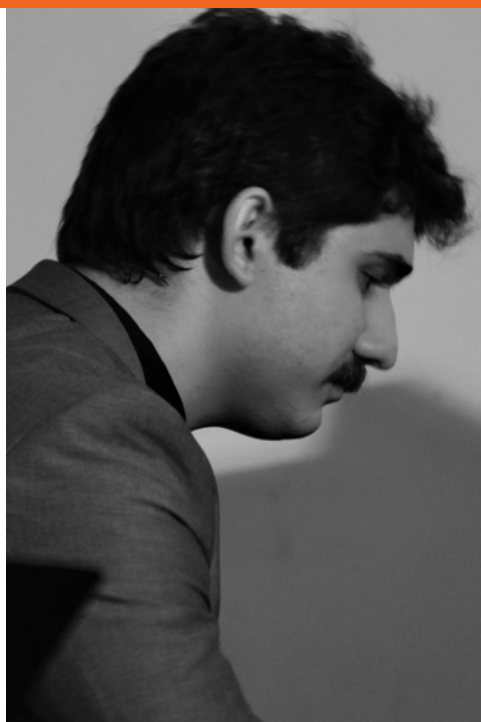


DANIEL ALBERTO ÁLVAREZ ACERO (1984)

Obra para soporte fijo en estéreo, en donde se plantea mediante una ambientación sonora sensaciones muy personales de frustración, soledad, temor y rabia. La obra hace parte de una serie de tres piezas acusmáticas llamada “Tríptico: visiones sobre el inconformismo”. Técnicamente, la obra fue hecha principalmente utilizando sonidos de lugares abandonados que fueron procesados mediante alteraciones en su espectro y textura.

Compositor y guitarrista nacido en Bogotá (Colombia). Su búsqueda permanente de diversas fuentes sonoras ha hecho que sus influencias musicales se centren especialmente en la música electrónica, electroacústica y mixta, logrando así que dentro de sus obras, además de una búsqueda estilística y conceptual, haya una permanente retroalimentación del entorno con sus creaciones. Como guitarrista, su interés se enfoca en la interpretación y difusión de obras escritas en la segunda década del s.XX, para guitarra solista, cámara y obras mixtas. En el año 2008 obtiene su título de Licenciado en Música con énfasis en interpretación de la Universidad Pedagógica Nacional (Colombia), donde estudió guitarra clásica con Jaime Arias Obregón; En 2012 obtiene su título de Magister en Música con mención en composición de la Universidad Simón Bolívar (Venezuela), donde estudió composición y orquestación con Diana Arismendi y música electroacústica con Adina Izarra; paralelamente a la maestría continuó sus estudios de guitarra con Rubén Riera. Desde el 2012 a la actualidad se desempeña como docente de la carrera de Formación Musical de la Universidad El Bosque (Bogotá), en donde tiene a cargo las asignaturas de Composición,

Instrumentación, Composición por medios electrónicos, Teoría avanzada y Repertorio del s.XX.



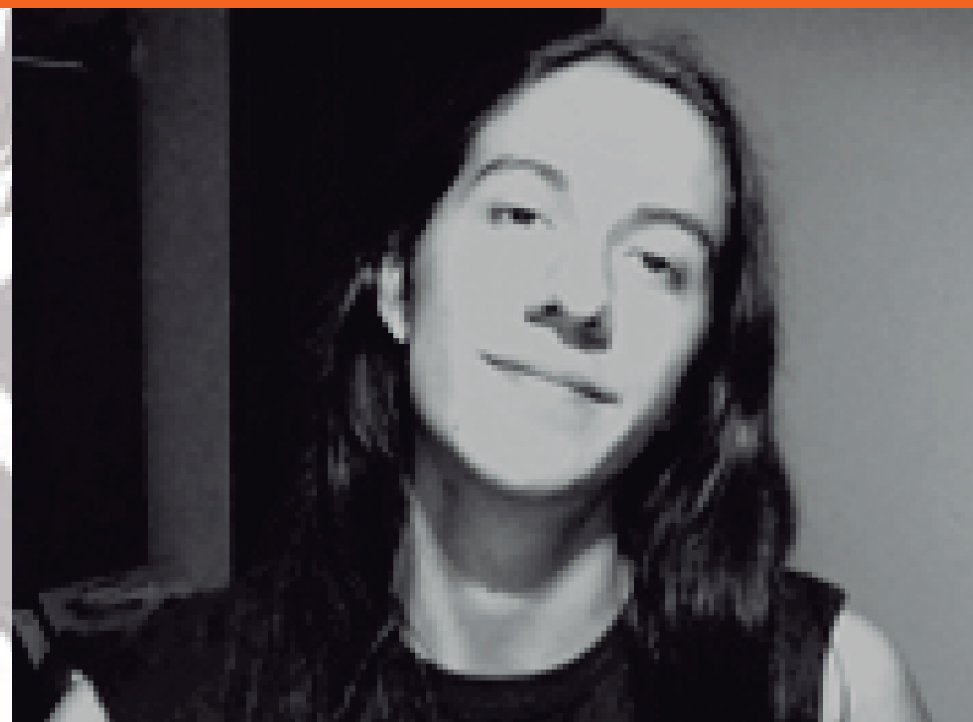
Ao Seio do Palíndromo

Ao Seio do Palíndromo Incesto is an electroacoustic piece composed in 2016 for 8 channels speaker setup. This piece is based on the sculpture called “Preliminares do Palíndromo Incesto” by the brazilian artist Tunga. Ao Seio means, by its ethimology, in the middle or center, and Palíndromo Incesto brings the idea of Palimpsesto, a medieval paper that was washed and then written over it again. The piece contains two kinds of development, the structural development, by the eletronic synthesis,

and the creative development, by the manipulation of recorded sounds. While the eletronic synthesis is completely restricted by serial and logarithmical structures, the concrete part is left to the intuitive and creative process of the composer, an attempt to bring back the traditional musical gesture in a structural and refined way. The work is based on the process of transforming semantics into musical objects, therefore, the climax of the piece is when the human voice is heard (Reading a poem by Fernando Pessoa), this is the principle of rethoric, now being transformed into musical object. Unfortunately Tunga has passed away in June 2016, so this is piece is therefore dedicated to his memory.

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Martín Andrés Pineda Orduz

Rutinas (2015)

Creamos una identidad sonora a partir de las referencias auditivas que generamos en la interacción con nuestro entorno, sin embargo, esta identidad está completamente cohibida por nuestra locación geográfica y el contexto sociocultural en el que nos desarrollamos. Vivimos en una jungla en la que impera la dicotomía entre sonidos naturales y artificiales, que no siempre distinguimos pero que siempre están en constante diálogo. Escuchando es la única manera como podemos ser conscientes de ese diálogo, y es esa consciencia auditiva la que nos permite participar en la auto-configuración de nuestra identidad sonora.

En homenaje a J. de Castro, un breve pero sublime sonido que quedará por siempre configurado en mi ser.

Estudiante de último semestre de música con énfasis en composición electroacústica en la Universidad de los Andes, dentro de la cual ha recibido clases de composición con los maestros Luis Pulido, Santiago Lozano y Jorge Garcia. Adicionalmente, ha asistido a talleres de composición con los maestros Dirk Reith, Adina Isarra, Violeta Cruz, Rodrigo Valdez y Javier Álvarez. En el verano del 2015 realiza un diplomado en ‘Creación Sonora con Nuevas Tecnologías’ en el CMMAS, Mexico, y es escogido como becario para participar en el Festival Internacional de Música y Nuevas Tecnologías “Visiones Sonoras XI”.

UAM-X



Maksym Prykhodko

Звук (Sound) takes place in elevators, public halls, and kitchens. It is both an emphasis on the sounds of the everyday and the paroxystic activities of objects. The recorded material is manipulated through electronic processes and the piece is essentially a balance between wet and dry sound. Overall, the organization of material shifts from an open public location to a muted personal one.

Maksym Prykhodko is a Ukrainian-born composer studying at the University of Wisconsin-Milwaukee. In 2015, Maksym was accepted into the National Student Electronic Music Event (N_SEME 2015) and had his 8-channel electroacoustic work, Constants and Variables, showcased. He also engages in the university's student composer ensemble, MFAY (Music From Almost Yesterday). Through this organization, Maksym arranges musical materials, works with other MFAY officers, plans future events such as fundraisers, and works closely with the university staff. Maksym is interested in contrasting ideas and the juxtaposition of unusual materials within his compositions. He particularly experiments with physical electronics, and is interested in pulling raw elements out of circuits. He is fascinated with extended techniques and the "misuse" of traditional instruments. Some of Maksym's more notable pieces include magnavox for Wii remote controlled live processing, a-radio-with-guts for three circuit-bent radios, and tea-rings for a five-human improvisation ensemble. When he isn't composing, he tends to delve into digital arts, photography, and electronics.



Zael Ortega

En 2009, la Fonoteca Nacional le comisionó a Zael Ortega una organización de sonidos con motivo del Centenario de la Revolución Mexicana: «Oídos de Acero», la cual posteriormente obtuvo el 1er Lugar en la 8va Bienal Internacional de Radio (2010). De igual forma, «Oídos de Acero» ha sido presentada, a modo de instalación sonora, en la propia Fonoteca Nacional, en la Biblioteca Pública José Vasconcelos de la ciudad de México, en el Museo de los Ferrocarriles de la ciudad de Puebla, en el Museo de los Ferrocarrileros de

la ciudad de México, en el Festival Internacional "Discantus: Escenarios de la Nueva Música" en sus ediciones 2009 y 2010, y en el Festival "Puebla: Cuna de la Revolución", organizado por el Instituto Municipal de Arte y Cultura de Puebla. Además «Oídos de Acero» fue parte de la presentación del proyecto internacional "Radioartnet" (del cual también es miembro), en el programa "Ars Sonora" de Radio Clásica en Radio Nacional de España. «Oídos de Acero» también conforma el diseño sonoro de un documental, producido y realizado por el Museo de los Ferrocarrileros de la ciudad de México, sobre el rescate de dos Locomotoras de Vapor que datan de 1901: la Locomotora FCI-67y la Locomotora NdeT507. Por otra parte, «Oídos de Acero» fue presentada en vivo en el Festival Internacional de Música Electroacústica "Primavera en La Habana 2010", dedicado a celebrar el trigésimo aniversario del Laboratorio Nacional de Música Electroacústica, y los 45 años del primer concierto público de Música Electroacústica en Cuba, organizado por el Maestro Juan Blanco.

Su trabajo se encuentra abocado principalmente a la investigación y la creación de una «Escucha-Históricamente Situada» como base para una «Ética y Política de la Escucha», que restablezca y restituya el poder político del Escuchar y que tenga como criterio ético material la Voz y el Rostro de un Otro radical, real y concreto: esto es parte de un proyecto de investigación iniciado en 2010 y dirigido actualmente por el Dr. Enrique Dussel. Es autor, junto con la antropóloga y socióloga Ana Güemes, de dos principales proyectos radiofónicos: «Aprender a Escuchar» (2014) y «Artes Electroacústicas» (2000), este último además de ser un proyecto seminal y pionero en México (ya que surge sólo un año después de que Radio UNAM conformara su primera barra de programación para jóvenes y dos años antes del primer festival Radar: Espaciode Exploración Sonora de 2002) y estar dedicado a la investigación y creación de «Otros Modos de Pensar el Escuchar», este proyecto ha sido apoyado por el FONCA en dos ocasiones, y ha sido avalado por reconocidos investigadores y artistas nacionales e internacionales. Como «organizador de sonido» en arte radiofónico ha recibido 4 premios de la Bienal Internacional de Radio (2004, 2008, 2010) y de Radio UNAM (2007). Algunas de sus obras electroacústicas

y radiofónicas han sido presentadas en Alemania, Austria, España, Francia, Argentina, Cuba, y México. Ha recibido numerosas comisiones y encargos por parte de diversas instituciones, tanto públicas como privadas, para crear paisajes sonoros y obras de música electroacústica, arte sonoro y arte radiofónico. Como creador sonoro y radiofónico ha sido beneficiado, en dos ocasiones, por el Fondo Nacional para la Cultura y las Artes de México (2007 y 2009).

UAM-X



David Q. Nguyen b.1990

Memories frequently occur in sequences, as chains of impulsive recollection.

This process is involuntary, as external events prompt these memories to occur, either nostalgic or indelible. Throughout In Chains, I incorporate a sequence of these memories.

I present gestures with similar motives moving at different rates, which are then interrupted, building expectancy of what is to come.

In the same principle of these externally prompted memories, they occur in sequence, moving from

section to section. All sounds were created with the k2000.

The music of David Q. Nguyen can be described as eclectic, diverse in many idioms, and organically created from non-musical concepts where he translates these ideas into sound representations. He has had his piece Perceptive Fragments for flute and live electronics selected for his first out-of-state performance at the 2015 June in Buffalo New Music Festival where he took master classes with Harvey Sollberger, Roger Reynolds, Martin Bresnick, and Brian Ferneyhough.

Born in Virginia, David Q. Nguyen holds a BM from Old Dominion University (Norfolk, VA). During his undergraduate studies his primary teachers were Andrey R. Kasparov and Mark Chambers. He has received his Master and is currently a Doctoral student at the University of Illinois Urbana-Champaign where his primary teachers are Reynold Tharp, Sever Tipei, Erik Lund and Scott A. Wyatt.



Andrea Bui & Vanessa Trippi

Espace dans l'extérieur is an electroacoustic piece that reflect and bases itself on the contraddiction between acoustics in an external and then internal space. The provocatory idea is the counterpoint of wide spaces and dry sounds colliding together, sometimes coexisting, sometimes exchanging in their roles. The curves described by sound try to merge together the two domain, the one of wide/reverberated/eternal sounds and concrete/direct/dry acoustics. The composition is mainly obtained by the manipula-

tion of concrete sounds produced by electroacoustic instruments (bowed, plucked and strummed) and natural sounds, together with sounds obtained from prepared turntables, tape manipulation, phisical editing (tape looping, montage, melange, audio destroying).

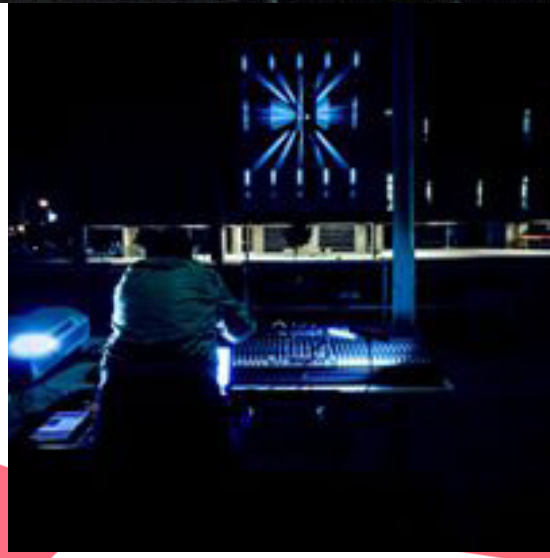
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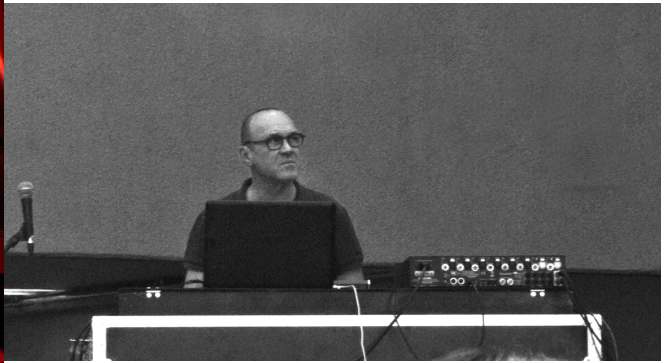
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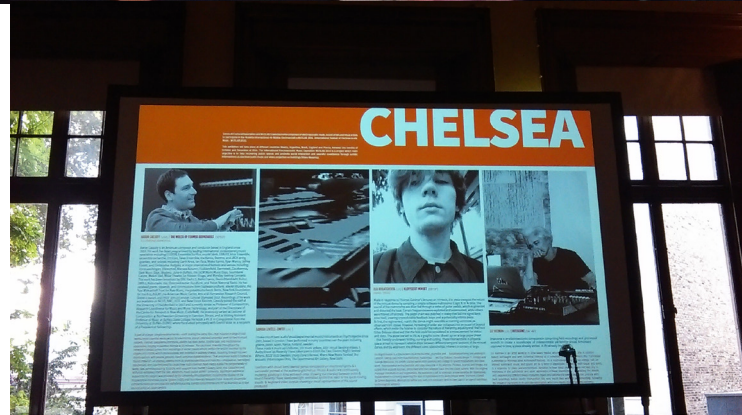
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