



Program Book

International Computer Music Conference

**Escola Superior de Música de Catalunya
Barcelona, Spain
September 4-10, 2005**

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1. Organizers

Phonos Fundació Privada
Universitat Pompeu Fabra (UPF)
Escola Superior de Música de Catalunya (ESMuC)

With the cooperation of:

- Metrònom
- Asociación de Música Electroacústica de España (AMEE)
- Sociedad General de Autores y Editores (SGAE) e Iberautor
- L'Auditori
- Ajuntament de Barcelona. Institut de Cultura
- Generalitat de Catalunya. Departament d'Universitats, Recerca i Societat de la Informació
- Generalitat de Catalunya. Departament de Cultura
- Ministerio de Educación y Ciencia
- Ministerio de Cultura
- Yamaha Corp.
- Roland Corp.
- Adagio
- Institut d'Educació Secundària Torre Roja (Viladecans)

2. Honorary Committee

- Josep Joan Moreso Mateos, Rector of UPF
- Salvador Mas, Director of ESMuC
- Eduardo Bautista, President of the Board of Directors of SGAE
- Rafael Tous, President of Metrònom
- Josep M. Mestres-Quadreny, President of Phonos

3. Organizing Committee

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Program Chair

Xavier Serra (UPF, Phonos, ESMuC)

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Michael Alcorn (UK- ICMA representant)

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Sylvain Marchand

Geoffroy Peeters

Simon Dixon

Gerard Assayag

Kia Ng

Thomas Knoll

Henkjan Honing

Anders Askenfelt

Ian Whalley

Joel Chadabe

Xavier Amatriain

Chris Brown

Roberto Bresin

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Sergi Jorda (UPF, ESMuC)

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Pili Pascual (Conference secretariat)

Salvador Gurrera (UPF)

Jose Lozano (UPF, ESMuC)

Enric Gine (ESMuC)

Ramon Loureiro (UPF)

OFF-ICMC

Sergi Jordà (UPF)

Sam Roig (UPF)

Ross Bencina (UPF)

Inspirational Ideas

Alex Loscos (UPF)

The Freesound Project

Bram de Jong (UPF)

4. International Computer Music Association

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Sandra Neal (USA)

ICMA Webmaster

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<http://www.computermusic.org>

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5. Welcome from the President of the ICMC

To the delegates of the 2005 International Computer Music Conference,

On behalf of the International Computer Music Association (ICMA), parent organization of the ICMC. It is my true pleasure to welcome you to Barcelona, to participate in the 2005 conference, under the theme; "Free Sound."

The first ICMC was held at Michigan State University in 1974. Since that time the ICMC and ICMA have grown and expanded as we offer conferences each year. We have circled the globe many times to meet in Europe, Asia, and North America. We have also been able to offer more and more programs and support for composers, researchers, students, and fans of computer music. Our commissions process supports compositions, installations, and recordings of new computer music works. Our Journal of New Music Research Distinguished Paper Award and the ICMA Best Presentation Award honor exceptional research writing and presentations at the conferences. The commitment of the ICMA board is strong to continue improving our organization, increasing benefits and programs for members, and supporting future organizers of the ICMC.

As we find ourselves gathered in Barcelona, we can be proud of the continually international nature of the computer music community. Our field is truly well represented and showcased in this historical city of art, architecture, food, academics, and business. We are truly fortunate to be hosted at UPF by one of the foremost computer music research groups in the world, and also by the artistically stellar Phonos music foundation.

Our hosts have worked tirelessly to put together a fantastic program. We look forward to enjoying the fruits of all their hard work, and enjoying the pleasures and charms of their wonderful city.

Perry R. Cook

President

International Computer Music Association

<http://www.computermusic.org>

6. Welcome from the Chairs of the ICMC

We would like to welcome everyone to this year's International Computer Music Conference, hosted in Barcelona by the Phonos Foundation, the Pompeu Fabra University and the Higher School of Music of Catalonia (ESMUC) from 4th to 10th of September of 2005.

With a history that spans more than 30 years the ICMC is a unique gathering of specialists that share interest for the interdisciplinary subject of Computer Music, coming from a wide variety of scientific, technological and artistic fields. The ICMC is the only international conference where all the different aspects of Computer Music simultaneously converge making it possible to experience the most stimulating and enriching mix of methodologies, approaches and advances within the field.

We are proud to be able to host this year ICMC in Barcelona. An artistic city renown for its cultural attractions, Barcelona is fast becoming a place of reference for Computer Music. This preeminence is mainly due to the pioneering and continuing support of the Phonos Foundation for electroacoustic music, for the research strength at the Pompeu Fabra University and, more recently, for the creation of the Higher School of Music of Catalonia. There is a strong partnership between these institutions and they have now joined forces to organize the best possible ICMC conference for the global Computer Music community.

It is a tradition of each ICMC to have a theme. We chose free sound as this year's leitmotif, thus aiming to emphasize the idea of freeing sound from its current aesthetic, technical and legal confines. It is our aim to facilitate and promote open discussion about the extent to which sound is considered a community asset -- an asset that belongs to society and cannot be privatized. Thus, we encouraged contributions that emphasized these and related topics. You will see the influence of this theme throughout the conference program.

We made an open call for participation in the ICMC-2005, which included the main submission categories of music pieces and papers. We had an amazing response; there were 372 music submissions and 309 paper submissions. From the music submissions the international music panel selected 67 pieces for the concerts and 58 pieces for the listening sessions and 4 installations. In parallel, the program committee coordinated the paper review process and from all the submissions, 105 were accepted for oral presentations, 55 for poster presentations and 50 to be presented as demonstrations. On top of that the organizing committee added 13 pieces and 3 installations to be presented at the conference as local selections.

Composer Nicola Bernardini, a well-known figure in the Computer Music community, will give the keynote lecture. With the evocative title of "Sound was Born Free" Bernardini will try to answer questions such as: What's Freedom got to do with Sound? What is the relationship between Freedom and Computer Music? and Where does our community come into play? You can expect to hear a very inspiring talk.

The day before the conference begins we have organized 5 workshops, each one covering a particular topic in a tutorial fashion. Adam Lindsay is coordinating one of the workshops on "Audio Mosaicing: Feature-Driven Audio Editing/Synthesis". Roger B. Dannenberg and Ross Bencina will be talking about "Real-Time Systems Concepts for Computer Music". Rick Taube will give a practical workshop on "Spectral Composition and Algorithmic Design". Maarten de Boer and Pau Arumí will also give a practical session on "Audio Production with Free Software Tools". Finally Álvaro Barbosa, Scot Gresham-Lancaster, Jason Freeman and Ross Bencina will give an overview of "Networked Music". These workshops promise to provide an exciting opportunity to have an in depth introduction to key topic in our field.

Panel discussions will take place on each day of the conference. Martin Kaltenbrunner is moderating one on "Tangible Musical Interfaces", Joel Chadabe one on "Interactive Musical Instruments", Xavier Amatriain one on "Free Software to Free Sound", Margaret Schedel one on "Gender and Computer Music: Tracing Change" and finally one panel will be moderated by Roberto Bresin on "Software tools for expressive music performance". All panels aim to provide an interesting forum for those wishing to participate in discussions on these topics.

Apart from the traditional participation calls of the ICMC conferences we made a call, together with the S2S² project of the EU, for inspirational ideas. In doing so, our intention is to provide a forum where researchers or composers can put forward a preliminary idea on any aspect related to computer music and where others in turn share their reactions and provide feed back. The presented ideas could be musical, technical, scientific, theoretical, practical... the only restriction was that they had to be original and inspired; no proofs, results, or developed systems were required. We received 35 submissions of which we have accepted 20 and they will be presented in a non-conventional conference venue. We can expect some exciting unconventional presentations that may provide a glimpse of the future of Computer Music.

An initiative of the Music Technology Group of the UPF for the ICMC was The Freesound Project; an internet community supporting free exchange of sounds by musicians, sound artists and researchers. Sounds contributed by community members are publicly available on that site under the Creative Commons "Sampling+" License - a license allowing most uses of the sounds provided that the source is acknowledged. The site was opened on April 5th 2005 and after being online for three months it had already reached more than 7.500 registered users, more than 3.500 contributed sounds, more than 180.000 downloads of sounds and it is already becoming a useful tool for the international music community. At the ICMC there will be a number of activities related to this project, one will be an open seminar on Mosaicing and The FreeSound Project where people that have developed software tools to access The FreeSound Project to create music by Mosaicing will present their projects. There will also be some competitions around The FreeSound Project.

The Off-ICMC is becoming a tradition of the ICMC. As usual it will take place at night, at an alternative music venue and as usual it will consist of concerts covering alternative experimental electronic music representing musical aspects typically absent in the official

ICMC concerts (e.g. improvisation, laptop electronica, vj-ing, etc.). From the informal invitation we made, we got 52 proposals of which 15 were selected; afterwards, several additional artists were specially invited by the committee panel. There will be six concerts, starting at around 10 PM from Monday to Saturday and with three sets taking place every night, in the trendy Metrònom Foundation, located downtown Barcelona. The same Metrònom Foundation will also host some music installations during the whole week. We got very exciting submissions from three continents, covering a wide variety of aesthetics, and we are convinced that you will not want to miss them; and we hope that the events that have been scheduled first thing in morning will not suffer in attendance levels!

There will also be quite a few more things that will happen at the ICMC that we have not detailed here. You will just have to be there to experience them! The organization of the conference has been more demanding than we could have ever imagined but we are excited to present this program to you the International Music Community. As your conference we sincerely hope that you make the most of your time here in Barcelona to participate in what will hopefully be an event to be remembered.

We gratefully acknowledge the support given by the ICMA board members and particularly Mary Simoni, past President, Perry Cook, current President, Mara Helmuth, Vice-President for Conferences, and Michael Alcorn, Music Coordinator. We also thank our sponsors, especially SGAE-Iberautor, the City of Barcelona (ICUB), the Generalitat of Catalunya (Department of Culture) and the Ministries of Culture and Education. We also wish to thank Yamaha, Roland and Adagio for supplying equipment for the event. Finally we wish to acknowledge the real organizers of the ICMC in Barcelona, the members of Music Technology Group of the UPF, the members of the Sonology Department and the staff of ESMUC. Without all these people such a large event would be just a dream.

Welcome to Barcelona and enjoy ICMC 2005.

Andres Lewin-Richter, General Chair
Xavier Serra, Program Chair

7. Venues

Please note that you can find a map of all the venues at the back side of the booklet.

SGAE

What:

Opening concert and opening ceremony

Sunday, September 4th at 20.30

Inspirational Ideas

Thursday, September 8th at 21:00

Friday, September 9th at 21:00

Location:

Sociedad General de Autores y Editores

<http://www.sgae.es>

Passeig de Colom, 6

08002 Barcelona

Tel.: +34 93 268 90 00

How to get there:

Metro <M>:

L4: Jaume I

L3: Drassanes

Bus: 14, 17, 19, 36, 57.

ESMuC

What:

Workshops

Sunday, September 4th

Morning workshop at 09.00 - 12:00

Afternoon workshop at 15.00 - 18:00

Paper sessions, posters, demonstrations, installations, midday concerts

Monday, September 5th until Friday, September 9th

Location:

Escola Superior de Música de Catalunya (ESMuC)

<http://www.esmuc.net>

C/ Padilla, 155

08013 Barcelona

Tel.: +34 93 352 30 11 (ask for ICMC)

How to get there:

Metro <M>:

L1: Marina/Glòries

L2: Monumental

Tram: T4 Trambesós. L'Auditori/Teatre Nacional

Bus: 6, 7, 10, 54, 56, 62.

Train (RENFE): Arc de Triomf (C1, C3, C4)

L'Auditori

What:

Evening concerts

Monday, September 5th to Friday, September 9th at 19:30

Location:

L'Auditori (same building as ESMuC, different entrance)

<http://www.auditori.org>

C/ Lepant, 150

08013 Barcelona

Tel.: +34 93 247 93 00 (ask for ICMC)

How to get there:

Metro <M>:

L1: Marina/Glòries

L2: Monumental

Tram: T4 Trambesós. L'Auditori/Teatre Nacional

Bus: 6, 7, 10, 54, 56, 62.

Train (RENFE): Arc de triomf (C1, C3, C4)

Metrònom

What:

OFF-ICMC

Monday, September 5th to Saturday, September 10th at 22.00

Location:

Metrònom, Fundació Rafael Tous d'Art Contemporani

<http://www.metronom-bcn.org>

Fusina, 9

08003 Barcelona

Tel.: +34 93 268 42 98

How to get there:

Metro <M>:

L1: Arc de Triomf

L3: Jaume I or Barceloneta

Bus: 14, 17, 39, 40, 45, 51, 57, 64, 157.

Train (RENFE): Arc de triomf (C1, C3, C4)

Posit

What:

ICMC Banquet

Wednesday, September 7th at 21.00

Location:

Posit
Ramon Trias Fargas, 2
Barceloneta Beach
08005 Barcelona
Tel.: +34 224 00 88

How to get there:

From ESMuC you can take the tram down direction coast and walk or take a taxi (approx. 6 euro).

The restaurant is also in walking distance from ESMuC (approx. 20 minutes)

8. General Information

Contact:

Phone: +34 93 325 30 11 (ask for ICMC)
 Fax: +34 93 349 71 08 ("attention: ICMC")

Information:

All information can be acquired at the registration desk.
 Feel free to ask anyone with an orange badge for help.

Internet Access:

Wireless: for details on connecting to the WiFi network Please ask at registration.
Wired: there are 2 computer rooms on third floor with internet access.

Registration:

Conference, Concerts and Banquet:

Sunday, September 4th to Friday, September 9th
 in the Entrance hall of ESMuC (first floor).

On-site Registration fee (cash-only):

Full registration:

ICMA-member:	525€
ICMA-member / student:	375€
Student:	450€
Non-ICMA / Non-student:	625€
One-day Registration:	100€

Banquet:	50€
Extra copies of printed proceedings:	50€
ICMC 2005 CD with selected works:	10€
Extra Program booklet	10€

Workshops:

Sunday, September 4th at ESMuC

Cost: 50€ per workshop

Badges:

Grey badges:	Full registration
Bracelets:	One-day registration
Orange badges:	Organizers

Cafeteria:

From 8:30 to 19:30 in the central hall on the third floor.

9. Opening Concert

Sunday, September 4th at 20.30 in SGAE



"TeleSon: Invention#8" by Chris Brown

This piece is composed for four musicians playing two networked "reacTables", one each in Barcelona and in Linz, Austria. The reacTable is a new electronic music instrument developed at the Music Technology Group in Barcelona by a research team headed by Sergi Jorda. Brown explains: 'I have interfaced my own synthesis engine, written in SuperCollider3, to the reacTable's visual and gestural interface, thus composing my own synthesis environment with its own rhythmic and tonal character. Like the other works in my "Inventions" series (recorded on Pogus CD "Talking Drum"), this piece involves polyrhythms, computer networks, and improvisation. Like "Invention #5" (1999), it also involves musicians collaborating at great physical distance from each other'.

Biographic Notes:

Chris Brown, composer, pianist, and electronic musician, creates music for acoustic instruments with interactive electronics, for computer networks, and for improvising ensembles. Recent recordings of his music are available on Tzadik, "ROGUE WAVE" (2005) and "LAVA" (1992); and on Pogus, "TALKING DRUM" (2001). He has also performed and recorded extensively with "The Hub", "Room", and the "Glenn Spearman Double Trio". As a pianist he has recorded music by Henry Cowell, Luc Ferrari, and John Coltrane; as an electronic musician, he has collaborated with John Zorn and Wadada Leo Smith. He teaches electronic music at Mills College in Oakland, where he is Co-Director of the Center for Contemporary Music (CCM).



"On Nothing" by José Manuel Berenguer

Electroacoustic music for 5 +1 and 3D projections, generated and controlled in real time by means of a game pad. Generation of sound and images has been programmed in Max/MSP-Jitter.

Emptiness and fullness have never been reached by humans. Sometimes we feel they could be the same thing and we build metaphors that relate them. As On Nothing, that is a dream where sound is completely empty, a variation of pressure that is only considered in terms of its form, its limit; hence, in terms of something that can not be considered as sound anymore. Its empty sounds are built of a vastness of grains coming from the regular soundscape: traffic, music, wind, demonstrations and other social activities. This basic matter only emerges sometimes from the mainstream of sounds to be recognized. When they do so, they become images from memory and, specially, from

oblivion, that strongly evokes emptiness. How a so big amount of experiences could have disappeared forever? When finally nobody could remember them, probably they will fall into void and, perhaps, into absolute worthlessness.

Biographic Notes:

José Manuel Berenguer is Codirector of the Caos/Sonoscop-Experimental Sound Art Archive at the Contemporary Culture Center of Barcelona. He teaches Aesthetics of Electronic Music at ESDI, Ramon Llull University (URL) and Sonic Languages at the on line net university, Universitat Oberta de Catalunya UOC). Inter-media artist, founder of Còclea, with Clara Gari, and Orquestra del Caos, ex-chairman of the Electroacoustic Music Association of Spain, he is now Chairman of the International Conference of Electroacoustic Music of CIM/UNESCO. He also belongs to the International Academy of Electroacoustic Music/Bourges. In the last years, his work has been oriented to multimedia installation and, despite of the innaccuracy of these concepts, to real time and interactivity. His artistic works develop diverse aspects on Filosofy, History of Science, Life and Artificial Inteligence, Robotics and metabolism of information. Recently, he has been working in two projects related to the Metronom's Science and Art Project: "Lambda-Itter" (2004) with flutist Jane Rigler, an audio visual interactive performance devoted to the ideas of flux and turbulence, and "Mega kai Mikron" (2004), a sonic and visual installation that involves microelectronics tools and based on the the very limits of human comprehension and perception of the world.

10. Keynote Speech

Thursday, September 6th at 18.30 in ESMuC



"Sound Was Born Free" by Nicola Bernardini

And, for that matter, Music was born free too.

This year's ICMC conference theme is Free Sound. What's Freedom got to do with Sound? And what is the relationship between Freedom and Computer Music? Where does our community come into play?

And since Sound and Music have been Free for thousands of years, holding the hand of and helping to raise civilizations all over the planet; why is it that the International Computer Music Conference, devoted to research innovation and future visions, has been dedicated to a theme such as Free Sound?

Certainly, there are a couple of weird phenomena at work, which make this year's theme oh so appropriate and compelling.

Strangely enough, our community has an overly important role in this context. We "computer musicians" are used to life in our small secretive niche relatively untouched by the societal upheavals that constantly take place at this turn of the millenium. However, we (as a community) live at the pinnacle of digital technology. We were able to foretell and envision long-term changes that are now taking place in this world (digital sound and multimedia, just to name a couple) when computers were still huge iron cabinets programmed with punched cards.

(Re)-establishing priorities in matters such as Freedom to access Music, Sounds, Culture and Knowledge in general might be a role that our community can fill in order to shape not only the future of computer music but also the future of our society.

Biographic Notes:

Born in Rome (1956), Nicola Bernardini studied composition with Thomas McGah and John Bavicchi at the Berklee College of Music in Boston.

He has composed several works for traditional, electroacoustic and computer instruments and has contributed to the production of several works by composers and ensembles such as: Giorgio Battistelli, Luciano Berio, Aldo Clementi, Alvin Curran, Adriano Guarnieri, Kronos Quartet, Musica Elettronica Viva (MEV), Rova Saxophone Quartet, Fausto Razzi, Salvatore Sciarrino, Marco Stroppa, etc.

His collaborations include works with the artist Pietro Consagra and the theatre director Richard Foreman. He has published several essays and articles on several musical and technical topics. Nicola Bernardini teaches electronic music at the "C.Pollini" Conservatory of Padova where he also coordinated the experimental school for Sound Engineering (2001-2005).

He collaborated to create and develop the Centro Tempo Reale in Firenze from its inception in 1988, and from 2001 to 2003 he was appointed artistic director as a successor to Luciano Berio.

Since April 2004, Bernardini directs the Media Innovation Unit, a research unit devoted to Free Software, Free Contents, Free Networks and New Media of Firenze Tecnologia.

He has coordinated the AGNULA project and the S2S² project. He has been an Italian delegate of the COST-G6 DAFx action and is presently the chairperson of the COST-TIST Cost287 (ConGAS) action.

11. Banquet at "Posit"

The Conference Banquet will be on Wednesday, September 7th at 21:00. You can find the details on how to get to the restaurant in the Venues part of the booklet.

The Menu:

We start with a welcome drink under the palmtrees then move on to the starters inside:

Ensalada verde (Green Salad)
Jamón Ibérico (Cured Spanish ham)
Consomé/Gazpacho/Vichyssoise
(Consomé / Spanish vegetable soup, served cold / Vichyssoise)
Calamares a la romana (Squid, fried in batter)
Parrillada de verduras (Grilled vegetables)
Champiñones salteados (Sautéed mushrooms)

The main course is Paella, or vegetarian Paella.

Carpaccio of Pineapple as desert.
Coffee

12. Workshops

Sunday, September 4th

Schedule:

At 09:00

Real-Time Systems Concepts for Computer Music
Spectral Composition and Algorithmic Design
Audio Mosaicing: Feature-Driven Audio Editing/Synthesis

At 15:00

Networked Music
Audio Production with Free Software Tools

Real-Time Systems Concepts for Computer Music

Presented by: **Roger B. Dannenberg** (Carnegie Mellon University), **Ross Bencina** (UPF)

Fast personal computers enable all kinds of real-time music processing. Although some real-time programming frameworks are available, such as Max-MSP and SuperCollider, many people have special requirements and choose to develop their own customized programs from scratch. This workshop will cover basic issues in software architecture and software organization for real-time music-processing systems. We will cover practical techniques for creating programs that really work.

The workshop will cover a number of practical programming problems that arise in real-time systems. For example, real-time systems usually combine low-latency audio processing with CPU-hogging graphical user interfaces. How does one organize software to perform both tasks? How do the tasks communicate? Can the software be efficient, yet simple and reliable? The workshop will introduce each design and architecture concept, problem, and solution along the lines of a design pattern, that is, a well-defined problem to which the pattern applies, a solution consisting of software structures and organization, and a set of outcomes and consequences. The goal is to document design experience and best practices that lead to good performance, ease of programming, and predictable behavior. By steering developers toward workable solutions, design patterns can help to avoid disasters.

The topics to be covered include: logical time systems, scheduling, buffered audio I/O, lock-free queues and interprocess communication, memory management in real-time systems, clock synchronization, and the integration of MIDI with audio. Case studies will be used to illustrate how concepts are applied in real systems. Participants should have at least some experience programming in a language such as C or Java.

Spectral Composition and Algorithmic Design

Presented by: **Rick Taube** (University of Illinois)

This is a hands-on workshop open to composers and researchers interested in learning about ways in which software can be used to facilitate the techniques of spectral composition -- using the acoustical properties of sound and audio algorithms to compute material for compositional (score level) work rather than for generating audio signals. The term "spectral composition" was originally applied to the music of a group of contemporary French composers -- Dufourt, Grisey, Murail, Risset -- but applies to many other contemporary composers as well, including John Chowning, Barry Truax and James Dashow, and spectral tendencies are also clearly observable in the work of many earlier twentieth century composers as well, such as Andre Jolivet, Olivier Messiaen, Iannis Xenakis, Edgard Varese and Ben Johnston.

The workshop is delivered in non-technical English and demonstrates through hands-on software exercises the two basic approaches to spectral composition: (1) the analysis/resynthesis approach, in which compositional material is derived from "natural" sources such as the harmonic series of musical instruments or the overtones (frequencies and amplitudes) of sounds analyzed using the FFT algorithm; and (2) the synthetic approach, in which musical material -- pitch sets, harmonies, scales, tropes, etc. -- are generated directly using generic sound synthesis algorithms such as Frequency Modulation, Ring Modulation or Additive Synthesis. In this workshop each approach is first explained with clear musical examples, and participants are then introduced to structured software examples that they will experiment with to learn about the technique themselves by generating their own short, illustrative musical examples. The workshop will use opensource software: (CLM, Csound, Common Music, Lilypond...) that participants will be able to take with them on a CD at the conclusion of the workshop.

Audio Mosaicing: Feature-Driven Audio Editing/Synthesis

Presented by: **Adam Lindsay** (Lancaster University) and others...

Many different variations on the theme of feature-driven audio editing and synthesis have appeared in many different conferences and journals, but until now, little effort has been made to coalesce the different approaches into a unified picture of an emerging field.

The most publically recognized instance of this field is Audio Mosaicing, the practice of automatically assembling micro-segments of songs, or other audio, to match a pre-determined source. This can be seen as one of a larger class of topics, occupying a specific point on a pair of user-mediated/automatic and batch/real-time axes. The field expands to include live, performance-oriented systems that can replace and/or repurpose content on-the-fly, and batch systems that are more finely controlled by user input.

The goal of the workshop is to collect the major players in the area of feature-driven audio editing/synthesis, present their systems and theories to one another, and then to discuss commonalities in the research, hopefully arriving at a better definition for the field.

Networked Music

Presented by: **Álvaro Barbosa** (UPF), **Scot Gresham-Lancaster** (Cogswell College Sunnyvale, CA), **Jason Freeman** (Georgia Institute of Technology), **Ross Bencina** (UPF)

Participants in this workshop will learn about different types of networked music practice and about tools and techniques which are available to undertake these tasks. The focus will be on the technical, compositional, and aesthetic challenges involved in realizing networked music on local area networks and over the Internet, using both peer-to-peer and client-server networking models. The workshop will discuss systems intended to lead non-musicians towards creative expression, as well as systems for practicing musicians to extend the boundaries of performance.

After a broad overview of historical projects, like the work of the League of Automatic Music Composer and the HUB from the 1970's and 1980's and other important approaches to networked music, the workshop will focus on case studies of particular projects and the tools they use. Ross Bencina's network transport infrastructure, OSCgroups, which uses a centralized name lookup server and peer-to-peer data interchange via Open Sound Control, will be discussed in relation to recent work by Scot Gresham-Lancaster and "The Hub." Phil Burk's TransJam, a Java-based server for real-time collaboration over the Internet, will be explored in connection with the Auracle networked sound instrument. Specific issues to be addressed include the logistics of event coordination, the mediation between transparency and complexity in the system, the handling of timing and latency issues, human interface design, and the maintenance and monitoring of client reliability.

Audio Production with Free Software Tools

Presented by: **Maarten de Boer** (UPF), **Pau Arumí** (UPF)

Free Software is about the freedom the user has to run, copy, distribute, study, change and improve the software. The Linux kernel, though not originally written with audio software in mind, has become a solid base for applications that require low latency and accurate timing, while offering support for a wide range of hardware, as the result of a community effort to modify it to their needs, adding functionality and improving audio-related aspects. Meanwhile, many Free Software audio applications have been written, ranging from small tools for specific needs, to full-blown applications that allow for use at a professional level, supported by a large and active community of Linux audio developers and users.

In addition, and possibly as a side effect of the modular and multi-application approach common in Free Software, Linux audio applications are subject to excellent inter-application connectivity. Virtual inputs and outputs can be routed freely, both at audio and control levels, providing a high grade of flexibility to the user. The workshop will cover this in detail, giving a comparison with similar solutions on non-free platforms.

During this workshop, many areas of audio tools will be covered. We will give an overview of some of the most noticeable applications among the available software, looking at software synthesizers, sample instruments, digital audio workstations, sequencers, live

sampling and looping tools, and composition software. Many of these applications will be demonstrated in real-life situations, and participants will have the chance to experiment with them during the hands-on session of the workshop.

13. Panels

Monday, September 5th, 17:30

Software Tools for Expressive Music Performance

Moderator: **Roberto Bresin**

After seventy years of scientific research in the field of music performance, thirty of which are in the field of automatic music performance, researchers are proposing more and more sophisticated tools for automatic expressive performance. Using these tools with little musical knowledge it is possible to perform like a 5-year level student of music.

Is it possible to go further and design a tool that could be a future winner of the Chopin piano competition? Would such a tool be fully automatic or interactive? Are hybrid systems, which allow for human intervention during the performance, the future direction of research? In what ways could such tools be applied to different music genres?

This panel will present some of state-of-the-art tools. We will also attempt to answer these and other questions by discussing the future of research in automatic and interactive music performance.

This panel is held concurrently with RENCON 2005. RENCON (Contest for Performance Rendering Systems) is an annual international event that began in 2002. Its goal is to foster research into computational models of and methods for the generation of expressive musical performances.

The winner of RENCON 2005 will be announced during the panel. An analysis of the performances participating in the competition will also be presented.

Please visit the RENCON website for more information about the 2005 contest. Deadline for submissions is August 8, 2005.

RENCON link: <http://shouchan.ei.tuat.ac.jp/~rencon/index.shtml>

Confirmed participants:

Roberto Bresin, KTH Stockholm

Anders Friberg, KTH Stockholm

Emilia Gómez, UPF

Rafael Ramirez, UPF

Rumi Hiraga, Bunkyo University

Giovanni De Poli, Università di Padova

Tuesday, September 6th, 15:30

Free Software to Free Sound

Moderator: **Xavier Amatriain**

Free Software grants users some possibilities that can in some ways be related to the always sought artistic or creative freedom. The user of a piece of Free Software is able to study and extend the original and share the new features with the community. Software + hardware are indeed the "instruments" for computer musicians. Therefore it makes sense to have instruments that can be accessed and modified in anyway.

Nevertheless, many software authors feel that Free Software and Open Source will endanger not only their intellectual property but also the commercial exploitation of the product.

So, can there be artistic freedom without control of the tools we use? Can there be profit without source code enclosure?

In this panel we will try to give answer to these questions and more by discussing on the advantages/disadvantages of Free Software use for creative purposes.

Confirmed participants:

Xavier Amatriain, Media Arts and Technology, University of California

Miller Puckette, Department of Music, University of California

Nicola Bernardini, Media Innovation Unit, Firenze

Ross Bencina, UPF, Barcelona

Angus Hewlett, FXpansion.com

Fernando Lopez-Lezcano, CCRMA, Stanford University

Tom Erbe, Soundhack.com

Gregory Taylor, Cycling 74

Wednesday, September 7th, 17:30

Gender and Computer Music: Tracing Change

Moderator: **Margaret Schedel**

Women in arts and technology fields have sometimes experience at least two kinds of discrimination: 1) their capacity to be "great" composers/artists is questioned, and 2) their scientific and technological skills appear to conflict with the traditional women's role of wife and mother. Changes within the field of computer music, and specifically the International Computer Music Association (ICMA) over the last two and a half decades will be traced by panel consisting of a former President, three Array editors past and present, and two active members.

The panel will discuss reasons for change, using the Array newsletter exchanges on Gender and Computer Music as referential documents. These exchanges began after a discussion in a General Meeting in 1992 initiated by Mary Simoni. Mara Helmuth then expressed her

concern about the lack of participation of women in the organization to Brad Garton, the editor of Array. He asked her to write for Array; she authored a statement, and solicited responses from women in the field. Reactions were received from a variety of ICMA members including Katharine Norman and Frances White. The responses were diverse, but most authors were dissatisfied with the representation of women in the field of music and technology, and some described experiencing bias.

Using these reaction statements, the panelists will trace the changes that have occurred in the field of computer music since 1993. Rather than looking at statistical studies, this process is a forum for individuals' views. Despite advances, women are still underrepresented in the field; the intersection of two male-dominated fields of technology and music results in a subgroup which inherits stereotypes from both parents.

This is an issue that affects the entire community, not just the female minority. We invite participation from the audience.

Confirmed participants

Margaret Schedel, Cycling 74

Brad Garton, Columbia University

Mara Helmuth, University of Cincinnati

Mary Simoni, University of Michigan

Michael Ferriell Zbyszynski, University of California, Berkeley

Thursday, September 8th, 17:30

Interactive Musical Instruments

Organisation: **Sergi Jordà**

Moderator: **Joel Chadabe**

The Electronic Music Foundation invites you to attend a special panel on interactive musical instruments.

While in current general usage the word "interactive" is used to mean "quickly responsive" or "in real time", this panel will explore a new approach to electronic instrument design based on a "mutually influential" relationship between performer and instrument. The panel will include discussions and presentations on the principles and theory of interactivity as well as musical demonstrations in the form of short performances. This panel aims to define and heighten awareness of this increasingly important area of research and creativity.

EMF also invites you to a coffee reception before and/or following the panel.

Confirmed participants:

Joel Chadabe, Electronic Music Foundation

Nick Collins, Centre for Music and Science, University of Cambridge

Sergi Jordà, UPF, Barcelona
Robert Rowe, Department of Music and Performing Arts Professions,
New York University
David Wessel, CNMAT, University of California, Berkeley

Friday, September 9th, 17:30

Tangible Musical Interfaces

Organisation: **Martin Kaltenbrunner**, UPF, reacTable

Moderator: **Sile O'Modhrain**

The Interactive Sonic Systems Team at the Music Technology Group, IUA, UPF creators of the reacTable* - invite you to participate in a special event on the topic of "Tangible Musical Interfaces".

This panel provides a unique opportunity to view demonstrations of a large selection of currently existing table instruments, although we would also like to extend the scope of the panel by extending an invitation to other creators of similar interfaces to participate.

During the afternoon session each participant will have the opportunity to present their instrument in a short presentation of around 15 minutes, followed by a panel discussion on topics including: technical & design issues, interoperability and musical collaboration and others related to Music Tables, Musical Building Blocks and Tangible Controllers in general. Later in the evening we will facilitate an informal jam session where the instruments and their players can show their musical skills. The Instruments will be on display for the audience at the conference site during the morning before the panel.

This event is supported by Cost287-ConGAS, a European Commission COST-TIST initiative which aims to contribute to the advancement and development of musical gesture data analysis.

Confirmed participants:

Sile O'Modhrain, SARC, moderator

Martin Kaltenbrunner, UPF (MTG), reacTable*

Daniel Dobler, Audite, Audiocube

Sybill Hauer, artist, instant city

Franck Stofer, jazzmutant, lemur

Rodney Berry, ATR, Music Table

14. Freesound Project

The Freesound Project was started by the Music Technology Group of the UPF, as an initiative for ICMC 2005. Interpreting this year's theme both literally and semantically, the aim of the project is to create a large collaborative database of sounds, accessible to the whole community. Anyone is free to contribute sounds for all to share, and likewise free to download sounds, within the legal framework provided by the Creative Commons License (also known as the "Sampling+" license).

The website which provides the portal to this database of 'free sounds' was constructed by Bram de Jong: using technology from the Music Technology Group he built an easy-to-navigate website which allows people to browse, upload and download samples, snippets, recordings... sounds. Afterwards Jorn Lemon created a C++ API to access the features of the website facilitating mosaicing applications, realtime sound mangling and sonic experimentation. The same API was also used to create a PD 'external' which implements all the functionality of Freesound from within Pure Data.

On the first day of the Conference (Sunday, September 4th) we invite artists and researchers who have created software using both C++ and PD wrappers to present their work at a very special seminar where we will explain and discuss the workings of The Freesound Project website. Others who are interested in this area of development are most welcome to attend. This seminar will be free of charge.

15. Inspirational Ideas

"The Inspirational" is one of the ICMC novelties this year. The ICMC2005 team, together with the S2S² project (<http://www.s2s2.org>), proposed another way of actively participating and interacting in the conference apart from the traditional calls. A chance for researchers, composers, students and doctors to submit visionary, inspired and thought provoking ideas in the field of computer music; musical, technical, scientific, theoretical, practical or aesthetical ideas that fit in a single A4 page, but go far beyond it.

Thirty five inspired people submitted their work. Out of these, the reviewer panel chose twenty and grouped them into three broad categories: net/mobile/social, interfaces/interaction and music/analysis. The accepted proposals will be printed as handouts and authors will have a five minutes presentation in a free-spirited discussion forum somewhere near the old town of Barcelona, just after the summer night fall.

We believe the Inspirational sessions are a chance for us, the computer music community, to open our minds, rediscover the interdisciplinary aspects of our field and discuss the new challenges and possibilities of the future. We are looking forward to seeing you in this very first episode of "The Inspirational".

Schedule

Thursday, September 8th Net / Mobile / Social

Smartmobs And Music: Ad-Hoc Socializing By Portable Music Profiles

Stephan Baumann

Interactive Music For Mobile Digital Music Players

Martin Kaltenbrunner

Location-Based Music Generation System

Reinhold Behringer

Hypersound Network

Friedhelm Hartmann

Music / Analysis

Aesthetic Measurement For Time-Sequences

Kramann Guido

Material Interference

Shawn Greenlee

Intermedia Composition

Paul Hertz

There Is No Such Thing As Sound Design, In 2005

Davide Rocchesso, Pietro Polotti

Prolegomena To The Sustainability Of Live Electro-Acoustic Music

Nicola Bernardini, Alvisé Vidolin

Audio Content Analysis Of Electronic Music

Antonio Roda, Sergio Canazza

Hearing Of Listening

Olivier Warusfel, Isabelle Viaud-Delmon

Friday, September 9th

Interfaces / Interaction

Daivic; Developing Audio Interfaces For The Visually Impaired Community

Misael Rodríguez Chacón

Using Robots To Explore Models For Musical Virtuosity

Gil Weinberg

World Soundscape Browser

Rodrigo Segnini

Noise Control

Günter Geiger

A L A U T Sound Suppository

Pedro Rebelo

Zooroke - A Sound Installation For Singing Along With Animals

Jordi Janer

Spectator Sound Simulation, The Football Match As A Sound Controller

Oscar Mayor

A Common Audio Dsp And Sound Synthesis Library Interface?

Gary Scavone, Pierre Laborde

110%

Maarten de Boer

16. Paper Schedule

Monday, September 5th, 2005

Paper Session 1: Frameworks

Time: 09:00 - 10:40

Chair: Xavier Amatriain, *Media Arts and Technology, University of California*

09:00 **JACK AUDIO SERVER FOR MULTI-PROCESSOR MACHINES**

Stephane Letz, Dominique Fober, Yann Orlarey, *GRAME, France*

09:20 **SURVIVING ON PLANET CCRMA, TWO YEARS LATER AND STILL ALIVE**

Fernando Lopez-Lezcano, *CCRMA, Stanford University, United States*

09:40 **FTM - COMPLEX DATA STRUCTURES FOR MAX**

Norbert Schnell, Diemo Schwarz, *IRCAM, France*

10:00 **IMPLICIT PATCHING FOR DATAFLOW-BASED AUDIO ANALYSIS AND SYNTHESIS**

Stuart Bray, George Tzanetakis, *University of Victoria, Canada*

10:20 **DESIGNING AND IMPLEMENTING THE CHUCK PROGRAMMING LANGUAGE**

Ge Wang, *Princeton University, Department of Computer Science, United States*; Perry Cook, *Princeton University, Department of Computer Science (also Music), United States*; Ananya Misra, *Princeton University, Department of Computer Science, United States*

Paper Session 2: History of Electroacoustic Music

Time: 11:00 - 12:40

Chair: Roger Dannenberg, *SCS, Carnegie Mellon University*

11:00 **A HISTORY OF ROBOTIC MUSICAL INSTRUMENTS**

Ajay Kapur, *MISTIC, Canada*

11:30 **VARESE'S POEME ELECTRONIQUE REGAINED: EVIDENCE FROM THE VEP PROJECT**

John Fitch, *Univ. of Bath, United Kingdom*; Richard Dobson, *University of Bath, United Kingdom*; Kees Tazelaar, *Institute of Sonology, Netherlands*; Vincenzo Lombardo, Andrea Valle, *VR&MM Park, Turin, Italy*

Monday, September 5th, 2005

- 12:00 **DISSONANCE, SEX AND NOISE: (RE)BUILDING (HI)STORIES OF ELECTROACOUSTIC MUSIC**
Miguel Alvarez Fernández, *Universidad de Oviedo, Spain*
- 12:20 **RE-WIRED : REWORKING 20TH CENTURY LIVE ELECTRONICS FOR TODAY**
Richard Polfreman, *University of Southampton, United Kingdom*; Ian Dearden, David Sheppard, *Sound Intermedia, United Kingdom*

Paper Session 3: Automatic Performance Rendering

Time: 15:30 - 17:10

Chair: Roberto Bresin, *Music Group, KTH*

- 15:30 **INTRA-NOTE FEATURES PREDICTION MODEL FOR JAZZ SAXOPHONE PERFORMANCE**
Rafael Ramirez, Amaury Hazan, Esteban Maestre, *MTG, Pompeu Fabra University, Spain*
- 15:50 **DATA ANTICIPATION FOR GESTURE RECOGNITION IN THE AIR PERCUSSION**
Vincent Goudard, Christophe Havel, Sylvain Marchand, Myriam Desainte-Catherine, *SCRIME - LaBRI, France*
- 16:10 **AUTOMATIC GENERATION OF METRICAL STRUCTURE BASED ON GTTM**
Masatoshi Hamanaka, *PRESTO, Japan Science and Technology Agency, Other Country*; Keiji Hirata, *NTT Communication Science Laboratories, Other Country*; Satoshi Tojo, *Japan Advanced Institute of Science and Technology, Other Country*
- 16:30 **TONALITY VISUALIZATION OF POLYPHONIC AUDIO**
Emilia Gómez, Jordi Bonada, *MTG, Pompeu Fabra University, Spain*
- 16:50 **SEMANTIC SEGMENTATION OF MUSIC AUDIO CONTENTS**
Bee Suan Ong, Perfecto Herrera, *MTG, Pompeu Fabra University, Spain*

Monday, September 5th, 2005

Paper Session 4: Sound Synthesis and Analysis

Time: 17:30 - 19:00

Chair: Anders Askenfelt, *Music Group, KTH*

17:30 **AUDIO ANALOGIES: CREATING NEW MUSIC FROM AN EXISTING PERFORMANCE BY CONCATENATIVE SYNTHESIS**

Ian Simon, *University of Washington, United States*; Sumit Basu, David Salesin, Maneesh Agrawala, *Microsoft, United States*

18:00 **ELEVATION PROBLEMS IN THE AURALISATION OF SOUND SOURCES WITH ARBITRARY SHAPE WITH WAVE FIELD SYNTHESIS**

Marije Baalman, *Technische Universität Berlin, Germany*

18:20 **WHY DOES THE ACOUSTIC SPACE OF CHURCHES EXALT GREGORIAN CHANT? A FIRST STEP TOWARDS ACOUSTIC CHARACTERIZATION BY MEANS OF MODULATION TRANSFER FUNCTION**

Renzo Vitale, *University of L'Aquila, Italy*; Raffaele Pisani, *Studio di Ingegneria Acustica, Italy*; Arianna Astolfi, *Politecnico di Torino, Italy*; Paolo Onali, *Studio di Ingegneria Acustica, Italy*

18:40 **IF I HAD A HAMMER: DESIGN AND THEORY OF AN ELECTROMAGNETICALLY-PREPARED PIANO**

Edgar Berdahl, Steven Backer, Julius Smith, *Center for Computer Research in Music and Acoustics at Stanford University, United States*

Monday, September 5th, 2005

Demo Session 1

Time: 09:30 - 10:40

AN INTERACTIVE AURAL APPROACH TO THE ANALYSIS OF COMPUTER MUSIC

Michael Clarke, *University of Huddersfield, United Kingdom*

MMT TRAVEL KIT

Rosemary Mountain, *Concordia Univ - Music / Hexagram, Canada*

SOUND RE-SYNTHESIS FROM RHYTHM PATTERN FEATURES - AUDIBLE INSIGHT INTO A MUSIC FEATURE EXTRACTION PROCESS

Thomas Lidy, Andreas Rauber, Georg Pözlzbauer, *Vienna University of Technology, Austria*

Demo Session 2

Time: 11:30 - 12:40

MUSICSTRANDS: A PLATFORM FOR DISCOVERING AND EXPLORING MUSIC

Marc Torrens, *MusicStrands Inc, Spain*; Gunnar Holmberg, *MusicStrands SA, Spain*

MODALYS DEMONSTRATION

Nicholas Ellis, Joël Bensoam, René Caussé, *IRCAM, France*

DRUMTRACK: BEAT INDUCTION FROM AN ACOUSTIC DRUM KIT WITH SYNCHRONISED SCHEDULING

Nick Collins, *Cambridge University, United Kingdom*

Monday, September 5th, 2005

Demo Session 3

Time: 16:00 - 17:10

SOFTWARE FOR SPECTRAL ANALYSIS, EDITING, AND SYNTHESIS

Michael Klingbeil, *Columbia University, United States*

EXTENDING DYNAMIC STOCHASTIC SYNTHESIS

Andrew Brown, *Queensland University of Technology, Australia*

NEW SOUND DECOMPOSITION METHOD APPLIED TO GRANULAR SYNTHESIS

Charles Bascou, Laurent Pottier, *GMEM, France*

Demo Session 4

Time: 18:30 - 19:00

A FINITE DIFFERENCE PLATE MODEL

Stefan Bilbao, *Sonic Arts Research Centre, Queen's University Belfast, United Kingdom*;
Maarten Van Walstijn, *Sonic Arts Research Centre, United Kingdom*

ESTIMATING TRANSFER FUNCTION FROM AIR TO BONE CONDUCTION USING SINGING VOICE

Sook Young Won, Jonathan Berger, *CCRMA, Stanford University, United States*

LARYNXOPHONE: USING VOICE AS A WIND CONTROLLER

Alex Loscos, Oscar Celma, *MTG, Pompeu Fabra University, Spain*

Monday, September 5th, 2005

Poster Introduction Session

Time: 11:00 - 12:40

Chair: Geoffroy Peeters, *Ircam*

NEW WARPED LPC-BASED FEATURE FOR FAST AND ROBUST SPEECH/MUSIC DISCRIMINATION

Jose Enrique Muñoz Exposito, Sebastian Garcia Galan, Nicolas Ruiz Reyes, Pedro Vera Candeas, Fernando Rivas Peña, *University of Jaen, Spain*

MICHELANGELO LUPONE: "CORDA DI METALLO" (1997)

Walter Ciancusi, *CRM - Centro Ricerche Musicali (Roma), Italy*

A SMARTER WAY TO FIND PITCH

Philip McLeod, Geoff Wyvill, *University of Otago, New Zealand*

PEAK EXTRACTION AND PARTIAL TRACKING OF MUSIC SIGNALS USING KALMAN FILTERING

Hamid Satar-Boroujeni, Bahram Shafai, *Northeastern University, United States*

MICHELANGELO LUPONE: "FORMA DEL RESPIRO"

Luca Spanu, *Conservatorio di Musica - Sassari, Italy*

ANALYSIS OF ELECTROACOUSTIC WORKS WITH MUSIC AND LANGUAGE INTERSECTIONS

Rodrigo Segnini, Bruno Ruviaro, *CCRMA - Center for Computer Research in Music and Acoustics - Stanford University, United States*

TOWARDS A HOLOPHONIC MUSICAL TEXTURE

Panayiotis Kokoras, *Technological and Educational Institute of Crete - Department of Music Technology and Acoustics, Greece*

SEMI-SUPERVISED CLASSIFICATION OF MUSICAL GENRE USING MULTI-VIEW FEATURES

Yunpeng Xu, Changshui Zhang, Jing Yang, *State Key Laboratory of Intelligent Technologies and Systems, Tsinghua University, China*

ACE: A GENERAL-PURPOSE CLASSIFICATION ENSEMBLE OPTIMIZATION FRAMEWORK

Cory McKay, Daniel McEnnis, Rebecca Fiebrink, Ichiro Fujinaga, *McGill University, Canada*

Monday, September 5th, 2005

GEOMETRY IN SOUND: A SPEECH/MUSIC AUDIO CLASSIFIER INSPIRED BY AN IMAGE CLASSIFIER

Norman Casagrande, Douglas Eck, Balázs Kégl, *Université de Montreal, Canada*

Poster Sessions

All posters from the above session will be spread across two poster sessions.
For details please see the ICMC website or local schedule information.

Poster Session 1

Time: 10:30 - 17:00

Poster Session 2

Time: 17:30 - 19:00

Monday, September 5th, 2005

Studio reports

Time: 15:30 - 16:50

Chair: Ajay Kapur, *Music Intelligence Technology, University of Victoria*

15:30 **THE MACHINE LEARNING AND INTELLIGENT MUSIC PROCESSING GROUP AT THE AUSTRIAN RESEARCH INSTITUTE FOR ARTIFICIAL INTELLIGENCE (ÖFAI), VIENNA**

Gerhard Widmer, *Johannes Kepler University Linz, Austria*; Simon Dixon, Arthur Flexer, Werner Goebel, *Austrian Research Institute for Artificial Intelligence, Austria*; Peter Knees, *Johannes Kepler University Linz, Austria*; Soren Tjagvad Madsen, Elias Pampalk, Tim Pohle, *Austrian Research Institute for Artificial Intelligence, Austria*; Markus Schedl, *Johannes Kepler University Linz, Austria*; Asmir Tobudic, *Austrian Research Institute for Artificial Intelligence, Austria*

15:50 **STUDIO REPORT: UNIVERSITY OF VICTORIA MUSIC INTELLIGENCE AND SOUND TECHNOLOGY INTERDISCIPLINARY CENTRE (MISTIC)**

Peter F. Driessen, W. Andrew Schloss, George Tzanetakis, Kirk McNally, Ajay Kapur, *MISTIC, Canada*

16:10 **ELECTROACOUSTIC MUSIC LABORATORY. JESUS GURIDI CONSERVATOIRE OF MUSIC**

Alfonso Garcia de la Torre, *Conservatorio de Musica Jesus Guridi, Spain*

16:50 **STUDIOS FOR SOUND, TECHNOLOGY & RESEARCH, UNIVERSITY OF MINNESOTA**

Douglas Geers, *University of Minnesota, United States*

Panel: Software Tools for Expressive Music Performance

Time: 17:30

Moderator: Roberto Bresin

Participants: Roberto Bresin, *KTH Stockholm*

Anders Friberg, *KTH Stockholm*

Emilia Gómez, *UPF MTG Barcelona*

Rafael Ramirez, *UPF MTG Barcelona*

Rumi Hiraga, *Bunkyo University*

Giovanni De Poli, *Università di Padova*

Tuesday, September 6th, 2005

Paper Session 1: Sound Synthesis and Analysis

Time: 09:00 - 10:50

Chair: Vesa Valimäki, *Helsinki University of Technology, Acoustics*

09:00 **BLOCK-BASED PHYSICAL MODELING FOR DIGITAL SOUND SYNTHESIS OF MEMBRANES AND PLATES**

Petrausch Stefan, Rudolf Rabenstein, *University of Erlangen-Nuremberg, Germany*

09:20 **EXTENDED PRINCIPAL COMPONENTS ANALYSIS MATCHING WITH SPECTRAL WEIGHTING FOR WAVETABLE SYNTHESIS**

Simon Wun, *Hong Kong University of Science and Technology, Hong Kong*; Andrew Horner, Lydia Ayers, *HK Univ of Sci & Tech, Hong Kong*

09:40 **GRANULAR SYNTHESIS OF SOUNDS THROUGH MARKOV CHAINS WITH FUZZY CONTROL**

Eduardo Miranda, Adolfo Maia, *University of Plymouth, United Kingdom*

10:00 **TIME-STRETCHING USING THE INSTANTANEOUS FREQUENCY DISTRIBUTION AND PARTIAL TRACKING**

Victor Lazzarini, Joseph Timoney, Thomas Lysaght, *NUI Maynooth, Ireland*

10:20 **LIE POISSON SYNTHESIS**

Steven Benzel, *Berry College, United States*

Paper Session 2: Music Analysis and Representation

Time: 11:00 - 12:40

Chair: Emilia Gómez, *Universitat Pompeu Fabra, Music Technology Group*

11:00 **TOWARDS A SEMANTIC DESCRIPTOR OF SUBJECTIVE INTENSITY IN MUSIC**

Vegard Sandvold, *Norwegian network for Technology, Acoustics and Music, Norway*; Perfecto Herrera, *MTG, Pompeu Fabra University, Spain*

11:20 **TEMPLATE BASED KEY FINDING FROM AUDIO**

Ozgur Izmirli, *Connecticut College, United States*

11:40 **THE RHYTHM TRANSFORM: TOWARDS A GENERIC RHYTHM DESCRIPTION**

Enric Guaus, Perfecto Herrera, *MTG, Pompeu Fabra University, Spain*

Tuesday, September 6th, 2005

- 12:00 **APPLICATION OF IMAGE SONIFICATION METHODS TO MUSIC**
Woon Seung Yeo, Jonathan Berger, *CCRMA, Stanford University, United States*
- 12:20 **AN ASSOCIATIVE APPROACH TO COMPUTER-ASSISTED MUSIC COMPOSITION**
Kevin Dahan, *Université de Paris 8 - CICM, France*

Paper Session 3: Mathematical Music Theory

Time: 15:30 - 17:40

Chair: Thomas Noll, *Technische Universität Berlin, Mathematische Musiktheorie*

- 15:30 **TILING THE (MUSICAL) LINE WITH POLYNOMIALS: SOME THEORETICAL AND IMPLEMENTATIONAL ASPECTS**
Amiot Emmanuel, *CPGE, France*; Andreatta Moreno, Carlos Agon, *Ircam-CNRS, France*
- 15:50 **PERMUTATION GROUPS AND CHORD TESSELATIONS**
Franck Jedrzejewski, *CEA, France*
- 16:10 **PATHS ON STERN-BROCOT TREE AND WINDING NUMBERS OF MODES**
Domenico Vicinanza, *Musica Inaudita - DMI - University of Salerno, Italy*
- 16:30 **AUTOMATIC MOTIVIC ANALYSIS INCLUDING MELODIC SIMILARITY FOR DIFFERENT CONTOUR CARDINALITIES: APPLICATION TO SCHUMANN'S 'OF FOREIGN LANDS AND PEOPLE'**
Chantal Buteau, *Department of Mathematics, Brock University, Canada*
- 16:50 **VISUALIZATION OF LOW DIMENSIONAL STRUCTURE IN TONAL PITCH SPACE**
J. Ashley Burgoyne, Lawrence K. Saul, *University of Pennsylvania, United States*
- 17:10 **TOWARDS SCHENKERIAN ANALYSIS BY COMPUTER: A REDUCTIIONAL MATRIX**
Alan Marsden, *Lancaster University, United Kingdom*
- 17:30 **MODELING A PROGRESSIVE PERSPECTIVE ON METER IN MUSIC**
Anja Volk, *University of Southern California, United States*

Tuesday, September 6th, 2005

Demo Session 1

Time: 09:30 - 10:40

SONENVIR - A PROGRESS REPORT

Alberto De Campo, *IEM, Austria*; Christopher Frauenberger, *IEM, QMU, Austria*;
Robert Höldrich, *IEM, Austria*

THE 'COSMOS' MODEL; AN EVENT GENERATION SYSTEM FOR SYNTHESIZING EMERGENT SONIC STRUCTURES

Sinan Bokesoy, *University of Paris VIII, France*

CONTROL OF VST PLUG-INS USING OSC

Michael Zbyszynski, *CNMAT, United States*

Demo Session 2

Time: 11:30 - 12:40

A FLEXIBLE AUTHORIZING TOOL FOR WAVE FIELD SYNTHESIS

Sergio Bleda, *University of Alicante, Spain*; José Javier López, *Polytechnical University of Valencia, Spain*; José Escolano, Basilio Pueo, *University of Alicante, Spain*

SOUND DIFFUSION USING HAND-HELD LIGHT-EMITTING PEN CONTROLLERS

Ken Brown, Michael Alcorn, Pedro Rebelo, *Sonic Arts Research Centre, United Kingdom*

HAPTIC THEREMIN: DEVELOPING A HAPTIC MUSICAL CONTROLLER USING THE SENSABLE PHANTOM OMNI

William 'Pete' Moss, *Center for Digital Arts and Experimental Media, University of Washington, United States*; Bryan Cunitz, *Applied Physics Laboratory, University of Washington, United States*

Tuesday, September 6th, 2005

Demo Session 3

Time: 16:00 - 17:10

SNDTOOLS: REAL-TIME AUDIO DSP AND 3D VISUALIZATION

Ananya Misra, Ge Wang, *Princeton University, Department of Computer Science, United States*; Perry Cook, *Princeton University, Department of Computer Science (also Music), United States*

DEVELOPING TOOLS FOR STUDYING MUSICAL GESTURES WITHIN THE MAX/MSP/JITTER ENVIRONMENT

Alexander Refsum Jensenius, Rolf Inge Godoy, *University of Oslo, Norway*; Marcelo M. Wanderley, *McGill University, Canada*

DEMONSTRATION OF FAUST SIGNAL PROCESSING LANGUAGE

Yann Orlarey, Dominique Fober, Stephane Letz, *Grame, France*

Tuesday, September 6th, 2005

Poster Introduction Session

Time: 11:00 - 12:40

Chair: Rafael Ramirez, *Universitat Pompeu Fabra, Music Technology Group*

SLIDING IS SMOOTHER THAN JUMPING

John Ffitch, Russell Bradford, Richard Dobson, *University of Bath, United Kingdom*

SPATIALISATION USING SOUNDING OBJECTS

Maarten Van Walstijn, Michael Alcorn, Stefan Bilbao, *Sonic Arts Research Centre, United Kingdom*

REAL-TIME AUDITORY MODELS

Daniel Pressnitzer, Dan Gnansia, *Equipe Audition, Ecole Normale Supérieure, CNRS UMR 8581, France*

THE COMBINATION OF VISUAL AND SONIC GENERATIVE PROCESSES IN A DIGITAL LANDSCAPE

Felipe Otondo, *Music Research Centre, Music dept., University of York, United Kingdom*;
Thomas Petersen, *artificial.dk, Denmark*

SYMBOLIC CONTROL OF SOUND SYNTHESIS IN COMPUTER-ASSISTED COMPOSITION

Jean Bresson, *Ircam, France*; Stroppa Marco, *Staatliche Hochschule für Musik, Stuttgart, Germany*; Carlos Agon, *Ircam, France*

ENP EXPRESSION DESIGNER - A VISUAL TOOL FOR CREATING ENP-EXPRESSIONS

Mika Kuuskankare, Mikael Laurson, *Sibelius Academy, Finland*

DESIGN OF A GENERATIVE MODEL FOR SOUNDSCAPE CREATION

David Birchfield, *Arts, Media and Engineering; Arizona State University, United States*;
Nahla Mattar, *Arts, Media and Engineering; Arizona State University, Egypt*; Hari Sundaram, *Arts, Media and Engineering; Arizona State University, United States*

A FRAMEWORK FOR PERSONALIZATION OF INTERACTIVE SOUND SYNTHESIS

David Gerhard, Daryl Hepting, *Dept. of Computer Science, University of Regina, Canada*

Tuesday, September 6th, 2005

JACK-ON: A LOW-COST WIRELESS SENSOR INTERFACE

Barry Moon, Sacha Atkinson, *Bath Spa University College, United Kingdom*

A STREAMING OBJECT ORIENTED IMPLEMENTATION OF THE MODAL DISTRIBUTION

Thomas Lysaght, *Department of Computer Science, NUI, Maynooth, Ireland*; Victor Lazzarini, *Department of Music, NUI, Maynooth, Ireland*; Joseph Timoney, *Department of Computer Science, NUI, Maynooth, Ireland*

RTMIDI, RTAUDIO, AND A SYNTHESIS TOOLKIT (STK) UPDATE

Gary Scavone, *Music Technology, McGill University, Canada*; Perry Cook, *Computer Science and Music, Princeton University, United States*

Poster Sessions

All posters from the above session will be spread across two poster sessions. For details please see the ICMC website or local schedule information.

Poster Session 1

Time: 10:30 - 17:00

Poster Session 2

Time: 17:30 - 19:00

Tuesday, September 6th, 2005

Panel: Free Software to Free Sound

Time: 15:30

Moderator: Xavier Amatriain

Participants: Xavier Amatriain, *Media Arts and Technology, University of California*
Miller Puckette, *Department of Music, University of California*
Nicola Bernardini, *Media Innovation Unit, Firenze*
Ross Bencina, *UPF MTG, Barcelona*
Angus Hewlett, *FXpansion.com*
Fernando Lopez-Lezcano, *CCRMA, Stanford University*
Tom Erbe, *Soundhack.com*
Gregory Taylor, *Cycling 74*

Wednesday, September 7th, 2005

Paper Session 1: Sound Synthesis and Analysis

Time: 09:00 - 10:40

Chair: Sylvain Marchand, *Laboratoire Bordelais de Recherche en Informatique*

- 09:00 **CO-AUDICLE: A COLLABORATIVE AUDIO PROGRAMMING SPACE**
Ge Wang, Ananya Misra, *Princeton University, Department of Computer Science, United States*; Philip Davidson, *Princeton University, Department of Computer Science, Cambodia*; Perry Cook, *Princeton University, Department of Computer Science (also Music), Bahrain*
- 09:20 **SYNTHESIS AND PERCEPTUAL MANIPULATION OF PERCUSSIVE SOUNDS**
Thierry Voinier, Mitsuko Aramaki, Richard Kronland-Martinet, Solvi Ystad, *CNRS-LMA, France*
- 09:40 **A SIMPLE DYNAMIC TONEHOLE MODEL FOR REAL-TIME SYNTHESIS OF CLARINET-LIKE INSTRUMENTS**
Jonathan Terroir, Philippe Guillemain, *CNRS, France*
- 10:00 **A GOALS-BASED REVIEW OF PHYSICAL MODELLING FOR MUSIC**
Nicolas Castagne, *ACROE, INPG, France*; Claude Cadoz, *ICA Laboratory, ACROE, INPG, France*
- 10:20 **A GENERALIZED PARAMETRIC REED MODEL FOR VIRTUAL MUSICAL INSTRUMENTS**
Tamara Smyth, *Simon Fraser University, Canada*; Jonathan Abel, *Universal Audio, Inc., United States*; Julius Smith, *CCRMA, Stanford University, United States*

Paper Session 2: Psychoacoustics

Time: 11:00 - 12:40

Chair: George Tzanetakis, *Computer Science Department, University of Victoria*

- 11:00 **ON THE RELATIVE INFLUENCE OF EVEN AND ODD HARMONICS IN CLARINET TIMBRE**
Mathieu Barthelet, Philippe Guillemain, Richard Kronland-Martinet, Solvi Ystad, *CNRS-LMA, France*
- 11:20 **MIDI TO SP-MIDI TRANSCODING USING PHRASE STEALING**
Simon Lui, Andrew Horner, Lydia Ayers, *The Hong Kong University of Science And Technology, Hong Kong*

Wednesday, September 7th, 2005

- 11:40 **TIMING IS TEMPO-SPECIFIC**
Henkjan Honing, *University of Amsterdam, Netherlands*
- 12:00 **IMPORTANCE OF INHARMONICITY IN THE ACOUSTIC GUITAR**
Hanna Järveläinen, Matti Karjalainen, *Helsinki University of Technology, Finland*
- 12:20 **WHAT IS THE COLOR OF THAT MUSIC PERFORMANCE?**
Roberto Bresin, *KTH - Royal Institute of Technology, Dept. of Speech Music and Hearing, Sweden*

Paper Session 3: Systems for Composition and Music Education

Time: 15:30 - 17:10

Chair: Anders Friberg, *Music Group, KTH*

- 15:30 **PIANO CASE, KEYBOARD, AND STRINGS: SEPARATION-DERIVED MUSICAL INSTRUMENTS IN AN INTERACTIVE COMPOSITION**
Juraj Kojs, *Medialogy, Aalborg University Copenhagen, Denmark, Denmark*
- 15:50 **DISSCO: A UNIFIED APPROACH TO SOUND SYNTHESIS AND COMPOSITION**
Sever Tipei, *Univ. of Illinois, United States*; Hans Kaper, *Argonne National Laboratory, United States*
- 16:10 **OPTIMAL POSITIONING IN LOW-DIMENSIONAL CONTROL SPACES USING CONVEX OPTIMIZATION**
Peter Kassakian, David Wessel, *University of California, Berkeley, United States*
- 16:30 **IMUTUS - AN EFFECTIVE PRACTICING ENVIRONMENT FOR MUSIC TUITION**
Spyros Raptis, *Institute for Language and Speech Processing, Greece*; Anders Askenfelt, *Royal Institute of Technology, Sweden*; Dominique Fober, *GRAME, France*; Aimilios Chalamandaris, *Institute for Language and Speech Processing, Greece*; Erwin Schoonderwaldt, *Royal Institute of Technology, Sweden*; Stephane Letz, *GRAME, France*; Alexandros Baxevanis, *Institute for Language and Speech Processing, Greece*; Kjetil Falkenberg Hansen, *Royal Institute of Technology, Sweden*; Yann Orlarey, *GRAME, France*

- 16:50 **USING CODES: COOPERATIVE MUSIC PROTOTYPING AND EDUCATIONAL PERSPECTIVES**
Evandro Manara Miletto, *UFRGS, Brazil*; Marcelo Soares Pimenta, Vicari Rosa, *II - UFRGS, Brazil*

Paper Session 4: Sound Processing and Synthesis

Time: 17:30 - 19:00

Chair: Jordi Bonada, *Universitat Pompeu Fabra, Music Technology Group*

- 17:30 **AUDIO SIGNAL DRIVEN SOUND SYNTHESIS**
Cornelius Poepel, *Academy of Media Arts Cologne, Germany*; Roger Dannenberg, *Carnegie Mellon University Pittsburgh, School of Computer Science and School of Art, United States*
- 17:50 **TOWARDS THE SYNTHESIS OF WAVEFRONT EVOLUTION IN 2-D**
Georg Essl, *No affiliation, Ireland*
- 18:10 **NEW APPROACHES TO DIGITAL SUBTRACTIVE SYNTHESIS**
Vesa Valimaki, Antti Huovilainen, *Helsinki University of Technology, Finland*
- 18:30 **DEVELOPING CROSS-PLATFORM AUDIO AND MUSIC APPLICATIONS WITH THE CLAM FRAMEWORK**
Xavier Amatriain, Pau Arumi, *MTG, Pompeu Fabra University, Spain*

Wednesday, September 7th, 2005

Demo Session 1

Time: 09:30 - 10:40

THE JCHING: A JAVA-BASED ALGORITHMIC COMPOSITION TOOL

Robert Hamilton, *Stanford University, United States*

A PEN-BASED MUSICAL SCORE EDITOR

Sébastien Macé, Eric Anquetil, *IRISA - INSA de Rennes, France Metropolitan*; Elodie Garrivier, Bruno Bossis, *Laboratoire MIAC - Département Musique, France Metropolitan*

MUSIQUE LAB 2 : A THREE LEVEL APPROACH FOR MUSIC EDUCATION AT SCHOOL

Vincent Puig, *IRCAM, France*

Demo Session 2

Time: 11:30 - 12:40

TOWARDS AN AUTOMATED MUSIC TEACHING SYSTEM: AUTOMATIC RECOGNITION OF MUSICAL MELODIES USING THE WF-4R

Jorge Solis Alfaro, Keisuke Chida, Kei Suefuji, Atsuo Takanishi, *Waseda University / Takanishi Laboratory, Other Country*

IMUTUS SCORE PROCESSING COMPONENTS

Dominique Fober, Stéphane Letz, Yann Orlarey, *Grame, France*

DESIGN AND IMPLEMENTATION OF AUTOMATIC EVALUATION OF RECORDER PERFORMANCE IN IMUTUS

Erwin Schoonderwaldt, Anders Askenfelt, Kjetil Falkenberg Hansen, *Dept of speech, music and hearing, KTH, Sweden*

Wednesday, September 7th, 2005

Demo Session 3

Time: 16:00 - 17:10

ILEARN: AN ITUNES AUDIO INDEXING PLUG-IN FOR EDUCATION

Graham McAllister, *Queens University Belfast, United Kingdom*

MUSIC HAPTIC : MUSICAL HARMONY NOTIONS FOR ALL WITH A FORCE FEEDBACK MOUSE AND A SPATIAL REPRESENTATION

Bertrand Tornil, *IRIT - Université Paul Sabatier, France*

KARAOKE SYSTEM WITH SPATIAL ACOUSTICS ESTIMATION FOR VOCAL OR INSTRUMENTAL REMOVAL

Pei Xiang, Shlomo Dubnov, *University of California, San Diego, United States*

Demo Session 4

Time: 18:30 - 19:00

PERFORMING ALGORITHMIC COMPUTER MUSIC

Robert Esler, *University of California, San Diego, United States*

THE VIRTUAL ELECTRONIC POEM (VEP) PROJECT

Vincenzo Lombardo, *VR&MM Park and Università di Torino, Italy*

ALGORITHMS TODAY - NOTES ON LANGUAGE DESIGN FOR JUST IN TIME PROGRAMMING

Julian Rohrhuber, *KHM, Germany*; Alberto De Campo, *IEM, Austria*; Renate Wieser, *HfbK, Germany*

Wednesday, September 7th, 2005

Poster Introduction Session

Time: 11:00 - 12:40

Chair: Simon Dixon, *Austrian Research Institute for Artificial Intelligence*

THE SUICIDED VOICE - THE MEDIATED VOICE

Mark Bokowiec, *University of Huddersfield, United Kingdom*; Julie Bokowiec, *EDT, United Kingdom*

HEARING EMERGENCE: TOWARDS SOUND-BASED SELF-ORGANISATION

Tom Davis, Pedro Rebelo, *Sonic Arts Research Centre, United Kingdom*

RESPONSIVE ENVIRONMENTS: NEW TECHNOLOGY AND THEATRE SOUND

Michael Kraskin, *Northwestern University, United States*

COMPOSITION AS GAME STRATEGY: MAKING MUSIC BY PLAYING BOARD GAMES AGAINST EVOLVED ARTIFICIAL NEURAL NETWORKS

Eduardo Miranda, Qijun Zhang, *University of Plymouth, United Kingdom*

NOTATION-BASED ANCIENT GREEK MUSIC SYNTHESIS WITH ARION

Dionysios Politis, *Computer Science Department, Aristotle University of Thessaloniki, Greece*; Konstantinos Vandikas, *Computer Science Department, University of Crete, Greece*; Dimitrios Margounakis, *Computer Science Department, Aristotle University of Thessaloniki, Greece*

HOME CONDUCTING - CONTROL THE OVERALL MUSICAL EXPRESSION WITH GESTURES

Anders Friberg, *KTH - Royal Institute of Technology, Sweden*

FINDING SUBSEQUENCES OF MELODIES IN MUSICAL PIECES

Kamil Adiloglu, Klaus Obermayer, *Berlin University of Technology, Germany*

GROUP STRUCTURE AND EQUIVALENCE CLASSES IN EXTENDED TWELVE-TONE OPERATIONS

Tuukka Ilomäki, *Sibelius Academy/Eastman School of Music, Finland*

Wednesday, September 7th, 2005

FUZZY RULES IN COMPUTER-ASSISTED MUSIC INTERPRETATION

Tatiana Kiseliova, *University of Dortmund, Germany*

SIMULATION OF HUMAN VOICE TIMBRE BY ORCHESTRATION OF ACOUSTIC MUSIC INSTRUMENTS

Thomas A. Hummel, *Experimentalstudio der Heinrich-Strobel-Stiftung, Germany*

A GENETIC ALGORITHM FOR THE AUTOMATIC GENERATION OF PLAYABLE GUITAR TABLATURE

Daniel R. Tuohy, Walter D. Potter, *University of Georgia Artificial Intelligence Center, United States*

Poster Sessions

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Poster Session 1

Time: 10:30 - 17:00

Poster Session 2

Time: 17:30 - 19:00

Wednesday, September 7th, 2005

Studio reports

Time: 15:30 - 17:10

Chair: Michael Alcorn, *Sonic Arts Research Centre*

15:30 **THE SEMANTICHIFI PROJECT**

Hugues Vinet, *Ircam, France*

15:50 **THE MUSIC, TECHNOLOGY AND INNOVATION RESEARCH CENTRE
(MTI) AT DE MONTFORT UNIVERSITY - STUDIO REPORT**

Leigh Landy, *MTI Research Centre - De Montfort University, United Kingdom*

16:10 **STUDIO REPORT: MUSIC RESEARCH CENTRE, DEPARTMENT OF
MUSIC, UNIVERSITY OF YORK**

Tony Myatt, *Department of Music, University of York, United Kingdom*

16:30 **SCRIME STUDIO REPORT**

Myriam Desainte-Catherine, Pierre Hanna, Sylvain Marchand, *SCRIME - LaBRI, France*

16:50 **SARC: STUDIO REPORT**

Michael Alcorn, Chris Corrigan, Pedro Rebelo, *SARC, United Kingdom*

Panel: Gender and Computer Music: Tracing Change

Time: 17:30

Moderator: Margaret Schedel

Participants:

Margaret Schedel, *Cycling 74*
Brad Garton, *Columbia University*
Mara Helmuth, *University of Cincinnati*
Mary Simoni, *University of Michigan*
Michael Ferriell Zbyszynski, *University of California, Berkeley*

Thursday, September 8th, 2005

Paper Session 1: Music Information Retrieval and Miscellaneous

Time: 09:00 - 10:40

Chair: Perfecto Herrera, *Universitat Pompeu Fabra, Music Technology Group*

09:00 **THE PHASE PROJECT : HAPTIC AND VISUAL INTERACTION FOR MUSIC EXPLORATION**

Xavier Rodet, *Ircam, France*; Florian Gosselin, *CEA-LIST, France*; Jean-Philippe Lambert, *Ircam, France*; Pascal Mobuchon, *Ondim, France*; Cahen Roland, *Ircam, France*

09:20 **GUITAR FINGERING FOR MUSIC PERFORMANCE**

Daniele P. Radicioni, *Centro di Scienza Cognitiva - Universita' di Torino, Italy*; Vincenzo Lombardo, *Dipartimento di Informatica - Universita' di Torino, Italy*

09:40 **EXPLOITING MELODIC SMOOTHNESS FOR MELODY DETECTION IN POLYPHONIC AUDIO**

Rui Pedro Paiva, Teresa Mendes, Amílcar Cardoso, *CISUC, Portugal*

10:00 **PAGE TURNING AND IMAGE SIZE IN A DIGITAL MUSIC STAND**

Tim Bell, Annabel Church, *University of Canterbury, New Zealand*; John McPherson, David Bainbridge, *University of Waikato, New Zealand*

10:20 **TIME VARIABLE TEMPO DETECTION AND BEAT MARKING**

Geoffroy Peeters, *IRCAM, France*

Paper Session 2: Performance

Time: 11:00 - 12:40

Chair: Gunter Geiger, *Universitat Pompeu Fabra, Music Technology Group*

11:00 **ORB3 - MUSICAL ROBOTS WITHIN AN ADAPTIVE SOCIAL COMPOSITION SYSTEM**

Dan Livingstone, Eduardo Miranda, *University of Plymouth, United Kingdom*

11:20 **FROM BOULEZ TO BALLADS: TRAINING IRCAM'S SCORE FOLLOWER**

Diemo Schwarz, *Ircam, France*; Arshia Cont, *UCSD, United States*; Norbert Schnell, *Ircam, France*

11:40 **MODERNISING LIVE ELECTRONICS TECHNOLOGY IN THE WORKS OF JONATHAN HARVEY**

Jamie Bullock, Lamberto Coccioli, *Birmingham Conservatoire, United Kingdom*

Thursday, September 8th, 2005

- 12:00 **THE COMPOSITIONAL PROCESSES OF ELECTROACOUSTIC COMPOSERS: CONTRASTING PERSPECTIVES**
Catherine Upton, *Royal Northern College of Music, United Kingdom*; Barry Eaglestone, Nigel Ford, *University of Sheffield, United Kingdom*
- 12:20 **THE DELEUZE-IAN/GUATTARIAN PERFORMANCE: PERFORMANCING AT N-1 DIMENSIONS**
Schroeder Franziska, *University of Edinburgh, United Kingdom*

Paper Session 3: Interactive Music

Time: 15:30 - 17:10

Chair: Joel Chadabe, *Electronic Music Foundation*

- 15:30 **EVOLVING ADAPTIVE SENSORS IN A SYNTHETIC LISTENER**
Peter Beyls, *Hogeschool Gent, Belgium & University of Plymouth, UK, Belgium*
- 15:50 **ELECTROACOUSTIC PERFORMANCE INTERFACES THAT LEARN FROM THEIR USERS**
Andrés Melo, John Drever, Geraint Wiggins, *Goldsmiths College, University of London, United Kingdom*
- 16:10 **A VIRTUAL PATCHBAY FOR ROBUST DISTRIBUTED INTERACTIVE MUSIC SYSTEMS**
Roger Dannenberg, *Carnegie Mellon University, United States*
- 16:30 **AN AUTOMATED EVENT ANALYSIS SYSTEM WITH COMPOSITIONAL APPLICATIONS**
Nick Collins, *Cambridge University, United Kingdom*
- 16:50 **THE REACTABLE***
Sergi Jordà, Martin Kaltenbrunner, Günter Geiger, Ross Bencina, *MTG, Pompeu Fabra University, Spain*

Thursday, September 8th, 2005

Paper Session 4: General Computer Music Topics

Time: 17:30 - 19:00

Chair: Xavier Serra, *Universitat Pompeu Fabra, Music Technology Group*

17:30 **TOWARDS A ROADMAP FOR THE RESEARCH IN MUSIC TECHNOLOGY**

Xavier Serra, *MTG, Pompeu Fabra University, Spain*

17:50 **MUSICAL THOUGHT NETWORKED**

Dante Tanzi, *Laboratorio di Informatica Musicale, Dipartimento di Informatica e Comunicazione, Università degli Studi di Milano., Italy*

18:10 **FREE SOUND WITHIN CULTURALLY SPECIFIC PRACTICE**

Robert Gluck, *University at Albany, United States*

18:30 **THE THING LIKE US: A TOPOLOGY OF ULTRA-LOW FREQUENCIES**

Sander Van Maas, *University of Amsterdam, Netherlands*

Thursday, September 8th, 2005

Demo Session 2

Time: 11:30 - 12:40

POCKET GAMELAN: A BLUEPRINT FOR PERFORMANCE USING WIRELESS DEVICES

Greg Schiemer, Mark Havryliv, *University of Wollongong, Australia*

THE OVERTONE VIOLIN: A NEW COMPUTER MUSIC INSTRUMENT

Dan Overholt, *CREATE, UC Santa Barbara, United States*

THE ARCHITECTURE OF AURACLE: A VOICE-CONTROLLED, NETWORKED SOUND INSTRUMENT

Jason Freeman, *Georgia Institute of Technology, United States*; Sekhar Ramakrishnan, *Zentrum für Kunst und Neue Medientechnologie, Germany*; Kristjan Varnik, *Akademie Schloss Solitude, Germany*; Max Neuhaus, *n/a, Italy*; Phil Burk, *SoftSynth, United States*; David Birchfield, *Arizona State University, United States*

Demo Session 3

Time: 16:00 - 17:10

SPAA: AN AGENT BASED INTERACTIVE COMPOSITION

Michael Spicer, *SINGAPORE POLYTECHNIC, Singapore*

THE "AIR WORM": AN INTERFACE FOR REAL-TIME MANIPULATION OF EXPRESSIVE MUSIC PERFORMANCE

Simon Dixon, Werner Goebel, *Austrian Research Institute for Artificial Intelligence, Austria*; Gerhard Widmer, *Johannes Kepler University Linz, Austria*

IXI SOFTWARE: OPEN CONTROLLERS FOR OPEN SOURCE AUDIO SOFTWARE

Thor Magnusson, *University of Sussex, United Kingdom*

Thursday, September 8th, 2005

Demo Session 4

Time: 18:30 - 19:00

HAILE - AN INTERACTIVE ROBOTIC PERCUSSIONIST

Gil Weinberg, Scott Driscoll, Mitch Parry, *Georgia Tech, United States*

MIMESIS, A VISUAL AND MUSICAL INSTRUMENT

Agueda Simó, *University of Beira Interior, Portugal*; Gregorio Karman, *University Complutense of Madrid, Spain*

EVOLUTION AND EMBODIMENT: PLAYABLE INSTRUMENTS FOR FREE MUSIC

Stuart Favilla, Joanne Cannon, *Bent Leather Band, Australia*

Thursday, September 8th, 2005

Poster Introduction Session

Time: 11:00 - 12:40

Chair: Alex Loscos, *Universitat Pompeu Fabra, Music Technology Group*

OPEN-SOURCE MATLAB TOOLS FOR INTERPOLATION OF SDIF SINUSOIDAL SYNTHESIS PARAMETERS

Matthew Wright, Julius Smith, *CCRMA, United States*

INTEGRATION OF SOUND AND IMAGE IN TWO WORKS FOR PIANO AND COMPUTER

David Kim-Boyle, *University of Maryland, Baltimore County, United States*

A NOVEL APPROACH TO MIXED MODEL DISCRETE-TIME DOMAIN SIMULATION OF THE SOUND FIELD GENERATED BY A STRING

José Escolano, Basilio Pueo, *University of Alicante, Spain*; Stefan Petrasch, Rudolf Rabenstein, *University of Erlangen-Nuremberg, Germany*

SYNTHESIZING A JAVANESE GONG AGENG

Lydia Ayers, Andrew Horner, *HKUST, Hong Kong*

CONCATENATION AND STRETCH/SQUEEZE OF MUSICAL INSTRUMENTALSOUND USING SOUND MORPHING

Naotoshi Osaka, *NTT Communication Science Laboratories, Japan*

USING A PERCEPTUALLY BASED TIMBRE METRIC FOR PARAMETER CONTROL ESTIMATION IN PHYSICAL MODELING SYNTHESIS

Hiroko Terasawa, Jonathan Berger, Julius Smith, *CCRMA, Stanford University, United States*

THE CROAKER: A PHYSICAL MODEL AND A LEGO CONTROLLER

Stefania Serafin, *Medialogy, Denmark*

ISIS, AN ALTERNATIVE APPROACH TO SOUND WAVES

Clarence Barlow, *Royal Conservatory The Hague, Netherlands*

A SYNAESTHETIC APPROACH FOR A SYNTHESIZER INTERFACE BASED ON GENETIC ALGORITHMS AND FUZZY SETS

Günther Schatter, Emanuel Züger, Christian Nitschke, *Bauhaus-Universität Weimar, Faculty of Media, Germany*

Thursday, September 8th, 2005

PERCEPTUAL ATOMIC NOISE

Kristoffer Jensen, *Aalborg University Esbjerg, Denmark*

REAL TIME SIGNAL TRANSPOSITION WITH ENVELOPE PRESERVATION IN THE PHASE VOCODER

Axel Roebel, Xavier Rodet, *IRCAM, France*

Poster Sessions

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Poster Session 1

Time: 10:30 - 17:00

Poster Session 2

Time: 17:30 - 19:00

Thursday, September 8th, 2005

Studio reports

Time: 15:30 - 16:30

Chair: Hugo Solis, *Universitat Pompeu Fabra, Music Technology Group*

15:30 **THE LABORATORY FOR CREATIVE ARTS & TECHNOLOGIES - STUDIO REPORT**

Stephen David Beck, *Louisiana State University, United States*

15:50 **MEDIALOGY AT AALBORG UNIVERSITY COPENHAGEN**

Rolf Nordahl, Stefania Serafin, *Medialogy, Aalborg University Copenhagen, Denmark*;
Amalia De Goetzen, *Medialogy, Denmark*

16:10 **LIEM-CDMC, STUDIO REPORT**

Adolfo Núñez, *LIEM-CDMC, Spain*

Panel: Interactive Musical Instruments

Time: 17:30

Organisation: Sergi Jordà

Moderator: Joel Chadabe

Participants: Joel Chadabe, *Electronic Music Foundation*

Nick Collins, *Centre for Music and Science, University of Cambridge*

Sergi Jordà, *UPF MTG Barcelona*

Robert Rowe, *Department of Music and Performing Arts Professions, New York University*

David Wessel, *CNMAT, University of California, Berkeley*

Friday, September 9th, 2005

Paper Session 1: Composition Systems

Time: 09:00 - 10:50

Chair: Joel Chadabe, *Electronic Music Foundation*

09:00 **TACTILE COMPOSITION SYSTEMS FOR COLLABORATIVE FREE SOUND**

Dan Livingstone, Chris O'shea, *University of Plymouth, United Kingdom*

09:20 **SOFTWARE AGENTS AND CREATING MUSIC/SOUND ART: FRAMES, DIRECTIONS, AND WHERE TO FROM HERE ?**

Ian Whalley, *The University of Waikato, New Zealand*

09:40 **KITTY: A PACKAGE FOR EXTERNAL PATCHES COMMUNICATION MANAGEMENT IN MAX/MSP - A PROGRESS REPORT**

Antonio Sousa Dias, *CICM / Universite Paris 8, France*; Paulo Ferreira Lopes, *CICM - Paris8 (France) / ZKM, Germany*

10:00 **EXTRACTING THE MELODY OF AN IMAGE USING MATE-SIMILARITY GENETIC ALGORITHM**

Abbas Pirnia, Ramak Ghavami Zadeh, *Shahid Beheshti University, Iran*

10:20 **LAMBDA-GTK: A PORTABLE GRAPHICS LAYER FOR COMMON MUSIC**

Heinrich Taube, *University of Illinois, United States*

Paper Session 2: Composition Systems

Time: 11:00 - 12:40

Chair: Ian Whalley, *University of Waikato*

11:00 **STATE-BASED SEQUENCING: DIRECTING THE EVOLUTION OF MUSIC**

Michael O. Jewell, Mark S. Nixon, Adam Prugel-Bennett, *University of Southampton, United Kingdom*

11:20 **LARGE-SCALE DURATION ORGANIZATION IN 'HODOI TÔ ERGÔ'**

Kimmo Kuitunen, -, *Finland*; Mika Kuuskankare, Mikael Laurson, *Sibelius Academy, Finland*

Friday, September 9th, 2005

- 11:40 **MICRO TEXTURES WITH MACRO-NOTES**
Mikael Laurson, Mika Kuuskankare, *Sibelius Academy, Finland*
- 12:00 **QOSQO: SPIRITUALITY, PROCESS AND STRUCTURE**
Gary Kendall, *Northwestern University, United States*
- 12:20 **A TAXONOMY OF SEQUENCER USER-INTERFACES**
Matthew Duignan, *Victoria University of Wellington, New Zealand*; Robert Biddle, *Carleton University, Canada*; James Noble, *Victoria University of Wellington, New Zealand*

Paper Session 3: Sound Synthesis and Analysis

Time: 15:30 - 17:20

Chair: Stefan Bilbao, *School of Music, Queen's University Belfast*

- 15:30 **MULTI-RIPPLE LOSS FILTER FOR WAVEGUIDE PIANO SYNTHESIS**
Jukka Rauhala, Heidi-Maria Lehtonen, Vesa Valimaki, *Helsinki University of Technology, Finland*
- 15:50 **PHASE BASHING FOR SAMPLE-BASED FORMANT SYNTHESIS**
Miller Puckette, *UCSD, United States*
- 16:10 **AN EVALUATION OF WARPING TECHNIQUES APPLIED TO PARTIAL ENVELOPE ANALYSIS**
Joseph Timoney, Thomas Lysaght, *NUI Maynooth, Ireland*; Lorcan Macmanus, *DIT, Ireland*; Victor Lazzarini, *NUI Maynooth, Ireland*
- 16:30 **WAVETABLE INTERPOLATION OF MULTIPLE INSTRUMENT TONES**
Jonathan Mohr, *University of Alberta, Augustana Faculty, Canada*; Xiaobo Li, *University of Alberta, Dept. of Computing Science, Canada*
- 16:50 **A NEW DISSIMILARITY METRIC FOR THE CLUSTERING OF PARTIALS USING THE COMMON VARIATION CUE**
Mathieu Lagrange, *SCRIME-LaBRI University of Bordeaux 1, France*

Friday, September 9th, 2005

Paper Session 4: Performance

Time: 17:30 - 19:00

Chair: Alvaro Barbosa, *Universitat Pompeu Fabra, Music Technology Group*

- 17:30 **AN SQL-BASED CONTROL SYSTEM FOR LIVE ELECTRONICS**
Francesco Canavese, Francesco Giomi, Damiano Meacci, Kilian Schwoon, *Centro Tempo Reale, Italy*
- 17:50 **LARGE AUDIENCE PARTICIPATION, TECHNOLOGY, AND ORCHESTRAL PERFORMANCE**
Jason Freeman, *Georgia Institute of Technology, United States*
- 18:10 **PLYMOUTH BRAIN-COMPUTER MUSIC INTERFACE PROJECT: INTELLIGENT ASSISTIVE TECHNOLOGY FOR MUSIC-MAKING**
Eduardo Miranda, Andrew Brouse, Bram Boskamp, Hilary Mullaney, *University of Plymouth, United Kingdom*
- 18:30 **NAVIGATING THE LANDSCAPE OF COMPUTER AIDED ALGORITHMIC COMPOSITION SYSTEMS: A DEFINITION, SEVEN DESCRIPTORS, AND A LEXICON OF SYSTEMS AND RESEARCH**
Christopher Ariza, *New York University, Graduate School of Arts and Sciences, United States*

Friday, September 9th, 2005

Demo Session 2

Time: 11:30 - 12:40

LATTICE: STRATEGIES FOR AND AGAINST CONTROL IN AN IMPROVISATION INSTRUMENT

Christopher Burns, *University of Wisconsin-Milwaukee, United States*

USING TIMBRE IN A COMPUTER-BASED IMPROVISATION SYSTEM

William Hsu, *San Francisco State University, United States*

BEGINNER'S MIND: AN ENVIRONMENT FOR SONIC IMPROVISATION

Thomas Ciuffo, *Arizona State University, United States*

Demo Session 3

Time: 16:00 - 17:10

THE BALLANCER — GESTURALLY CONTROLLED PHYSICS-BASED SOUND

Matthias Rath, *University of Padova, Department for Information Engineering, Italy*

THE PROSTHETIC CONGA: TOWARDS AN ACTIVELY CONTROLLED HYBRID MUSICAL INSTRUMENT

Maarten Van Walstijn, Pedro Rebelo, *Sonic Arts Research Centre, United Kingdom*

VIRTUAL AUDIO REPRODUCTION ENGINE FOR SPATIAL ENVIRONMENTS

Johannes M Zmöltnig, Thomas Musil, *Institute of Electronic Music and Acoustics, Austria*;
Vit Zouhar, *Palacký University, Czech Republic*; Robert Höldrich, *Institute of Electronic Music and Acoustics, Austria*

Friday, September 9th, 2005

Demo Session 4

Time: 18:30 - 19:00

THE M-OBJECTS: A SMALL LIBRARY FOR MUSICAL RHYTHM GENERATION AND MUSICAL TEMPO CONTROL FROM DANCE MOVEMENT IN REAL TIME

Carlos Guedes, *New York University, Portugal*

THE INTEGRAL MUSIC CONTROLLER: INTRODUCING A DIRECT EMOTIONAL INTERFACE TO GESTURAL CONTROL OF SOUND SYNTHESIS

R. Benjamin Knapp, *BioControl Systems, LLC, United States*; Perry Cook, *Princeton University, United States*

Friday, September 9th, 2005

Poster Introduction Session

Time: 11:00 - 12:40

Chair: Ajay Kapur, *Music Intelligence Technology, University of Victoria*

CURRENT RESEARCH IN CONCATENATIVE SOUND SYNTHESIS

Diemo Schwarz, *Ircam, France*

INNER ROOM EXTENSION OF A GENERAL MODEL FOR SPATIAL PROCESSING OF SOUNDS

Shahrokh Yadegari, *University of California, San Diego, United States*

MUSICAL SCORE GENERATION IN VALSES AND ETUDES

David Kim-Boyle, *University of Maryland, Baltimore County, United States*

COMBINING AUDIO AND GESTURES FOR A REAL-TIME IMPROVISER

Eduardo Morales, *ITSM, Mexico*; Roberto Morales, *CNMAT, Mexico*; David Wessel, *CNMAT, United States*

GISMO: AN APPLICATION FOR AGENT-BASED COMPOSITION

Yuta Uozumi, *Keio University, Japan*

FREEDOM WITHIN STRUCTURAL CONSTRAINTS IN THE DARK-RIDE COMPOSITION HARRICAN DAY

Robert England, *Rhodes College, United States*

TIMBRE AS A PSYCHOACOUSTIC PARAMETER FOR HARMONIC COMPOSITION AND ANALYSIS

John MacCallum, Jeremy Hunt, Aaron Einbond, *CNMAT, University of California Berkeley, United States*

A STETHOSCOPE FOR IMAGINARY SOUND: INTERACTIVE SOUND IN A HEALTH CARE ENVIRONMENT

Pedro Rebelo, Michael Alcorn, Paul Wilson, *Sonic Arts Research Centre, United Kingdom*

NEAREST CENTROID ERROR CLUSTERING FOR RADIAL/ELLIPTICAL BASIS FUNCTION NEURAL NETWORKS IN TIMBRE CLASSIFICATION

Tae Hong Park, *Tulane University, United States*; Perry Cook, *Princeton University, United States*

Friday, September 9th, 2005

AN ALGORITHM FOR AUDIO SKEW COMPENSATION IN LOW LATENCY ENVIRONMENTS

Stefan Werner, *RWTH Aachen University, Germany*

SYNAPSE;VALENTINE: REUNITING ACOUSTIC AND ELECTRONIC

Jeremy Castro Baguyos, *Peabody Computer Music, United States*

AUTOMATED TESTING OF OPEN-SOURCE MUSIC SOFTWARE WITH OPENSOUND CONTROL

Amar Chaudhary, *E-MU Systems, United States*

Poster Sessions

All posters from the above session will be spread across two poster sessions. For details please see the ICMC website or local schedule information.

Poster Session 1

Time: 10:30 - 17:00

Poster Session 2

Time: 17:30 - 19:00

Friday, September 9th, 2005

Panel: Tangible Musical Interfaces

Time: 17:30

Organisation: Martin Kaltenbrunner

Moderator: Sile O'Modhrain

Participants: Sile O'Modhrain, *SARC*, *moderator*
Martin Kaltenbrunner, *UPF MTG*, *reacTable**
Daniel Dobler, *Audite*, *Audiocube*
Sybille Hauert, *Artist*, *Instant City*
Franck Stofer, *Jazzmutant*, *Lemur*

17. Concert Schedule

Monday, September 5th

Midday concert. ESMuC Concert Hall

Glass Cutter

Christian Banasik

Tape

The Life of a baloon

Michael Gross

Tape

What the bird saw

Suk-Jun Kim

Tape

Spaces of Mind

Daniel Teruggi

Tape

Harrison Variations

Horacio Vaggione

Tape

Idoru in Metals

Henry Vega, Netherlands Vocal

Laboratory- NVL/Elect. Voices/ Romain

Bischoff, director, Gonnie van Heugten

and Natasha Morsink, sopranos, José

Kammaing, alto, Henry Vega, computer

Dust-point-red

Katarzyna Glowicka

Goska Ispording, harpsichord,

Katarzyna Glowicka, computer

Gerry Rigged

Jon Nelson Gerry Errante, clarinet, Jon

Nelson, computer

Afternoon Concert. L'Auditori

Samsara

Cheng Chien-Wen

DVD

Vent

Fred Szymanski

DVD

Experiments in 9/8 time

Karen Hillier

DVD

Light body corpuscles

Gordon Delap

DVD

Graveshift

Per Bloland

DVD

NaT2

Paulo Ferreira-Lopes

DVD

After Brakhage

Michael Theodore

DVD

2 Studies

Riccardo Dapelo

DVD

Out of doors

Ivica Bukvic

DVD

Means and Meditations

Michael Vernusky

DVD

Thumpa

Jeremy Yuile

DVD

Caminos Terribles, Desiertos Crueles

Jeffrey Stolet

DVD

Zois

Maurizio Goina

DVD

Tuesday, September 6th

Midday concert. ESMuC Concert Hall

Sleepdriver

Martin Stig Andersen

Tape

L'uomo

Massimo Fragalà

Tape

A romance of Rust

Antonio Ferreira

Tape

Iron Emerald

Andrew Czink

Tape

**Ableitung des Konzepts der
Wiederholung (for Ala)**

Javier Garavaglia

Javier Garavaglia, viola

Litania

Joao Pedro Oliveira

Sergi Rovira, saxophone, Carles

Guisado, guitar

Afternoon Concert. L'Auditori

Amore

Bruce Pennycook

DVD

Needles(s)

Shawn Greenlee

Shawn Greenlee, laptop and projection

Chain

Yuta Uozumi

Yuta Uozumi, laptop and projection

Reconfigured

Damian Murphy

DVD

Temps du Miroir

Lüdger Brummer

Maki Namekawa, piano, Lüdger

Brummer, computer and projection

Nuvolari

Valerio Murat

Gianni Fontana, voice

Autopoiesis

Maja Cerar & Liubomir Borisov

Maja Cerar, violin

The last castrati

Ricardo Climent

Tape

Wednesday, September 7th

Midday concert. ESMuC Concert Hall

Vivencias

Beatriz Ferreyra
Tape

Ajunennuline

Shawn Pinchbeck
Tape

in-s-cape II

Aikaterini Tzedaki
Tape

Psalm 06

Douglas Scott
Tape

Signals

Michael Klingbeil
Contrast String Quartet, Jordi Claret,
Claudia Farrés, Elias Porter, Noemí
Rubio, piano and MIDI keyboard

Trois Espaces du Son

Eric Chasalow
Pau Bages, piano, Núria Andorrà,
percussion

Stream

Arne Eigenfeldt
Arne Eigenfeldt, computer

Afternoon Concert. L'Auditori

Styal

David Berezan
Tape

Ruins A39

Sinan Bokesoy
Stefan Tiedje, MIDI bass, Sinan
Bokesoy, computer

Concealed Behaviours

Lars Graugaard
Naiim Monterde, bass clarinet, Lars
Graugaard, computer

Antiparastaseis

Ioannis Kalantzis
String Quartet, Laia Besalduch, Anna
Costa, Ariadna Padrós, Aleix Puig,
Ioannis Kalantzis, computer

Fragmentario

Gonzalo de Olavide
Lito Iglesias, cello

Retrace

Park Joo Won
Park Joo Won, mbira and computer

Thursday, September 8th

Midday concert. ESMuC Concert Hall

Die Sonne. Ensayo 1

Fernando Jobke
Tape

Love Song

Paul Rudy
Tape

Immaterealty

Annemarie Steinvoot
Tape

Summer Rain- Dawn

Hideko Kawamoto
Tape

Density

Chikashi Miyama
Magdalena Barrera, harp, Chikashi
Miyama, computer

(HO)2-C6H3-CHOH-CH2NHCH3

(Adrenaline)

William Kleinsasser
Slide Brass Quartet, Cassiel Anton, Santi
Casalta, Jordi Gómez, Joan Palacio,
William Kleinsasser, computer

...que no desorganitza cap murmuri

Gabriel Brncic
Joan Izquierdo, recorder

Midi de sable

Elsa Justel
Joan Izquierdo, recorder

Afternoon Concert. L'Auditori

Séparé et invisible

Yasuhiro Takenaka
Xelo Giner, saxophone

Sol y sombra... L'espace des spectres

Arturo Parra, Francis Dhomont
Arturo Parra, guitar, Francis Dhomont,
control

Clandestine parts

Paulina Sundin
Tape

Prayer of a King

Stefan Klaverdal
Xelo Giner, saxophone, Stefan
Klaverdal, computer

Un caracol manchado

Alfonso García de la Torre
Xelo Giner, saxophone

Shatter Cone

Panayiotis Kokoras

Friday, September 9th

Midday concert. ESMuC Concert Hall

Machine Game

Jun Mizumachi
Tape

**Trois moments précédant a la genèse
des cordes**

Eduardo Polonio
Tape

Taedet Animam meam

Colby Leider
Tape

O que a menina ouve

Diego Garro
Tape

Reflections

Petra Bachratá
Pilar Subirà, marimba

Fluctuation

Kim Seung Hye
Kyungmi Lee, Flute
Kim Seung Hye, computer

BoSSa studies

Daniel Trueman
Tomie Hahn, shakuhachi, Daniel
Trueman, BoSSa

Afternoon Concert. L'Auditori

Octant

Jean Claude Risset
Tape

Flute Melt

Robert Mackay
Robert Mackay, flute

Annotations

Marc Ainger
Ann Stimson, flute, Marc Ainger,
computer

Dubh Bringlóid (Black Dream)

Troy Rogers
Ben Hunter, bagpipes, Troy Rogers,
computer

Swallow

Haruka Hirayama
Xelo Giner, saxophone, Haruka
Hirayama, computer

Treno

Carlos Duque
Xelo Giner, saxophone

Tiento

Roberto Mosquera
Enrique Lop, guitar

18. Listening Room Sessions

Monday, September 5th, Room 1

And I think to myself

Rajmil Fishmann

Pendulum

John Dribus

A-Synk for Percussion, Saxophone, Internet Audio Chat Client and Live-Electronics

Pedro Rebelo

Quartet for Four Tubas with Live Processing and Electronics

Justin Yang

String for Percussion and Live Computer

Tomoko Nakai

Monday, September 5th, Room 2

The wolves of Bays Mountain

Judy Klein

Esquizofrenia

Alexis Perepelycia

Two Movements for unprepared piano and electronics

Jurai Kojs

At once by other ones for bass and interactive electronics

Christyn Magnus

Anterior View of an Interior with Reclining Trombonist: The Conservation of Energy

Richard Karpen

Tuesday, September 6th, Room 1

Five is going to do it

David Mooney

Basta cosi?

Kensuke Itoh

Retrosцена

Francesco Galante

Conversation

Charles Dodge

Yuga

Rodrigo Cádiz

Blood Stream for Tuba and electroacoustic sounds

Rodrigo Sigal

Danza Pitagórica

Giovanni Gianpiero Gemini

Obscuritas luminosa Lux obscura

Konstantinos Karathanasis

Tuesday, September 6th, Room 2

Zungenschlag

Andre Bartetzki

.mM-1

Jaeho Chang

Let the Storm Break Loose

Colin Bright

Mannam (Encounter) for daegum and interactive computer system

Christoph Dobrian

Ottuplo!--Four Inter-Episodes for real and virtual string quartet

Larry Austin

Mia-graik-mabta for marimba and live computer

Brett Masteller

Wednesday, September 7th, Room 1

Hazeur's Curve

David Durant

L22P08M02 [Scene 1 + 3]

Dimitri Voudouris

The secret World of Bookends

Mikel Kuehn

Sentimiento Plástico

Edson Zampronha

Phonopolis

Jaime Reis

VeloBits

Joaquín Medina-Villena

Waiting

Darío Moratilla

Crest, trough and scrolling nodes for bass-clarinet and cello

Kimmo Kuitunen

Wednesday, September 7th, Room 2, DVD Session

Systasis

David Gedosh

Mi sentirò con Ale

Paulo Girol

Wish

Kyoko Kobayashi

Device & Devices

Mara Helmuth

The Dust Bunny

Paul Lansky/Ted Coffey

Cortes

Juan Carlos Velázquez

Klang-Film

Mario Verandi

Thursday, September 8th, Room 1

A letter from the trenches

Jason Geistweidt

Sounds Seen (and some not quite...)

Mark Zaki

Signs

Kari Besarshe

Syntheicisms No. 3 (for Saxophone, Electronics and Pre-recorded Tape)

Brian Bevelander

Music for Alto Saxophone and Computer

Cort Lippe

Symbiosis, for cello and computer

Natasha Barrett

Thursday, September 8th, Room 2

Computer Music

Thomas Gerwin

Break

Tom Williams

Dragon Singing . Autumnal Water

Hoh, Chung-Shih

Heart for live electronics and virtuoso percussionist

Joseph Waters

Dix Morceaux pour Alto et Live-electronics

Giorgio Klauer

59 Winds

Apostolos Loufopolous & Myrto Korkokiu

Pukera (Richard Nunns: Putorino Improvisation)

Ian Whalley

Friday, September 9th, Room 1

Ad nilo

Manrique, José

Yacimiento Ignorado

Adolfo Núñez

Twisted Pair

Douglas Geers

Façade (guitar: Reinhold Westerheide)

Takayuki Rai

... Nell Aria o Sulla Terra? for sound pipes, flute and electronics

Laura Bianchini

Segundo Día, for flute, disklavier and live electronics

Roberto Morales

...motherfucking nature

Pär Frid

Interior/Exterior I for solo trumpet and Max/MSP

Yuriko Hase Kojima

19. Installations

un titled

Ali Momeni

Room: 401

Orai/Kalos

Paul Hertz

Room: 350

Pow for Haile

Gil Weinberg

Hallway

Autumn 04 setup

Thomas Kusitzky/Michael Wilhelmi

Room: 318

Kreisen

Kotoka Suzuki

Room: 307

20. Composer Biographies and Compositions Notes



Marc Ainger

Marc Ainger is a sound designer and a composer whose work has been presented throughout the United States, Europe, and Asia. Recent performances have included the Royal Danish Ballet; Elizabeth Streb; the Aspen Music Festival; the ISCM; the David Letterman Show, and numerous other performers and venues.

Marc Ainger has received awards from Musica Nova (the Czech Republic); Meet the Composer; the Irino International Chamber Music Competition (Tokyo); the Esperia Foundation; the Ohio Arts Council; and the Boulez Composition Fellowship. As a sound designer, he has worked with the Los Angeles Philharmonic, Waveframe, and Pacific Coast Soundworks.

He is currently a professor of computer music and composition at the Ohio State University, and an adjunct professor at the Advanced Computing Center for the Arts and Design.

Annotations: In Annotations, the computer "listens" to the flute, tracking the flutist's progress through the score. At the appropriate moments, the computer will do one or more of the following: (1) Change the timbre of the flute, or "process" the flute's sound using techniques such as fft, delay, non-linear modulation, etc. (2) Add concrete sound (3) Add synthesized sound. All of this is created in real time - there are no pre-recorded elements, except, of course, the concrete elements. Even the concrete elements, however, are sometimes derived from the live flute. The software used is the ubiquitous MAX/MSP.



Martin Stig Andersen

Martin Stig Andersen (Denmark, 1973) graduated from The Royal Academy of Music in Aarhus, Denmark in 2003. He is currently a PhD student in electroacoustic composition at City University, London, studying with Denis Smalley. Martin Stig Andersen has received commissions from various ensembles and organizations and his music has been performed worldwide. He has obtained distinctions in the Prix

Ton Bruynèl (the Netherlands), the "Luigi Russolo" Competition (Italy), and the Danish Arts Foundation's Competition. His research is funded by the Danish Research Agency, the Royal Danish Academy of Music, and the Danish Ministry of Culture.

Sleepdriver: Are you a sleepdriver by any chance?

Composed at City University Electroacoustic Music Studios, London, and the composer's personal studio in Denmark 2003-2004.

Commissioned by the Foundation Ton Bruynèl, the Netherlands.



Larry Austin

Larry Austin (b. 1930, Oklahoma) has composed over seventy-five works incorporating electroacoustic and computer music media. In recognition of his distinctive work and influential leadership in electroacoustic music genres through the past four decades and for his work *BluesAx* (1995-96), for saxophonist and computer music, he was awarded the Magisterium prize/title in the 1996 International Electroacoustic Music Competition, Bourges, France. From 1958 to 1972, Austin taught at the University of California, Davis, there founding the seminal new music journal, *SOURCE: Music of the Avant Garde*. Subsequently, he served on the faculties of the University of South Florida, 1972-78, and the University of North Texas, 1978-96, directing computer music centers at all three universities. http://www.music.unt.edu/cemi/larry_austin/index.htm

Ottuplo!--Four Inter-Episodes for real and virtual string quartet: In Italian, ottuplo means eightfold. *Ottuplo!* (1998-2000), composed by Larry Austin, unfolds in four continuous inter-episodes between two string quartets --one real, one virtual. The quartets call and answer in solos, duos, and quartets (*Segnali e risposte*); join and resound in eight-string clusters and perfect interval sonorities (*Ottacordi e ottavi*); freely combine in stormy, contrapuntal flurries (*Presto e libero*); and conclude in change-ringing peals of string-bells, eight times eight times eight times... (*Otta-dia, scampanio*). This is one of the first known string quartet compositions to combine live performers and ambisonic encoding/decoding for three-dimensional recording and performance technology.



Petra Bachratá

Petra Bachratá (b.1975, Slovakia) studied composition with Vladimír Bokes at the Academy of Music and Drama in Bratislava, where she completed a Master's Degree in Composition. She has participated at many composition courses abroad (IRCAM, Brian Ferneyhough, Jonathan Harvey, Ivan Fedele, ...). She also studied medicine at the Medical Faculty of Comenius University in Bratislava. From 2000 to 2003 she worked as a doctor at Clinic of neurology in University Hospital in Bratislava and she completed her specialisation in neurology in October 2003. Since 2004 she is a doctoral student of composition and electronic music at the University of Aveiro, Portugal. Her works have been played at concerts and festivals all over the Europe and in Brasil.

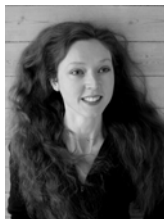
Reflections: *Reflections* for marimba and tape was composed at the end of 2004. By that time I was researching different ways of interaction between instrument and electronics. In this piece I tried to develop type of interaction between marimba and tape, where each one is some kind of a mirror (reflection) of the other. The piece is dedicated to Pedro Carneiro.



Christian Banasik

Born in 1963. He studied composition and live electronics with Gunther Becker and Dimitri Terzakis in Dusseldorf and with Hans Zender in Frankfurt. His instrumental and electronic pieces have been featured in concerts and radio programs throughout Europe the Americas, Asia and Australia. He has developed an algorithmic composition software (AFSTS 1) for the Atari ST computers from 1991-1993. Banasik was the artistic director of the ensemble "go ahead" and organizer of multimedia events with new music, literature and fine arts. He has received national and international music awards and scholarships. Beside live electronics, orchestra works and chamber music he has produced computer generated works for tape, radio plays and film soundtracks.

Glass Cutter: This piece was composed using normal table-ware, such as glasses, cups, saucers and other kitchen sounds. The rhythms of these original short actions have an influence on the form development and the electronic manipulations. The idea was to create a sound miniature which consist of real daily life sounds which are heavily manipulated on a musical level. The algorithmic calculated patterns control the development and position of the short sampled "domestic actions" during the piece and the change of single sound parameters.



Natasha Barrett

Natasha Barrett began working seriously with computer music composition during academic study in the UK (a master's degree from Birmingham University, and a doctoral degree from City University London). These studies have greatly influenced her current work in terms of the understanding of sound on technical and aesthetical levels: sound transformation, sounds' evocative capacity, its spatial potential, the possibility of musical structure and performance. Since 1998 she has worked as a freelance composer, performer, lecturer and producer, based in Oslo, Norway. Her music is available on a number of CDs (see <http://www.notam02.no/~natashab> for more information).

Symbiosis: Symbiosis, for cello and computer (MAX/MSP or tape), takes the cellist and the listener on a journey towards a symbiosis of timbre and theatre. In the first acquaintance, the cellist and the computer occupy two different sound worlds and the cellist struggles to be heard above an accumulating industrial-noise. Gradually, through a journey into the landscape - a journey into nature - the two form a symbiosis. The cello becomes the organism within a larger electroacoustic sound picture, cello and computer mutually benefiting the other to create a rich counterpoint of articulations, melting timbres and extra-musical allusion.

Commissioned by Tanja Orning with funds from the Norwegian Composers Fund.



Andre Bartetzki

Andre Bartetzki studied sound engineering at the Hochschule für Musik in Berlin, where he founded a studio for electroacoustic music which he has directed between 1992 and 2002. Later he worked at the electroacoustic studio at the Musikhochschule and at the Media Arts faculty of the Bauhaus-University in Weimar. He has also given lectures and workshops in sound synthesis and algorithmic composition at various universities in Germany. Besides teaching, he works frequently as a programmer, sound designer and sound engineer with ensembles, soloists and composers of new music. His own works were performed at international festivals for contemporary and electroacoustic music such as the Kryptonale Berlin, the ICMC, the BIMESP or the SICMF.

Zungenschlag: The sounds used in this piece are recordings of vibrating "tongues". In musical acoustics the German word "Zunge" (tongue) is a basic term for single and double reeds in woodwinds, as well as reeds or vibrating plates in the accordion, jews harp or some organ pipes. Even the lips of a brass player or the human vocal cords can be regarded as "vibrating tongues".

The vocal cords, the vocal tract and the tongue itself are the physical fundamentals for speech and singing and thus of music.

According to the theory of evolution the language and the speech production tools were developed to get the human race a survival advantage.

Is music a result of natural selection?

The linguist Stephen Pinker suggests that music is "auditory cheesecake"



David Berezan

David Berezan is lecturer and director of the Electroacoustic Music Studios (MANTIS) at the University of Manchester, UK. A Canadian-born composer, he studied from 2000 to 2003 with Jonty Harrison in the PhD program in electroacoustic music composition at the University of Birmingham. His work has been awarded in the Bourges (France, 2002), Russolo (Italy, 2002), Radio Magyar (Hungary, 2001), São Paulo (Brazil, 2003), Espace du Son (Belgium, 2002) and YESA (Canada, 2000) competitions. Recent performances have taken place in France, UK, Germany, Spain, Portugal, Italy, Korea, Chile, Singapore and Canada. Previous studies in music composition, performance and Russian history and language took place in Calgary, Edmonton, Banff and Stanford.

Styal: At the heart of Quarry Bank Mill at Styal, south of Manchester, turns a great iron waterwheel, the original driving force for the 19th Century textile machines still residing within the buildings there. The wheel turns a large and resonant drive shaft, the sound of which can be heard rattling throughout the Mill, amidst a rich collection of other sounds. Various combinations of water power, steam and electric engines now interact to drive the power looms and other metal and wooden machinery - remnants from the Industrial

Revolution. All of this gives rise to a very unique music that inhabits the Mill, the machinery, the floorboards and the air, and much of it finds its way into Styl.



Kari Besharse

Kari Besharse is currently a doctoral student at the University of Illinois working in both electroacoustic and acoustic mediums. She completed her undergraduate studies in composition at the University of Missouri at Kansas City and her Masters degree at the University of Texas at Austin. Her music has also been presented around the country by venues and organizations such as Society of Composers, Inc., Texas Computer Musicians The LaTeX Festival, The Florida Electroacoustic Music Festival, Electronic Music Midwest, ICMC, SEAMUS, and Pulse Field. Recently, Kari was awarded a Bourges Residence, completed at the University of Birmingham Electroacoustic Music Studios in England where she created a new eight channel tape piece, Firmament.

Signs: Signs was created to express the fleeting, ephemeral events in our lives. Seemingly insignificant occurrences structure our lives, often there for a moment, then enveloped by quiet and waiting. As human beings, we spend most of our time in isolation within our own minds. Pacing of external events can be excruciatingly slow. Because of this, one may find real beauty and significance in the anti-climatic moments of our lives, the loneliness and waiting we endure. Signs uses sound events rather than isolated objects as syntax. In this way, it captures the synchronicity of events and sometimes the stunted growth of things left unrealized and unfulfilled. Signs is dedicated to PTS.



Brian Bevelander

Composer/pianist Brian Bevelander was born in Boston, Massachusetts and received his education at the New England Conservatory of Music, Hartt College, Boston University, and West Virginia University (D.M.A.). His principal composition teachers include Thomas Canning at West Virginia University and Hugo Norden at Boston University. Besides teaching at Heidelberg College in Ohio, he has been the recipient of several composition fellowships, awards and residencies. Many of his electro-acoustic compositions have enjoyed numerous performances and broadcasts both in Europe and in the United States. In addition to his electro-acoustic works, his compositions include chamber music, orchestral works, concertos and solo pieces.

Syntheticisms No. 3 (for Saxophone, Electronics and Pre-recorded Tape): Syntheticisms No. 3 (for Saxophone, Electronics and Pre-recorded Tape) was written for saxophonist Joseph Murphy for a performance at the World Saxophone Congress, Tokyo, Japan - August, 1988. The tape part was generated at the Dartmouth College Electronic Music Studio and at the Heidelberg College Electronic Music Studio. It has received a number of additional performances in Europe as well as the United States. The score is available from

the composer and it is also published by the American Composers Alliance - New York. It was recorded for CD on the OPUS ONE label by Joseph Murphy in December, 1993.



Laura Bianchini

(Trevi nel Lazio, Italy, 1954) Laura Bianchini studies composition and electronic music at the Conservatory of L'Aquila. She collaborated in the realization of electronic music systems including the construction of one of the earliest Italian computers

for sound synthesis in real time, Fly10 (1983) designed by the composer Michelangelo Lupone. Her production includes electronic and instrumental works, performed at international festivals.

For several years she has been carrying out research work on the relationship between text and music and on the musical fable (commissions Rai, Vatican Radio, Hessischer Rundfunk).

Together with Lupone, she founded CRM-Centro Ricerche Musicali, a centre for musical research, of which she is co-director.

"... Nell'aria o sulla terra?" (in the air or on the earth?", for sound pipes, flute and electronics (2001)

The work is based on the dialectic of alternation of two elements: earth and air, matter and spirit, breath and sound. The development foresees a process of transformation of the air into sound which involves particular techniques of sound emission.

The transformation of the coarse sound of the pipes to the well-tuned sound of the flute is the result of a progressive process of elaboration obtained with electronic devices controlled by the performer.

The work was produced and realized at Centro Ricerche Musicali of Rome and was written for the GAS Festival of Göteborg.



Per Bloland

Originally from New York City, Per Bloland received an undergraduate degree in Psychology from the University of Michigan. He went on to pursue a second Bachelors degree in composition from San Francisco State University, and a Masters at the University of Texas at Austin. He is currently working toward his Doctorate at Stanford University. Per has won a number of awards, including first prize in the SEAMUS/ASCAP

Student Commission Competition, and grand prize in the Digital Art Awards, Tokyo, Japan, and was selected as a finalist in the International Contemporary Music Contest "Città di Udine", Italy, which included a performance and recording of his string quintet Prelude: Dissent.

Graveshift: Through a rain-streaked café window, surveillance of a street scene is digitally transformed into a fluid chaos comprised of paranoia, ghostly figures, and alterations of reality. Echoes of a forgotten song float above the milieu, now gaining, now losing coherence. It is an image plagued by distortion, but this distortion emerges from quietness and recedes once again into the same.

Graveshift was conceived as a cross-discipline collaboration including video, music, and live dance.



Sinan Bokesoy:

Born in 1971, Izmir/Turkey, Sinan Bokesoy obtained a degree in electronics engineering in Technical University Istanbul, while continuing his music composition studies with Mete Sakpýnar. In 2001 he studied the computer music course at the CCMIX (Centre de Creation Iannis Xenakis), Paris. Inspired by the ideas of Xenakis; he started to develop computer music applications for compositional use. Currently he is a Ph. D. candidate at the University of ParisVIII under the direction of Horacio Vaggione; his music has been performed in festivals and organizations in Istanbul, Paris, Edinburgh, Naples, NIME04 and his articles have been published in Computer Music Journal, Journees Informatique Musicale and DAFX conference.

Ruins A39: Ruins A39 (2004) tries to express the de-formation of material, organic and inorganic. The micro-time evolutions which lead to macro-scale transformations unveil the invisible connections in the process. The first of the three parts in the piece establishes a link between modulated signal forms and a human voice; 'signals of a life form', and decomposition of itself in signal space, where the de-formations in the second part lead to total destruction. The third part presents a scene of an inorganic environment with organic evolving sound textures and accompanies the invisible forms of radiation, the end phase of material life. The technical realization of the piece has been made with programming custom versions of the 'Stochos' program.



Liubo Borissov

Liubo Borissov received baccalaureate degrees in Mathematics and Physics from Caltech and a doctorate in Physics from Columbia, where he also studied electro-acoustic music at the Columbia Computer Music Center. He holds a Masters in Interactive Telecommunications from NYU's Tisch School where he was a Vilar Fellow in the performing arts. He is currently an artist in residence at the Dance Theatre Workshop, New York. In his works, he often explores the interface between art, science and technology. His multimedia installations, performances and collaborations have been featured throughout Europe, Japan and North America, including the New Interfaces for

Musical Expression conferences in Japan (2004) and Canada (2005), the Lincoln Center Summer Festival, NYC and the Kennedy Center, Washington, DC.

Autopoiesis: Autopoiesis for violin, electroluminescent wire, live video and sound processing. Co-created by Liubo Borissov and Maja Cerar

Colin Bright



Contrary to Australia's other leading composers, Colin Bright is essentially self-taught. His early involvement in socio-political issues and his interest in Aboriginal music led to his current preoccupation - generally described as: - URBAN PSYCHOSCAPES - more internal/psychological states. These pieces involve finding something of the essence of a writer/poet (& sampling their voice), which, when integrated with the music adds a theatrical or meta-musical dimension. The major influence on his musical thinking is PSYCHE OF PLACE (landscape, space, sun, etc.). Colin Bright has since received Composer Fellowships, International Fellowships and his music has been performed and broadcast in 27 countries around the world.

Let the Storm Break Loose: 'It is the absolute right of the State to supervise the formation of public opinion.' 'Nation, rise up, let the storm break loose!' - Goebbels speech in the Sportpalast 1943. 'The size of the lie is a definite factor in causing it to be believed, for the vast masses of the nation are in the depths of their hearts more easily deceived than they are consciously and intentionally bad. The primitive simplicity of their minds renders them a more easy prey to a big lie than a small one, for they themselves often tell little lies but would be ashamed to tell a big one.' Hitler - Mein Kampf 1925-1926 'Children&Overboard' - Howard (Prime Minister), Ruddock (Minister), Reith (Minister) - Australia 2002. Music for Recorder(s) and electronics.

Ludger Brümmer



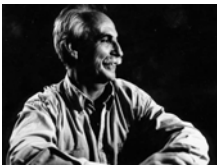
Born and educated in Germany. Studying psychology/sociology in Dortmund and composition with Nicolaus A. Huber and Dirk Reith at the Institute for Computermusic und Electronic Media [ICEM] Essen. Visiting Scholar at Centre for Computer Research in Music and Acoustics, Stanford University (1991-1993). Lecturer at the ICEM, Folkwang Hochschule Essen (1993-2000). Research Fellow at Kingston University (2000-2002). Composer Residence and Guest Composer at the Centre for Art and Media, Karlsruhe (ZKM 1994-2002), Lecturer at Sonic Arts Research Centre, Queen's University Belfast (2002-2003). Since 2003 head of the Institute for Music and Acoustics at the Centre for Arts and Media (ZKM|Karlsruhe <http://www.zkm.de>).

Temps du Miroir: Temps du Miroir was commissioned by the Sonorities Festival Belfast and produced at the studios of the ZKM|Karlsruhe-Centre for Art and Media. It creates a rich dense musical structure out of a preproduced and interactive layer as well as live processed sounds and the performance of the piano player. Since most of the preproduced structures are triggered during the performance they can be treated dynamically in response to the performer. On top of the musical layer video footage is placed. The video is either streamed from the computer or triggered by the piano, the meta instrument.

Dance: Christina Ciupke

Patch: Joachim Gossmann

Software: Super Collider, Common Music, Common Lisp Music, SND, MaxMsp, Jitter, Genesis-ACROE Grenoble.



Gabriel Brnčić-Isaza

Gabriel Brnčić-Isaza (Santiago, Chile, 1942-). Studies with Gustavo Becerra-Schmidt at Universidad de Chile and Francisco Kröpfl, Gerardo Gandini and Alberto Ginastera at Instituto Di Tella, Argentina. Brnčić had the opportunity to meet Iannis Xenakis, John Cage and Luigi Nono from whom he received an important support and stimulus. He is the artistic director of Phonos Foundation, Composition Theory professor at Pompeu Fabra University. He also works as Composition and Analysis professor at Escola Superior de Música de Catalunya (ESMuC). His works has been recognized and awarded. He is correspondent academic of Academia Chilena de Bellas Artes del Instituto de Chile.

...que no desorganitza cap murmuri (...that no murmur be disorganized by it):

To Joan Brossa, poet (1994).

Nothing as important as to see the village lights from a wide perspective. The soft night whisper of factories. The lights that are nothing but ourselves. The heat of the contiguous. That is why we make music, and we dedicate it, and that, finally, we long for the concert. The citizen commitment. The musician is the sound of society. The pealing or the organized noise. Every time I see, between oscillations of the visual field, constellations flowing and turning into lights. Tomorrow, everything will become a sensation of the audible field wandering between the unattainable, the supposed and the deliberate scansion of sounds.



Chris Brown

Chris Brown, composer, pianist, and electronic musician, creates music for acoustic instruments with interactive electronics, for computer networks, and for improvising ensembles. Recent recordings of his music are available on Tzadik, "ROGUE WAVE" (2005) and "LAVA" (1992); and on Pogus, "TALKING DRUM" (2001). He has also performed and recorded extensively with "The Hub", "Room", and the "Glenn Spearman Double Trio". As a pianist he has recorded music by Henry Cowell, Luc Ferrari, and John Coltrane; as an electronic

musician, he has collaborated with John Zorn and Wadada Leo Smith. He teaches electronic music at Mills College in Oakland, where he is Co-Director of the Center for Contemporary Music (CCM).

"TeleSon: Invention#8": This piece is composed for four musicians playing two networked "reactTables", one each in Barcelona and in Linz, Austria. The reactTable is a new electronic music instrument developed at the Music Technology Group in Barcelona by a research team headed by Sergi Jorda. Brown explains: 'I have interfaced my own synthesis engine, written in SuperCollider3, to the reactTable's visual and gestural interface, thus composing my own synthesis environment with its own rhythmic and tonal character. Like the other works in my "Inventions" series (recorded on Pogus CD "Talking Drum"), this piece involves polyrhythms, computer networks, and improvisation. Like "Invention #5" (1999), it also involves musicians collaborating at great physical distance from each other'.



Ivica Ico Bukvic

Composer Ivica Ico Bukvic, native of Croatia, has recently completed a residency as a visiting lecturer at Oberlin College and is currently finishing a Doctoral degree at Cincinnati's College-Conservatory of Music. His compositions encompass diverse media and have been performed at music festivals and radio stations. Recently, Ico received the national student award by the Croatian National Ministry of Science, Education, and Sports. He maintains an active scholastic career and has made several software contributions (RTMix, Soundmesh). He is a devout open-source advocate and maintains an active performing career. His current compositional interest is in interactive multimedia art. For more info please visit <http://meowing.ccm.uc.edu/~ico>

Out of doors (DVD): An apparently random title with the (not so) subliminal references to Bela Bartok's famed legacy, in a desperate author's attempt to [quite blatantly] cash in on such an association, as well as in part due to utter sleep deprivation which had eventually resulted in a flu with benefits, Part 2 therefore stands as an unauthorized [and arguably abysmally botched] sequel [as usually all commercial sequels and prequels are] to its forerunner. Dubiously, through interference of the [sparse] gray matter of its deranged parent [no, not Bartok, the other guy] the idea inexplicably grew into a buoyant play on words and stereotypes of our times.

To put it bluntly, if you ever wondered what Monty Python would do if he did electroacoustic music



Rodrigo F. Cádiz

Rodrigo F. Cádiz is a Ph.D. Candidate in Music Technology at Northwestern University. He holds degrees in Composition and Electrical Engineering from the Universidad Católica de Chile. Rodrigo has won several grants and awards for artistic creation and research and

his compositions have been performed in Chile, Europe and the USA. His catalogue includes works for solo, chamber, orchestra and computer music. His music has been featured at events such as June in Buffalo, ICMC, Música Viva, and the "Synthese" Bourges Festival. He was recently selected as the winner of the 2004 Composition Competition of the Civic Union League and Arts Foundation of Chicago. His research interests include DSP, composition, computer music and fuzzy logic.

Yuga: Yuga loosely translates from Sanskrit as an "age" for "epoch", as is discussed in the Vishnu Puranas (an ancient Hindu text from the 5th century BCE) as a cyclical concept often associated with evolution or the progression of time. Kali Yuga, or the Age of Iron, is our present temporal location and its characterized by greed and war where the needs of the individuals outweigh a collective consciousness. It also discerns a time when our mood and objects of worship change where the world inhabitants depend on mechanical construction of their own making and a sense of spiritual negligence occurs. "Yuga" was originally composed as a collaborative music/dance performance with American artist and dancer Jyoti Argadé.



Maja Cerar

Maja Cerar is a concert violinist who studied with Dorothy DeLay in New York. She has premiered numerous works written for her, and has been coached by Beat Furrer, György Kurtág, and John Zorn. Since her debut in the Zurich Tonhalle in 1991 she has played as a soloist with orchestras in Europe, given recital tours with distinguished artists (Paris, Rome, Washington, Chicago, New York), and played festivals including the Davos "Young Artists in Concert," the Lockenhaus Festival, the ISCM World Music Days, Aspen Music Festival, SEAMUS, and the ICMC Singapore. Concurrent with her violin performance career, Maja Cerar earned her M.A. and M.Phil. degrees in Historical Musicology at Columbia University where she is currently completing her Ph.D.

Autopoiesis: Autopoiesis for violin, electroluminescent wire, live video and sound processing. Co-created by Liubo Borissov and Maja Cerar.

Autopoiesis is an exploration of the mythology and science of self-creation. The piece enables an improvising musician to engage in a live dialogue with her own transformed sounds and visage. In performance, the violinist wears a uniquely designed set of glowing el-wires in a darkened hall. A video camera is trained on her figure, a computer processes her live sound and image, and computer-generated sounds and images are projected back into the performance space. The software instruments (built in Max/MSP/Jitter) are operated live so that the dialogue of the violinist and her "ghost" is enhanced by the dynamic energy between the two authors (violinist and computer musician) as they take turns leading and reacting, in a manner akin to jazz.



Jaeho Chang

Jaeho Chang is a composer and media artist. His main interest is developing algorithms based on computer programming and composing music with them. His works include various styles of music such as tape music, live performance, music for dance, music for film, and sound installation. He also has been developing interactive music systems for media arts, and recently experimented with algorithmic image synthesis systems combining them with his sound works.

He studied musical composition at Seoul National University in Korea and electroacoustic music (Sonology) at Royal Conservatory in The Hague, The Netherlands. He is currently an assistant professor of The Korean National University of Arts and teaches for the Music Technology program.

.mM_1: While the structures on different levels are distinguished and composed in different manners in most traditional music, the series of .mM that stands for micro-meso-macro is an experimentation of the composer for creating the structures of music, from micro-level to macro-level, with one set of algorithms.

In this .mM_1, a particle that walks on a circle (or the complex plane) makes a sound. This particle is designed to be born, grow, evolve, and die just like a living being. This results in a sound that has constantly changing pitch, loudness, and timbre, and further in musical phrases and various levels of musical structures. 3,000 particles lived in this work.



Eric Chasalow

According to a review in ARRAY, Eric Chasalow's CD, *Left to His Own Devices*, "clearly establishes him as one of the leaders of our times" He produces the BEAMS Electronic Music Marathon, and directs the The Video Archive of the Electroacoustic Music, which chronicles the pioneers of electronic music. Professor of Music at Brandeis University, and Director of BEAMS, the Brandeis Electro-Acoustic Music Studio,

Chasalow holds the D.M.A. from Columbia University (composition with M. Davidovsky and flute with H. Sollberger). Honors from the Guggenheim Foundation, NEA, Fromm Foundation at Harvard, American Academy of Arts and Letters. Music with G. Schirmer, McGinnis & Marx and Edition Bim. CDs from New World Records, ICMC, SEAMUS, and RRRecord

Trois Espaces du Son: In *Trois Espaces du Son*, (dedicated to Thierry Miroglio and Ancuza Aprodu)

I have intentionally set out to make a piece that combines certain idiomatic ways of playing piano and percussion with an unconventional simplicity. I have composed music in which different colors of attack are allowed to resonate. As each sonority breaths, its color and harmony shifts, sometimes by subtle changes of spectrum that allows new chords to emerge, sometimes through more obvious timbre modulation or portamenti. These changes do more than create progressions of timbre and harmony—they change the space inhabited by the instruments over time. The piece is in three movements.

Chien-Wen Cheng



Chien-Wen Cheng received his Master Degree in Music Composition and Theory in Taiwan. He is currently a doctoral student at the University of North Texas. He has won numerous composition awards including: "the 3rd Percussion Music Composing Competition"; the "Taiwanese Young Composers' Masterpieces" call-for-scores competition; the Fine Arts Creation Award; the orchestral call-for-scores competition in "Tune in to Taiwan" series; the Hakka Vocal Music

Composition Contest. His electroacoustic pieces have also been recognized through performances at the SEAMUS conference, the Santa Fe International Festival of Electroacoustic Music, the "Primavera en La Habana" festival in Cuba, the Most Significant Bytes Concert in Ohio, and LaTex Festival.

Samsara: Samsara means "cycle of existence" in Buddhism, where life is nothing but an illusion, and the material world is a place fragmented and constantly changing through the cycle of formation, existence, destruction, and emptiness. In the accompanying video, the same footage of flowers is repeated using distortion, repositioning, and rotation techniques. The scenes are arranged to represent the life and death of flowers, signifying the endless cycle of birth, age, illness, and the death of all creatures. In the music, sound samples of water drops, the Chinese bamboo flute, and the Chinese zither are presented using the techniques of convolution and granular synthesis to create a dreamy ambiance and to symbolize fleeting and illusionary life.

Ricardo Climent



Born in 1965, Valencia, Spain, he is a music composer based in Belfast. He lectures at the School of Music, Queen's University of Belfast and he is also a researcher at SARC, the Sonic Arts Research Centre in Northern Ireland. He recently served as resident composer at the Conservatorio de las Rosas, Morelia, Mexico thanks to the Unesco-Aschberg award and also as resident composer at the JOGV orchestra in Spain. Ricardo was recently commissioned by The Instituto Valenciano

de la Musica, Pedro Carneiro, C.A.R.A., Grupo Amores, JOGV, Ensemble las Rosas, Xelo Giner-Kazuhisa Ogawa, Carlos Gil, Spanish Brass Luur Metals and Iñigo Ibaibarriaga-KLEM. He holds a PhD and MA by Queens and a degree in Economics by University of Valencia.

The last castrati: Alessandro Moreschi, also known as the last castrato, was perhaps not the most famous voice of his genre but he was the last one. His unique recordings for Gramophone made a Century ago, have inspired and served many projects in audio and Film industry (Farinelly). This wax cylinder testimony of the last castrato, is also the soul of this composition. A hundred years later, should we re-invent a new generation of Hyper-castrati? Could scientists genetically engineer a unique human according the music aesthetics of our time? A voice that could reach unknown frequencies and gestures which has the power of amplified signals?. A singer who had absolute breath control to hold notes indefinitely, with

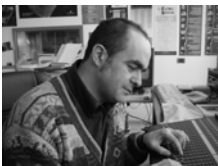
vocal chords capable of polyphony? Although this is all science-fiction, the composition is the sonic realisation of this idea.



Andrew Czink

Andrew Czink is a composer/pianist based in Vancouver. He is co-director of earsay productions (CD and concert producer <http://www.earsay.com>) and performs in the contemporary music duo Structural Damage. His primary instrumental training was of a classical bent, with excursions into jazz and popular forms early on. His electroacoustic studies took place at Simon Fraser University with Barry Truax and Martin Bartlett. Along with exposure to, and study of, various Asian and African musics, this suite of influences continue their hold on his musical thought. He currently teaches synthesis, MIDI, psycho-acoustics and digital audio production at The Art Institute of Vancouver-Burnaby and produces the radio program Musica Nova on Vancouver Co-op Radio.

Iron Emerald: Iron Emerald is a sort of virtual sound sculpture. It's largely based on recordings of pieces of metal being made to vibrate, by various methods to reveal different facets of the sound. The spatial quality of the source recordings is striking. Some of the metal pieces were quite large, and close miking revealed intricate spatial propagation patterns rippling outwards from the point of activation. Stunning. An orchestra to be discovered in each piece of metal. Particle-based synthesis and convolution were used to gain access to the inner sound worlds of the recordings. Individual sounds and gestures accrue, layer, coalesce, disintegrate and evaporate to create flowing layered textures.



Riccardo Dapelo

Genoa, 1962, studied with G.Manzoni and A.Vidolin. Since 1996 he is guest composer in the InfoMus Lab of Genoa University. His compositions are performed worldwide and broadcasted by European radios. Winner of the 1st prize in 1994 at the Brandenburgische Sommerkonzerte Competition in Berlin. He publishes various papers on voice synthesis/analysis, spatialization, compositional theory and designs several works/sound installations for museums and international exhibits. His actual works are focused on interactive technologies and digitally synthesized images. He published various digital and acoustic works on CD/scores (RivoAlto, ArsPublica) . Since 1997 he teaches Composition and Music and Technology at the Conservatory of Sassari, Italy

2 Studies: For some time now I have felt the need to explore the interaction between abstract image and sound. My interest is the exploration of the generative moment: an environment in which these two worlds interact simultaneously at both level of conception and perception. A hazard may well be hidden in this intention: in our social system of communication image has predominance over sound. I don't want to align myself with this

tendency but rather to refine the perceptive characteristics of a communication system through the resonances of visual and aural stimuli. Could image be treated with parameters (dynamics, texture, accumulation, density) usually applied to sound composition? These short studies are the first stages of this exploration.



Gordon Delap

Gordon Delap was born in 1979. He studied electroacoustic composition with Michael Alcorn at Queen's University, and later with Simon Emmerson and Denis Smalley at City University. His music includes acousmatic pieces, works for voice and live electronics, and works involving the interaction between sound and image, and his compositions have been performed and broadcast in Europe, Asia and North and South

America. He recently completed a PhD at SARC.

Antonin De Bemels is a video and sound artist. Interested in experimental electronic music as well as contemporary dance and video art, his personal approach of videography is based on the representation of body movements and the dynamic relationship between sounds and images.

Light Body Corpuscles: First we see indefinable sparkles dancing frantically before our eyes. Then, gradually, these abstract sparks reveal themselves as glimpses of skin moving through crossed rays of light. Eventually, from a cloud of frenzied points of light, the shape of a human body emerges...

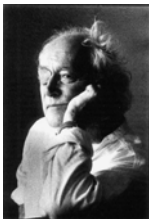
Electroacoustic Sounds: Gordon Delap

Concept and photography: Antonin De Bemels

Dancers: Melanie Munt and Ugo Dehaes

Lighting: Laurence Halloy

Made possible with the help of the British Council and the Arts Council of Northern Ireland in cooperation with the Sonic Arts Research Centre and Nadine Art Centre.



Francis Dhomont

Francis Dhomont was born in Paris, 1926. From 1980 to 1996 he taught Electroacoustic Composition at University of Montreal. For the last 25 years, he shares his activity between France and Quebec and pursues an international career. The Conseil des arts et des lettres du Québec has recently awarded him a prestigious career grant. In 1997 he was awarded the Lynch-Staunton Prize of the Canada Council and was a guest of the

Deutscher Akademischer Austauschdienst (DAAD) Berlin. His awards include: Prix "Ars electronica 1992", "Magisterium" Bourges 1988, and 1st Prize, Bourges 1981. He has had many works selected for the "World Music Days", ICMC et ISEA.

Convinced of the originality of acousmatic art, his production, since 1960, is exclusively made of tape works. He is now living in France.

Sol y sombra...L'espace des spectres



Agostino Di Scipio

Born in Naples (1962), composer and sound artist, today guest of the DAAD Künstlerprogramm Berlin, formerly resident artist/scholar in many institutions in Europe and North America. He develops methods of sound and music generation often inspired to phenomena of noise and turbulence as in the natural and social world. Recent efforts focus on (sonic) interactions between performers, machines, and environments. Two CDs were recently released on EditionRZ (Audible Ecosystemics) and Chrysopée Electronique (Paysages Historiques). Professor in the Conservatory of Naples, he recently lectured at CCMIX (Alfortville-Paris), Univ of Illinois Urbana-Champaign, J.Gutenberg Univ Mainz, Technische Univ Berlin, IPEM Ghent and other educational venues.

Feedback Study: It's the second in a series of live electronics compositions and installations called Audible Ecosystemics. The project leans on principles of biocybernetics, as related to living systems and social organisms. It creates a self-regulating acoustical niche based on the interactions between the room hosting the performance and the technological infrastructure set up for the performance. The epiphenomena of these real-time interactions are heard as various shapes of sound. In Feedback Study, the only source is audio feedback (Larsen tones) generated at the beginning and at other moments (the process manages by itself to avoid saturation). The Larsen tones are transformed, using the Kyma system, into a polyphony of sound events.



Christopher Dobrian

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

Interproviplaytion VI: Mannam (Encounter) (2003):
for daegum and interactive computer system

Mannam is the sixth composition in a series of works for flute and computer titled Interproviplaytions. The computer has been programmed to capture the expressive information from the live daegum performance; the program uses pitch, loudness, and timbre data to shape the computer's sound synthesis and realtime processing. It modifies the sound of the daegum in real time, stores and reconfigures excerpts of the played music, and provides harmonic accompaniment in "intelligent" response to the daegum notes. The daegeum music is composed in idiomatic style, and leaves the performer considerable opportunity for rubato, ornamentation, and even occasional reordering of phrases, in order to respond to the computer's performance, which is different every time the piece is played.



Charles Dodge

Charles Dodge gained recognition early in his career for his orchestral and chamber music. He went on to become one of the first composers to realize the vast potential of the computer for broadening the composer's palette. His *Speech Songs*, completed in 1972, startled the new music world with its charming and humorous use of synthetic speech and has become a classic of early computer music. Graduated from the University of Iowa in 1964 "with high distinction and honors in music". He was awarded its first Doctorate for music composition by Columbia University. Subsequently, he taught in the Columbia Music Department where he initiated the graduate study of computer music. He founded the Center for Computer Music at Brooklyn College of the City University of New York and taught there from 1980 to 1993. He is currently Visiting Professor of Music at Dartmouth College where he teaches in the graduate program in electro-acoustic music.

Conversation: Based on the recording of the beginning of a conversation (the radio station called it, in the spirit of those times, a "Radio Happening") between John Cage and Morton Feldman. The event took place in New York City in the early 1960's. The musical lines in *Conversation* are largely based on the pitch contours, inflection, timbre, and intensity of the voices of Feldman and Cage as they engaged in their conversation. The composition is largely non-verbal, but every so often a word or phrase from the original comes through, such as Feldman's "John" with which the conversation began. *Conversation* was commissioned by CDMC and begun in LIEM (Madrid) in March 2002 and finished in the composer's home studio in March 2003.



John Dribus

John A. Dribus is a DMA candidate at the University of North Texas where his teachers have included Butch Rovin, Joe Klein, and Jon Nelson. Mr. Dribus has received numerous awards for his academic and musical achievements (including composition and piano performance). He is an accomplished electronic composer and has written works for both multi-channel tape and video. His research has centered around psychoacoustics, binaural and multi-channel spatialization, and the integration of multi-

media elements in composition. His works have been programmed by ICMA, SEAMUS, ICAD and others in locations including Korea, Thailand, the Czech Republic, England, Chile, Australia's Sydney Opera House Studio, and across the United States.

Pendulum: Pendulum was written in 2004, using sounds from found objects which I recorded at my home in Denton, TX. Although some of the sounds remain in recognizable form and others are altered to beyond recognition, almost every sound retains clear rhythmic features. Pendulum is a study in time. Although events generally unfold very slowly, surface features with frenetic or even frantic movement often rise to the surface. It is this type of juxtaposition of different realms of time that drives this piece onward. At times, the surface textures disappear completely, revealing the naked purity of the swinging pendulum.



Carlos Duque

Carlos Duque (b. Madrid, 1966) studied at Real Conservatorio Superior de Música. Bachelor degree of Anthropology at Complutense University, Madrid. He has studied analysis and composition with composers like Carmelo Bernaola, Cristobal Halffter, Arturo Tamayo, and particularly with José Luis de Delás. He has an MA in Composition from London City University, and nowadays is preparing his PhD at City University, doing research on Roberto Gerhard. He was a finalist of the SGAE prize for young composers with "Cronos" for chamber ensemble (1998), and won first prize Frederic Mompou with "Dánae" for piano quintet. He was also named "The young composer of the year" in Catalunya by Juventudes Musicales for year 2000

Treno: Work written for saxophone baritone and electronics, recorded in the LIEM of the CDMC, during February and March, 2000, commissioned by the saxophonist Andrés Gomis. Two structural polyphonic processes join, where the saxophone acquires a special leading role, considering his harmonic capacity, highly expressive and evocative. The part of electronics is based on the development of the polyphony that the multiphonic sounds obtain, sifted by processes of synthesis alone where the human voice arises as real sound. It is dedicated to the eternal victims, to the weakest, to the defenseless ones of any war, of any epoch, of any place. Children, women, elders who continue asking again and again with quiet voice for an opportunity.



David Z. Durant

David Z. Durant (b. 1957, Birmingham, Alabama, U.S.A.) is an Assistant Professor of Music at the University of South Alabama located in Mobile, Alabama, U.S.A. where he is the Director of the Music Theory and Music Technology Program. Durant received his BM and MM from the University of Florida and his DMA from the University of Alabama. His composition teachers have included Edward Troupin, John D. White,

Fred Goossen, Harry Phillips, and Andrew Imbrie. He studied electroacoustic music with Edward Troupin, Marvin Johnson, and James Paul Sain.

Hazeur's Curve: Hazeur's Curve (2004) is a five-minute stereo electroacoustic study utilizing consumer digital audio and sequencing software. Finale files were written in a traditional fashion and converted to MIDI files. These files were placed into Sonar Producer to drive a VAZ Modular Synthesizer. These audio files were then placed into ProTools LE to be mixed and further processed.

The title is taken from a street in Mobile, Alabama by the same name. It is a neighborhood of small houses. Many of these houses are abandoned and in disrepair. This fact is balanced by the number of homes that are well cared for and attractive. The neighborhood represents to me the dichotomy of despair and the potential for community.



Arne Eigenfeldt

Arne Eigenfeldt has been using computers to aid him in his musical composition since he bought his first Apple II in 1984. Since then, he has created his own software (starting with Basic, moving to Forth, then LISP, and finally Max/MSP), and has used the computer as a compositional partner and assistant in all his acoustic and electroacoustic works. Currently, he is an assistant professor of music and technology at

Simon Fraser University, Canada.

Stream: An exploration of different meanings of the title: moving water, moving people, moving data. Multichannel audio files were created using a real-time processing program written in Max/MSP that generates tracks separated by spectral processing. These tracks are then reassembled, mixed, and diffused in performance by the composer using a data glove.



Antonio Ferreira

Antonio Ferreira (1963) was born in Angola of Portuguese parents. Back in Portugal, he studied engineering and became aware of his interest in music and composition using computers, formalizing this interest by attending Sonology in 1986 at the Royal Conservatory in The Hague. He has performed several concerts with real time electronics in The Hague, Amsterdam (STEIM), Den Bosch, Cologne and Lisbon and his electroacoustic compositions were selected for presentation in several national (Musica VIVA, Lisbon) and international festivals: Synthese-Bourges (France), ICMC2002/ICMC2003, NoTAM (Norway), EMS (Sweden), DIEM (Denmark), CENMAT (Italy), SAE03 and SAN festival 2003 (England), Metamorphoses 2004- Belgium, KEAMS (South Korea), Cuba and USA.

A Romance of Rust (2004 - 10'08): Rust can be seen as a metaphor for time's arrow, a well-worn image about the perceived flow of time in music. The decay of materials correlates to the decay of sound objects and gestures in our memory while we listen

intentionally to some piece of music. Interestingly, it is more the unanswered questions that that are of concern here rather than any obviously well formed structure. Hopefully a romance will emerge between the listener expectation and the composer gestures and in this piece, dramatic gestures, pitch distraction tactics and virtual space, all conspire to break the acousmatic curtain into music, from embodied experiences into intentional, poetic experience.



Paulo Ferreira-Lopes

Between 1995 and 1997 Paulo Ferreira-Lopes studied composition in Paris with Antoine Bonnet and Computer Music with Curtis Roads. In 1996 he received a Master in Composition at the University of Paris VIII under the advice of Horacio Vaggione. In 1996 he completed further studies in composition with Karlheinz Stockhausen at the "Internationale Ferienkurse für Neue Musik", Darmstadt.

In 1997 he received the composition-prize at the exhibition "Documenta X" in Kassel, Germany.

He was the Founder and Director (2000) of the Summer Workshops - olhAres de Outono at Catholic University of Porto. He has also been both artist in residence and researcher at ZKM - Zentrum für Kunst und Medientechnologie/Germany. In 2004 he was selected by the ISCM to represent Portugal in the WorldMusicDays 2004.

NaT 1: This work consist in a dramatic structure based on images and sound collages. At the center of this structure, the character of Ines de Castro emerges from a very distanced time, attempting to develop a global narrative an intrinsically timeless idea about the mystery of the birth, love and death.



Beatriz Ferreyra

Beatriz Ferreyra was born in Argentina. She has studied electroacoustic music with Edgardo Canton (GRM 1963) and composition with Earl Brown and Gyorgy Ligeti (Darmstadt 1967). She has worked at the French Television (Research Department) with Pierre Schaeffer (1963-70). She has contributed to Pierre Schaeffer's book "Traité des Objets Musicaux " (1966), and his records (Solfège de l'Objet Sonore 1967). Had educational function at the GRM, at the National Conservatory of Music in Paris. She has worked on computers (Dartmouth College, (USA 1976/1998) and has been a Memeber of many international juries. Since 1967 she has had numerous commissions for concerts, festivals and film's. Ferreyra writes articles and gives seminars and lectures. She has recieved many prizes and honours. Since 1970 she has been a freelance composer.

Vivencias: Electroacoustic music - duration 11'16" - 2001 - Musiques & Recherches Commission 2001, Belgium. In spanish, this word means experiences lived with one's whole being, which contribute to developing the personality of a living being.



Rajmil Fischman

Rajmil Fischman (Lima, Peru, 1956) studied at the National Conservatory of Lima, Tel Aviv University and at York University. He studied composition with Abel Ehrlich, John Paynter and Richard Orton. He also obtained a BSc in Electrical Engineering from the Israel Institute of Technology. He joined the Composers' Desktop Project (CDP), becoming a director. In 1988, he was appointed lecturer at Keele University, where he is currently Professor of Composition, establishing courses and resources in Digital Music Technology. He was artistic director and principal conductor of the Keele Philharmonic Society. His main activities focus on instrumental and electroacoustic music composition, electroacoustic music theory & music software development.

And I think to myself

I see trees of green, red roses too

I see them bloom for me and you

And I think to myself, what a wonderful world

(G Weiss / B Thiele. Sung: Loui Armstrong)

A musical externalisation of thoughts & emotions from a virtual 'stroll' through reality. Its sections are a contemporary musical commentary on the four Socratic virtues in Plato's Republic (wisdom, courage, temperance, justice). The three central movements correspond to 'wisdom', 'courage' & 'temperance' and are preceded by an introduction and followed by a conclusion. The listener is free to speculate on the reason for not having a section entitled 'justice'.

Acknowledgements: George Bush ('Wisdom'); Tony Blair ('Courage'); Yasser Arafat & Ariel Sharon ('Temperance/peace').



Massimo Fragalà

Massimo Fragalà received a Diploma in Classical Guitar at Istituto Musicale "V.Bellini" Caltanissetta. He studied Electronic Music with A. Cipriani and currently studies Electronic Music with E. Casale at Istituto Musicale "V.Bellini" Catania. He has written works for tape, instruments, video and installations. One of his tape compositions has been published on CD by Electronic Music Foundation (EMF). He was commissioned by CEMAT (Rome) and his Music has been performed in many countries and has received several Prizes, including ICMC 2003 (Singapore), 4° Concorso

Internazionale di Composizione Musicale Elettronica "Pierre Schaeffer" (Pescara), CEMAT (Rome), Centro Ricerche Musicali (Rome).

He has also studied with visual artist, A. D'Urbano, focusing on the relationship image-sound, at Hochschule für Grafik und Buchkunst Leipzig.

L'uomo: "L'uomo" is a personal reflection on war seen through the human soul -true motor of all that happens in the world. With the aid of the verses of the poetess Rosa Gulisano, I dealt with the complexity of man from the musical point of view; meditating about humanity and trying to understand why we are continuously searching for immortality and always attracted by the desire to dominate nature. Through the human voice I tried to represent such contradictions and, create a "sonorous passage" not limiting myself merely to elaborate the actress Sara Emmolo's voice, but also exploring "the inside of the words" making them intelligible, together with the use of concrete and synthetic sounds.



Pär Frid

Pär Frid (b 1977) works with sound in various ways, mainly in his role as composer and sound artist. In 2002 he obtained his Master of fine Arts after studies at Gothenburg University School of Music and Musicology and at CNSM de Paris. In 2003 - 04 he also completed the composition and computer music course "Cursus" at IRCAM in Paris. His musical compositions have been played by musicians and constellations such as KammarensembleN, Nieuw Ensemble, Norway Radio Orchestra, Musica Vitae, Hae Sun Kang and many more. In close collaboration with the Swedish glass artists Ahlin & Lehtonen he has made several installations. In May 2006 The Göteborg Symphony Orchestra will perform a new work of his based on spectral analysis of endangered birds.

...motherfucking nature: "A human being becomes a good or evil natural resource depending on how she uses her most important asset - time. A large proportion of today's global environmental problems are a side-effect of the fact that human culture thinks that it lacks this, its only asset."

- Bodil Jönsson, associate professor of physics, Lund University.



Francesco Galante

Francesco Galante (Rome, 1956) studied electronic music with G.Nottoli and at GMEB (Bourges 1979). He was director of Musica Verticale association (1980-82) and co-founder of S.I.M. in Rome (1982-1990). He is an acousmatic music composer and he is author of the books Musica Espansa (with N.Sani) and Metafonie. In the 1997 he was composer in residence at IMEB. At Teatro alla Scala (1998-2000)

together with L. Pestalozza he was attended a biennial cycle of electronic music concerts and he was scientific director of the "Music-Technology" symposium (1999). His music has been performed and broadcast in Europe, America and Asia and has published CD's and videos. Currently he is professor of electronic music at Conservatory of Music of Cosenza City

Retroscena: The theater of phonè, as it was meant from the famous Italian author and actor Carmelo Bene, is the pretext in order to realize an example of "acousmatic theater" by means of electroacoustic music. Various Carmelo Bene's voice samples are used. Words and the verbal sequences coming from some studies around the Russian poetry. By using granular synthesis I produced a collection of sequences of organized-noises. The original voice also appears in the electronic piece to design a new drama. During the 70's Carmelo Bene has developed a sort of "theater of the pure hearing" and the main idea of the piece was to expand in virtual mode his voice-text research.

On this hypothesis I dedicate the piece to him. Carmelo Bene died in March 2002.



Javier Alejandro Garavaglia (1960)

Composer and viola player born in Buenos Aires, Argentina. Senior Lecturer in Music Technology at the London Metropolitan University (UK).

His works have been played in many places of Europe, the Americas and Asia. His compositions include works for solo instruments, chamber music, ensembles and big orchestra, mostly including electronic media like multitrack tape, live-electronics, etc. Some of his electroacoustic works can be found on CD releases (Cybele - <http://www.cybele.de> and EMF). Lecturer from 1997 to 2003 (Folkwang-Hochschule Essen - GERMANY); "Associate Director" of the "Florida Electroacoustic Music Festival" since 1999 (University of Florida- Gainesville-FL- USA).

Ableitungen des Konzepts der Wiederholung (for Ala) (2003/4):

for viola & MAX/MSP

The title in German refers to a way to explore the concept of repetition. Repetitions are to be found everywhere in our lives: from our habits, to our biological cycles; every life is a repetition of others with variations. And this is exactly what I am trying to explore with this piece: how can a repetition not be considered as such, when the variation degree makes it appear in a very different light. Is repetition equal repetition?

Mathematical relationships and electronic procedures working with the principle of repetition are here further material used by the composition. The dedication is the nickname of the woman who inspired the piece.



Alfonso Garcia de la Torre

Born in 1964, studied piano and composition, Electrical Engineering, Electroacoustic Music at the GME (Cuenca), Phonos (Barcelona), LIEM (Madrid), Centre Acanthes (Avignon), Universidad Complutense (Madrid), Tallers Internacionals (Valencia), IRCAM (Paris), etc. Since 1987 he has participated in concerts with the Jesús Guridi Instrumental Ensemble, premiering works by contemporary composers at modern music festivals. He collaborates in productions for dance, theatre, film and video. Currently he directs the Electroacoustic Music Laboratory at the Jesús Guridi Music Conservatory in Vitoria (Spain), from where he coordinates different activities such as the Festival of Electroacoustic Music.

un caracol manchado (2000) for saxophone and electronics

Premiered on 5.7.2000 at the World Saxophone Congress in Montreal (Canada). Josetxo Silguero, saxophone; Cristophe Havel, diffusion.

"Un día, los hombres descubrirán un alfabeto en los ojos de las calcedonias, en los pardos terciopelos de la falena, y entonces se sabrá con asombro que cada caracol manchado era, desde siempre, un poema"

(Alejo Carpentier: "Los pasos perdidos")



Diego Garro

Diego Garro obtained his BSc in Electronic Engineering from Universita' di Padova where he specialised in Electronic Music at the local Centro di Sonologia Computazionale. He studied Electroacoustic Music at doctoral level with Mike Vaughan and Rajmil Fischman at Keele University (U.K.). DG holds a lectureship at the School of Languages, Culture and Creative Arts - Keele University - where he teaches Electroacoustic Music, Music Technology and Computer Video Art. He specialised in the time-based digital media and composes works for solo digital audio tape and/or video that are regularly selected and performed in various festivals and conferences in UK and abroad.

O Que A Menina Ouve: Most proud fathers have at some point engaged in the rather fruitless exercise of guessing the trail of thoughts in their children's mind. In the luminous and sinister corners of a child's imagination one can probably find all sort of echoes and voices: familiar visitors of our daily sonic surroundings and menacing entities, subtle tinkles and crashing masses. O Que A Menina Ouve (Portuguese for 'What The Girl Hears') is a reorganised account of this discovery in which habitual encounters and startling paradoxes are intentionally exaggerated, distorted and magnified to the same degree children's world often is.



David Gedosh

David Gedosh is currently studying music composition at the University of North Texas where he is pursuing a DMA degree, and is a teaching fellow for the UNT Center for Experimental Music and Intermedia (CEMI). He received a BA in composition and a MM in composition from the University of Oklahoma. With musical roots in popular music Gedosh's current compositional output extends into the genres of experimental, electronic, electro-acoustic, and intermedia, as well as acoustic composition. The majority of his recent work is in electro-acoustic and intermedia genres. His work has been presented nationally in concert halls, as part of intermedia presentations, commercially released independent film, video, and radio.

Systasis: Our understanding of reality is bound to the interface through which we create meaning of that reality. What is the cost to our understanding of that interface? What is that reality devoid of our ability to structure meaning? These are questions that inspired the conceptual framework of Systasis. Through fluidity and structure Systasis attempts to approach ideas found in the works of Jacques Lacan, "the real", and Jean Gebser, "systasis". Although these concepts differ radically on the surface, there seems to be an underlying element that both are bound up in. Whereas the "real" tends to work toward an explication of reality devoid of meaning, "systasis" represents a state at which the interface and its concurrent structuration become transparent.



Douglas Geers

Douglas Geers is a composer who works extensively with technology in composition, performance, and multimedia collaborations. He received doctorate in 2002 from Columbia University, where he studied composition and computer music with professors Brad Garton, Jonathan Kramer, Fred Lerdahl, and Tristan Murail. Currently, Geers is the Assistant professor of Music Composition and Director of the Electronic Music Studios at the University of Minnesota, Minneapolis (USA). Geers' music has been performed worldwide by a wide array of artists and has won numerous awards, and he is also co-founder of the Electric Music Collective and electroacoustic performance group Sønreel. Please see <http://www.dgeers.com> for more information.

Twisted Pair: Twisted Pair is a brief work that explores issues of origin, chance combination, and consequences. In it, signal processing algorithms created by the composer have been applied to combine "parent" source materials into new sound objects that exhibit varying degrees of stability and coherence. On another level, it is also an act of reveling in the beautiful sound qualities of harmonic distortion, inspired by a range of musicians from Iannis Xenakis to Neil Young.



Jason E. Geistweidt

Jason E. Geistweidt is a sonic artist working across the fields of theatre, film, music, dance and installation. In March he premiered *Terrestrial Variations*, a large-scale work for orchestra, chorus and electronics. In February he was awarded the EMS Prize (Stockholm) for his work *A letter from the trenches of Adrianopolis*. He is currently developing a commission from the Ninth World Harp Congress for harp and electronics. In 2004 Geistweidt provided original music for Rachel O'Riordan's production of *Elizabeth* and contributed to *Metropolis '04*, a collaborative effort providing a contemporary score for the classic Fritz Lang film. He is currently a PhD candidate at the Sonic Arts Research Centre working with Prof. Michael Alcorn.

A letter from the trenches: In *The Art of Noises*, Luigi Russolo incorporates a letter from his colleague, F.T. Marinetti. In this letter, a description of the battlefield, the poet endeavours to relate the sounds of "the orchestra of the noises of war" via onomatopoeic text. In this composition Marinetti's prose is presented by five individual voices which have been transformed and reworked to convey the sonic milieu of the battlefield. The composition works in multiple layers with distinct fore-, mid- and background regions. This dimensionality is further heightened by the use of horizontal movement complementing the gestures of individual events. Finally, the work progresses between external examination of events and internal reflections of the observer.



Giampiero Gemini

Giampiero Gemini acquired a diploma with full marks in Composition, Electronic Music and Orchestra Conduction. He studied with A.Poce, G.Nottoli, H.Lachenmann, P.Bellugi. He attended courses of Universität für Musik of Vienna where he obtained scholarships and merit diplomas. He obtained many acknowledgements for his activity as a composer, such as: Lucus, Di Nuovo Musica, Guaccero, F.Rielo. His compositions have been performed in European festivals as Nuova Consonanza, Europa Festival, Di nuovo musica, Achantes, Rai3. He has conducted several orchestras such as the Divertimento Ensemble, Cameristi del San Carlo of Naples, Pierrot Lunaire. Currently, he is collaborating with Rai3, Rai2 and Rai educational. He is a teacher of "Composition and Computer Music" at the IUSM University of Rome.

Danza pitagorica: I perceive in the smallest detail, the rarefied vibrations of sound and of voice, I hear the dilated atmospheres of dreams, where bodies and thoughts flap with equal weight. I observe the vapours of one's breath, and the changing images of the flame, because in all of these images I find the tenacious representations of shape. I am perfectly aware of the hard enterprise that awaits me. I am healing the intellect that boldly wants to embrace in the melody the immeasurable light of the sky and the warm scents of the earth. A thought and a dutiful homage to my "spiritual fathers": Helmut Lachenmann, Salvatore Sciarrino,

Ludwig van Beethoven, Gyorgy Ligeti, Edgar Varèse. A special thanks to my master and friend Antonio Poce.



Thomas Gerwin

Thomas Gerwin is a classically educated composer and musicologist and came into the field of electroacoustic music very early. Later he intensively worked on acoustic ecology and soundscape composition. Today he creates inter media works, sound and video installations and composes for radio and concert performances - with and without instruments. He is director of inter art project - studio for media art, head of "Institute for Multisensorial Arts" and artistic director Berlin Loudspeaker Orchestra" in Berlin, Germany. His works are released worldwide on 14 CDs and have been awarded with some international prizes and stipends.

Computer Music: For this piece the computers in my studio are used not only for composition, processing and production - the same computers are also the only sound source. I recorded them from outside and inside and also the external facilities like the printer, mouse and keyboard, together with some old facilities (i.e. printers) which I kept over the years. To keep the charm of some sounds, which directly and unprocessed remind me of past times, I tried to find a stylistic balance between Digital Music, Soundscape Composition, Musique concrète and Radio Play.

An homage to the most mighty tool for composition today.

The stereo piece is a new remix of a longer piece (46:20 min.) in 5.1 format, which I did as a commission for State Radio Company RBB.



Paolo Girol

Paolo Girol (Venice, 1972) studied mandolin and guitar with L.Marcorin and attended specialization courses given by E. Segre and A. Pierri. Moreover, he got professional Diplomas in Studio Recording Techniques for Musicians and Sound Engineering. He got a Bachelor Degree in Music and New Technologies at "G.Tartini" conservatoire in Trieste with R.Doati. Some recent compositions are:

Moraito ('01) selected for the ICMC 2002 in Gothenburg (Sweden);

BlueBloodedSpice ('02) selected at MAXIS2003 in Leeds, (UK);

Plato's Iterations ('03) selected to be included in the catalogue of the MidAmerican Center for Contemporary Music, Bowling Green State University (Oh-USA);

Le Ballet Informatique ('04) admitted for the Corto Film Festival (VA, IT)

Mi sentirò con Ale: Mi sentirò con Ale (I'll discuss it with Ale) is an audio-visual composition created in May 2003 on the occasion of the International Conference *Metamorfosi del Numero* (Metamorphosis of the number), hold at the Department of Mathematical Sciences of Trieste University, Italy.

Original computer algorithms have been developed to elaborate and create the audio-visual part and they have been then implemented in C language. Starting from stochastic distribution functions related to linguistics, by manipulating data through matrices, a linguistic metaphor was turned into an audio-visual one.

You can download the paper from: <http://www.conservatorio.trieste.it/mnt/MSCApaper.pdf>



Katarzyna Glowicka

Katarzyna Glowicka has lived in the Netherlands, France and now Northern Ireland. Last year she graduated from the Royal Conservatory in The Hague. Despite her young age, Glowicka's pieces have been programmed by several international festivals for modern music, such as Gaudeamus, Wien Modern, Biennale Musica Venezia, Yjsbreaker in Amsterdam, Warsaw Autumn Festival. In 2002 her opera project "The Kings Gravedigger" was presented at Lilian Baylis Theatre in London in the scope of The Genesis Prize for Opera. Recipient of scholarships and awards, among others granted by Dutch Ministry of Culture, French Ministry of Culture, the Polish Society of Contemporary Music Award. She is currently a PhD reseracher in computer music at SARC in Belfast.

Dust Point Red: A scientific observation inspires this piece. It has been observed, through infrared scans, that the discs of dust and rock surrounding young stars suggest that many planets apparently form in an environment more violent and chaotic than previously thought; so astronomers say. Dust like clouds of strings granulated by the computer in Red get a new, intensive colour. Points, intuitive musical gestures, occur according to Fibonacci patterns. The techniques used on the harpsichord include touchinging and hitting with percussive beater. The computer subjugates the harpsichord into its world. As a result, an eruption of colours and gestures is born. The performance was possible thanks to the Gaudeamus Foundation.



Maurizio Goina

Maurizio Goina plays the viola in the "G. Verdi" Opera Theatre Orchestra of Trieste (Italy).

He's enrolled in the "Music and New Technologies" course (3rd year) at the "G. Tartini" Music Conservatory of Trieste, studying with Prof. R. Doati.

Zois: Zois is a musical-video (5' 20").

One hundred years after his first arrival in Trieste (1904), where he spent many important years during his lifetime, James Joyce "returns to Trieste again, and looks for his old familiar places".

The video is composed of photo sequences: The starting material for creating the music is a recording of J. Cage reading a part of the "Finnegans Wake". Single phonemes have been mixed up using different kinds of algorithms implemented on a PD patch.



Lars Graugaard

Composer, flutist and lecturer - has composed more than 150 pieces in all genres. He has recorded CDs as composer and flutist for companies like dacapo/Marco Polo, Centaur, EMI, SONY Classical, and CBS. His artistic vision and musical understanding let him move freely between sophisticated surroundings and popular culture. His production comprises digital experiments into the latest trends of interactive music and cross-modal forms, popular projects, and compositions in the modernistic European tradition from large-scale orchestral pieces to chamber music. His music has received a very favourable reception, resulting in a wide range of activities of lectures, performances and commissions in USA, Europe and Asia.

Concealed Behaviours: Concealed Behaviours, for bass-clarinet and interactive computer, was commissioned by ASPEKTE Salzburg Festival 2003. The piece unfolds as the inner nature of the music is exposed, by being subjected to mappings of real-time performance data. The computer accompaniment in the opening section concentrates on analysis data from the player's timbral variations. In the following section, high-level performance data is used for manipulating gesture and synthesis, and the two computer interludes make use of this analysis data as well. The second interlude leads to the last section, where performance data and analysis of timbre variations is applied to a pulsating space, before a spectral snapshot of the bass-clarinet is used as a codal canvas.



Shawn Greenlee

Shawn Greenlee is a composer and performer of experimental music. His explorations center on freestyle performance with computer systems for both sound and image. For over a decade, Greenlee has been standing at the epicenter of Providence's panicked music scene, and is best known for his solo electronic music, under the moniker, Pleasurehorse, as well as for founding and performing in the frenetic rock group, Landed (est. 1997). Other points of reference include his membership in the band, Six Finger Satellite (1999-2001), and his role in Providence's warehouse community of the 1990s. As a scholar, Greenlee is pursuing a Ph.D. at Brown University where he is affiliated with MEME (Multimedia and Electronic Music Experiments).

Needles(s): Needles(s) hinges on interruption as its framework. It is a system for computer-centered, sonic performance. By interacting with this dynamic system (composed of custom software and assorted input devices - including digitizing graphics tablets and a home-

brewed spinner interface), I am able to navigate and reconstruct sound files, transforming them in a freestyle manner. The pace is often frantic as I work with and against the designed flow of the program, exploring the immediacy afforded by mappings between gestural action and digital audio.



Michael Gross

After finishing school he started studying mathematics at the university of Zürich. In 2002 and 2003 he completed a master in composition and electroacoustic music at the university of Birmingham. At the moment he is finishing his mathematics degree

in Zürich.

The Life of a Balloon: This piece describes a fictional life of a balloon. It focuses on an actor who is being influenced and forced by his environment. I would like to think of the composition as a criminal story for the ear which is constantly evolving. The balloon stands for a membrane which reflects the surrounding world in itself and communicates all the events happening with its resonating body.



Mara Helmuth

Mara Helmuth's music includes Abandoned Lake in Maine (tape) and collaborations for percussion and computer with Allen Otte on the Electronic Music Foundation compact disk Implements of Actuation. Her software includes StochGran, a granular synthesis composition application, and Soundmesh, for Internet 2 network improvisation. Her writings have appeared in the monograph Audible Traces, and in the Journal of New Music Research. She also plays the qin, a Chinese zither. She is Associate Professor of Composition and the director of the College-Conservatory of Music Center for Computer Music at the University of Cincinnati. She holds degrees from Columbia University and the University of Illinois, and taught at Texas A&M University.

Device & Devices: This black and white animation simulates and synthesizes peculiarities of X-ray security surveillance and early experimental photography and film, specifically photograms. This work extends an ongoing investigation into the interrelationships between technology/society/art. For the animator, the images of common objects silhouetted in photograms and revealed in airport security monitors share some interesting physical similarities. Both imaging processes produce oblique, evocative and sinister representations of everyday aspects of life - reflecting a consonant reality for many in our contemporary world.

Animator: **Kimberly Burleigh**

Editor: **Russ Johnson**

Music: Implements of Actuation excerpt, by **Mara Helmuth** and **Allen Otte**.

Kimberly Burleigh studied printmaking at Ohio University in Athens, OH (BFA 1977); and at Indiana University in Bloomington, IN (MFA 1980) but has been making paintings, drawings, and collages ever since. She has exhibited her work in 19 solo exhibitions and over 70 group exhibitions throughout the United States and abroad.

Allen Otte came to the University of Cincinnati in 1977 with The Blackearth Percussion Group which he co-founded in 1972; in 1979 he founded Percussion Group Cincinnati. A large body of new and often experimental music has been created specifically for the Group throughout its history, which has included special relationships with John Cage, Herbert Brun, John Luther Adams, and Qu Xiao-song.



Paul Hertz

Paul Hertz is an intermedia artist working in digital and traditional media. He is also a multimedia applications designer for a collaborative project, Northwestern University, USA. He is an Independent curator, currently associated with Block Museum, Northwestern University. He was Co-Director, Center for Art and Technology (CAT), Northwestern University, 2003-04 and visiting artist, CAT, 2001 and 2002, teaching virtual reality technology for artists. His work has been exhibited in numerous new media festivals: Siggraph, ArCade, ISEA, Biennial de Buenos Aires. Artist-in-residence, Universidad Politécnic de Valencia, Valencia, Spain, May 1996. His early work while residing in Spain (1971-1983) includes intermedia collaborations with musicians and theatrical performers.

Orai/Kalos: Orai/Kalos presents kaleidoscopic audio and image samples of natural and manmade patterns and media-derived content in a computer-driven installation that continually varies its content and composition. Orai/Kalos is an intermedia work, where sound and image events are controlled by the same underlying parameters, and an interactive work, where each visitor generates new configurations. It is also a social work, where two or three persons must collaborate to elicit its full range of behavior. Orai/Kalos examines how communications technologies seduce us while they mix geographical locations and persons together into new constellations. Will we react to what we perceive, or will we be lulled into hypnosis?



Karen Hillier

I am a Professor of Visualization Sciences at Texas A&M University. This is an interdisciplinary graduate program in graphics. Much of the work is time-based, so it is not unusual for my students to add sound to a visual sequence of images. In this assignment the students created sound first, then visual images to accompany the audio. As first year graduate students, the artists had very little to no experience with sound. Having been educated in painting and printmaking, I have become an artist who works in a variety of mediums: conventional, installation and digital. This is an excellent state of affairs for

working with young artists who come from a variety of disciplines including computer science, art, architecture, etc.

Experiments in 9/8 Time: A five movement work where each movement is musically and visually composed by a different artist:

- i. Machine, by Alex Timchenko
- ii. Rush, by Brooke Beane
- iii. Disconnection, by Andy Baker
- iv. Seasons, by Audrey Wells
- v. Stills, by Jessica Riewe

The work is the outcome of a class assignment inspired by Dave Brubeck's "Blue Rondo a la Turk" in 9/8 time signature. I teach a multi-media class which usually emphasizes the creation of visual images first. In this case, the audio was made first, the visual work followed. It is evident in the work that sound was equally important to the visual aspect, or perhaps overshadows it slightly. This is an exciting experiment which will be repeated in future classes.



Haruka Hirayama

Haruka Hirayama was born in Niigata, Japan, in 1981. She came to the Sonology Department, Kunitachi College of Music in Tokyo in 2000 to study computer music and computer related art creation. Her works of interactive computer music have been performed in various occasions in Japan such as "Sonic Interaction", "InterCollege Computer Music Concerts", and so on. Currently, she is studying composition and computer music with Takayuki Rai and Cort Lippe in master course at the Kunitachi College of Music.

Swallow: For soprano saxophone and computer 2004. This piece was composed for solo soprano saxophone and a live computer electronic system consisting of Macintosh computer and other equipment. The signal processing of instrumental sound is programmed in Max/MSP. Various timbre of soprano saxophone including multiphonic sound and air current noise creates the significant contrast throughout the piece. Transformed instrumental sound from computer supports virtuoso of soloist. In electronic domain, cross-synthesis, granular sampling, as well as standard signal processing such as pitch-shifting, feedback, etc. are all employed.



Chung Shih Hoh

Chung Shih did his undergraduate studies at King's College London where he graduated with First Class Honours in Composition and Analysis. For five years after returning to Singapore he was actively involved in various aspects of music education ranging from teaching to the revision and designing of national music curricula. Currently, he is

completing a PhD in Composition at the University at Buffalo, USA, where he also studied computer music at the Lejaren Hiller Computer Music Studios. His recent direction in composition involves a confluence of ideas from the avant-garde, the experimental, and the Chinese. Chung Shih plays the guqin, 7-string zither, and also studies Chinese aesthetics, philosophy and garden design.

Dragon Singing . Autumnal Water: Dragon Singing . Autumnal Water gets its name from an historic guqin (7-string Chinese zither) from the Ming Dynasty. This work attempts to construct a performing practice adapting notational and performance elements from guqin music to that of contemporary western practices. At the same time, the work involves physical, musical and acoustical exploration of a labyrinthine performing space by the performer. This 'real' space is further extended by the computer to include morphing virtual spaces. Being an open form, it is at once a concert piece, an interactive performance art as well as a sound installation. The recorded version here is created by the composer on the computer with flutist, Derek Charke.



Kensuke Itoh

Kensuke Itoh was born in Bethesda, Maryland and raised in Osaka, Japan. Since 2003, he has studied computer music at Keio University Graduate School of Media and Governance. His recent works includes "Overtones" and "Sei Bellissima" for piano, granular synthesis and "Shinkai" for granular synthesis.

Basta cosi?: Layer of 5 granular synthesis real-time performances with MAX/MSP. The MAX/MSP patch realizes what I call "harmonic granulation" which uses simple sounds with just a few harmonics as grains to create harmonically rich sounds.



Fernando Jobke

Fernando Jobke graduated in composition (electroacoustic speciality), (U.N.Q.) Bs As. He was a founding member of the non academic contemporary music ensemble Clark Nova.-Compositions "Domino" and "Bocinódromo en documento articulado" performed in USA and in Uruguay at several Universities. He is an assistant teacher in "Real time Composition" taught by Edelstein in the U.N.Q. "Bocinódromo", and was selected in the 1st composition contest in U.N.Q. His recent accomplishments include the presentation of the piece "sin título (los ruidosos)" in Zeppelin festival (Barcelona), performed in LEM 2004 festival with The fj fantastic low tech ensemble. His composition " - ensayo 1" won the first prize in the international electroacoustic music contest organized by SGAE 2004.

Die Sonne - ensayo 1

electronic material -

merged, mixed -

add moulded (processed) strings -

Timbre and space ; structural factors which articulate intellect, instinct, emotion and body.

Direction

Circles, cones, spheres ... depth

Time

No time ...?

Electronic material?

Processed strings?

.....articulate intellect, instinct, emotion and body....



Elsa Justel

Elsa Justel was born in Mar del Plata, Argentina. She has been living in France since 1988. She has a PhD in Aesthetics, Sciences and Technologies of Arts at the University of Paris. Her composition awards include : Prix Ars Electronica, Austria (1992), Stipendienpreis, Darmstadt, Germany (1990), International electroacoustic competition, Bourges, France (1989-2001), Tribunas de Música electroacústica de Argentina (1987-96), Phonurgia, France (2001) 5th. Competition of radio art, France-Germany (2003).

She has composed music for multi media projects, video and cinema.

Her Recordings include: " La ventana deshabitada "harpichord: Vivienne Spiteri in

"Comme si l'hydrogène...", J&W, Canada, CD931, "Chi-pa-boo " in " Miniatures Concrètes ", Diffusion i MédIA, Canada, IMED 9837, " Fy mor ".

Midi de Sable: 2000, Commissioned by Studio Phonos-Barcelona - Spain

For recorders and electronics.

(Dedicated to Joan Izquierdo)

The work is written for Double Bass, Basses, Tenor and Alto recorders. We tried to exploit the roughest sonorities of the instruments, with the wealthy collaboration of the virtuous flutist Joan Izquierdo. Both the tape and the score material were created with the same type of recorder articulations, in order to create a fusion of musical discourse.

On one hand we have exploited the strong personality of Double Bass sound, and the subtle shades of the Basses to create a deep space. On the other hand, we have created a contrasted space between the electronic part and the sharp sound of Alto and Tenor recorders.



Ioannis Kalantzis

A native of Greece, Ioannis Kalantzis studied composition and computer music at the Conservatoire National Supérieur de Musique de Lyon, France with Philippe Manoury, Marco Stroppa, Denis Lorrain and Robert Pascal.

He received distinctions and prizes in contests as, CIMESP 1997 (Sao Paulo, Brazil), "Papayioannoy" 1999 (Athens, Greece), "Pierre Schaeffer" 1999 (Pescara, Italy) and Grame/EOC 2002 (Lyon, France). His pieces has been performed worldwide in many international events as ICMC'99 (Beijing, China), ICMC'2001 (Havana, Cuba), ICMC'2003 (Singapore), ACMA '98 (Fitzroy, Australia), (SICMF 2001 & 2002, Seoul Korea), FEMF2002 (Florida, USA), AEMF 2004, Santiago (Chile), SFTMF San Francisco 2005 (USA) etc...

Antiparastaseis: For string quartet and tape.

Commission of Grame/Ministry of Culture of France.

Two musical languages (électroacoustique and instrumental) meet and confront their sound evidence. The piece "Antiparastaseis" is part of a trilogy, which includes the works "Diadromi" and "Metaphysis". This trilogy is based on the realization of virtual organisms, which lead across their movements and their unusual logic to a particular type of energy.



Konstantinos Karathanasis

Konstantinos Karathanasis, a native of Greece, has received his BA from the Music Department of the Ionian University studying with Andreas Mniestris. He is currently completing a Ph.D. in Music Composition as a Presidential Fellow at the University at Buffalo under the guidance of Cort Lippe. His works have been performed and received prizes in various countries, such as Germany, France, Italy, Czech Republic, United States, Brazil, Singapore, Korea, and Greece. Recordings of his music have been published by SEAMUS CD series, ICMC 2003, and Ionian University. During the year 2004-2005, he serves as Assistant Professor of Music at Hartwick College, where he teaches Music Technology and Music Theory and directs the computer music studio.

Obscuritas luminosa Lux obscura

This piece is about light.
Light as flux of photons.
Light as flux of energy.
Frequencies as colored light
Light enveloped in darkness.
Matter as condensed light.
Light that cannot be seen.



Richard Karpen

Richard Karpen is Director of Digital Arts and Experimental Media (DXARTS) and Professor of Composition at the University of Washington in Seattle. Grants and prizes include: National Endowment for the Arts, ASCAP Foundation, Bourges Contest, Luigi Russolo Foundation, Fulbright and Leverhulme Fellowships. His doctorate in composition is from CCRMA at Stanford University. A native of New York, he studied composition with Charles Dodge, Gheorghe Costinescu, and Morton Subotnick. Karpen's compositions are found on CDs by Wergo, Centaur, Neuma, Cultures Electroniques, and DIFFUSION i MeDIA. His recent CD on Centaur features leading international performers Garth Knox (viola), Stuart Dempster (trombone), and Jos Zwaanenberg (flute).

Anterior View of an Interior with Reclining Trombonist: The Conservation of Energy

Anterior View of an Interior with Reclining Trombonist: The Conservation of Energy is a work for Trombone with Photocell Slide and Live Electronics. Using LEDs and photocells to track the position of the slide, a signal sent to the computer running SuperCollider determines the slide position, speed and direction to control the real-time DSP algorithms. As the piece begins, the player is snoring through the trombone. The slide is used to time-stretch this sound and dynamically change an array of formant filters. At another point in the piece the slide is used to "scrub" through the speech to locate consonants to time-stretch them or to speed up the speech to create chaotic noise-based sounds. The piece was composed for Stuart Dempster.



Hideko Kawamoto

Hideko Kawamoto was born in Japan and started piano study at the age of nine. She studied composition with Phil Winsor and piano with Joseph Banowetz at University of North Texas followed by post-doctoral study at IRCAM in Paris. Her awards include Concorso Internazionale "Luigi Russolo" (1st Prize), Pierre Schaeffer International Computer Music Competition (2nd Prize), Bourges International Competition of Electroacoustic & Sonic Art (Mention Award), Ear 01 International Electroacoustic Music Composing (Honorable Mention) and Sonic Circuits International Festival Electronic Music Art (composition awards). She explores her sound imagination in instrumental, electronic, and mixed media.

Summer Rain – Dawn: Summer Rain – Dawn, dedicated to my mother, Yoshiko, was composed in 2000. After reading "(Nos Pleurs)" by Rainer Maria Rilke, the sound images of rain pouring onto trees, silver spider webs and ground in a forest at dawn in summer time, came to me. These objects are all wet, airy, fresh clean and shiny, and their colors appear darker than ever due to rain. The temperature is rather cool but implying it is going to be hot by the noon. Rain nourishes all living things. Walking alone under the rain in a forest and feeling your cheeks are so wet, you start believing very little distinction between rain and

tears. To a certain extent, what is poring onto trees, spider webs and ground might be your tears not rain. Too many tears...



Seung Hye Kim

Seung Hye Kim, native of Korea, earned her BM in piano performance at Seoul National University and her MA at Korean National University of Arts in Seoul, Korea where she studied electro-acoustic music composition with Sung Ho Hwang, Christopher Dobrian and Jaeho Chang. She won 1st prize in the Computer Music Contest held by Korean Electro-acoustic Music Society in Seoul, Korea and her pieces have been performed in several music festival such as FEMF 2003, 2005, LITSK 2003, SICMF 2004 and ICMC 2004. She has taught computer music in Korean National University of Arts. Currently, she is a doctoral fellow at the University of Florida.

Fluctuation: My issue, in this piece, was 'why this should be interactive?' and how to make computer be like a human being. In order to express the mutual relation, initiative and movement between flute and computer sound that consist of flute sound, I set the relationship up. At first, flute sound had to make computer sound fluctuate. In this point, flute sound is like a one image or a sound which helps composer start composing or a person whose voice conducts many people to follow him or her. Also, flute sound is not only an essential factor in the computer sound but individual sound as live performance. The interaction that began with flute sound was so continuously developed that finally the computer sound became more active than the flute sound.



Suk-Jun Kim

Suk-Jun Kim studied Theology at Yonsei University, South Korea and Recording Engineering at OIART, Canada. He earned a master's degree in Music Technology in Northwestern University. Having finished a year-long course in CCMIX and finished a IMEB commission in 2004, he is now a doctoral fellow in University of Florida studying with James Paul Sain and Paul Koonce. He has won prizes in the Biennial Acousmatic Composition Competition, Belgium, the ASCAP/SEAMUS Student Commission Competition, and the International Competition of Electroacoustic Music and Sonic in Bourges, France.

What the bird saw: I was wondering what the bird saw, and I dreamt a dream in which I was the bird, flying through bits of oblivious memories, watching what it would have seen and listening to what it would have heard.



Giorgio Klauer

Giorgio Klauer studied composition, electroacoustic music, choir conducting and flute; he is actually graduating in musicology (SPFM, Cremona) and teaches analysis of electroacoustic music (Conservatory of Trieste). His performed works include: *Cavalcanti ist nicht der Dichter* (2001, on Stil Novo poems, for soprano and ensemble), first performed at ICMC 2002 (Göteborg, Sweden); *per Vertigo* (2002, video, tape, live-electronics, on the movie directed by Hitchcock and fragments of XX century music); *su.* (2000, tape). Works not yet performed are: *Variationen über ein Thema von Kurt Schwitters* (2004, chamber orchestra), a large "spectral" work; *Me gustas cuando callas* (2004, on Neruda, for alto-voice, flute and live-electronics).

Dix Morceaux pour Alto et Live-electronics: The piece was commissioned by CRFMW (Liège, Belgium), and first performed in Bruxelles for Musiques et Recherches; live-electronics were produced at CRFMW and at the School of Music and New Technologies of the Conservatory of Trieste (Italy). The manipulation of time is the key to interpret the piece, which is conceived in a rather serial fashion by means of Open Music: fragments of the ten episodes are scattered through the big-form like between present and memory; moreover, when a melodic segment curdles into its chordal origin, its smeared time stops and collapses into the harmony of the harmonizers, which work in MSP depending on a real-time pitch-tracking: the time really goes on, but in a new way.



Stefan Klaverdal

Was born in Sweden 1975. Post Grad. in composition from Malmo Academy of music. Teachers: Maurice Karkoff, Hans Gefors, Javier Alvarez, and more.

Klaverdal often works with vocal and electronic music, and he is very interested in collaborating with artists from other disciplines like dance, art, film, etc.

Frequently played in Sweden and abroad, and is represented on several recordings, one of the more recent with the internationally acclaimed choir Lunds vokalensemble.

Prayer of a King :For alto saxophone and computer

This piece is extracted from the suite "On Being" for saxophone quartet and computer. It is thematically derived from the classical play of Hamlet, and was originally composed to a dance performance for the play.

Perhaps this is about the king's brother Claudius, torn between different emotions, maybe guilt, dread, love for his brother's wife, and maybe confusion about the situation he has managed to create for himself.

The notation is quite open, allowing the players to freely choose several aspects of interpretation, such as some rhythms, tempo, etc. for both of the musicians, both saxophone and computer.



Judy Klein

Judy Klein has been composing with computers since the early 1980s. Her music has received honors and performances worldwide and is recorded on ICMA, SEAMUS, Cuneiform and Open Space compact discs. She was an affiliate of the Brooklyn College Center for Computer Music (BC-CCM) for many years. She taught computer music composition at New York University and has lectured at colleges and conservatories throughout the United States. She currently resides in New York City and is a guest composer at the Columbia University Computer Music Center and consultant for electro-acoustic music at the New York Public Library for the Performing Arts.

The Wolves of Bays Mountain: Bays Mountain Park is a nature preserve in Eastern Tennessee. I made several trips to the park to record the wolves that were living there. In the piece, the wolves are heard much as I heard them myself, sometimes only footsteps away, and also transformed, such as occurs in memory, imagination and dream. I wrote in Csound. All the sounds come from the recordings. The opening is derived from the wolves' voices. Slowly, their howls become distinct. In the middle sections, the early morning and late night recordings of the wolves in their environment are virtually unedited. The piece ends with a love song of Kashtin, the alpha female, and her majestic mate, Navarro, who died the following year, and in whose memory the piece was written.



William Kleinsasser

William Kleinsasser's music ranges from acoustic chamber and orchestral pieces to interactive computer music. His work integrating electro-acoustic music with virtuosic instrumental performance has been widely recognized and supported by commissions and grants from the National Endowment for the Arts, the Maryland State Arts Council, the American Music Center, Meet the Composer, and the Argosy Foundation among others. His music is recorded on the Mark, C74, and Innova labels. Kleinsasser received DM and MM degrees in composition from Indiana University School of Music and BA and BM degrees from the University of Oregon. He is a professor of composition and related studies at Towson University in Baltimore, Maryland.

(HO)[2] C[6]H[3] o CHOH o CH[2] NHCH[3] (Adrenaline)

Was commissioned (2000) by Jack Schmidt and was composed for the trombone quartet of the Philadelphia Orchestra. The piece projects a series of boosted psychological states in a continuous, short-lived burst that expresses the influence of humanly-produced chemical compounds on extraordinary experience. The processing in the computer music acts as a

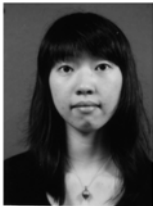
transformational screen, a non-linear memory, into and through which the trombones project the foreground of the music. The software development owes to Timothy Place, Scott Leake, Cort Lippe, Erik Oña, Zack Settel, Ron Parks, Stefania Serafin, Richard Dudas, jhno, Les Stuck, Chris Dobrian, and Miller Puckette for shared ideas and solutions.



Michael Klingbeil

Michael Klingbeil is a composer in the doctoral program at Columbia University. He completed an M.M. in composition at the University of Illinois and holds a B.A. in computer science and a B.M. in music from Oberlin College. Principal teachers include Tristan Murail, Heinrich Taube, Gary Nelson, and James Beauchamp. In addition to musical activities, he was a computer science research fellow at the University of Iowa, and has earned industry recognition for computer software development. Awards include a First Music commission from the New York Youth Symphony, finalist recognition from the Concorso "Luigi Russolo," Perfect Pitch with the Minnesota Orchestra, and an ASCAP Morton Gould Young Composer Award.

Signs



Kyoko Kobayashi

Kyoko Kobayashi is currently a graduate student at University of Virginia. Previously, she has studied at Dartmouth College (M.A., 1993), and at Berklee College of Music (B.M., 2001).

wish: wish is a composition for sound and animation that explores the expressiveness of voice and language. Every element in this work is derived from the nursery rhyme "Star light, Star bright". Transformations of the rhyme blur the distinction between sense and nonsense. When we make a wish, we empower words to express our desires. Such a notion of wishing inspired this work.

Voice: Alexis Keyser



Yuriko Hase Kojima

Born in Japan in 1962, Ms. Kojima got her doctorate from Columbia University in 2000. She studied with Tristan Murail, Jonathan Kramer, Fred Lerdahl, Brad Garton, Betsy Jolas, and Philippe Leroux, among others. Her music expands from contemporary European classical music idiom to Asian music tradition, including forefront computer music technologies. Her works have been presented at many international festivals, including the ISCM World Music Days (2000), the ACL Asian Music Week (2000), the ICMC (1997), performed by Ensemble Modern, Pearls Before Swine Experience, NYNME, Azure Ensemble, and many others. Currently, Ms. Kojima is the Professor of Composition at Shobi University, and the artistic director of an NPO Glovill (<http://www.glovill.jp>).

Interior/Exterior I for solo trumpet and Max/MSP: The piece was composed with a concept of musical aesthetics: inside and outside of music. The trumpet's sounds are taken by two microphones placed in different positions, and they are magnified by real-time signal processing by Max/MSP. The musical materials of the piece are made from a pseudo-diatonic scale. It is transposed up in minor 3rds, with more chromatic middle section, going back to the original type toward the end. There is another section with jazz-like phrases being performed against a real sound of a jazz club in Tokyo. Kiyonori Sokabe, one of the most important contemporary Japanese trumpeters, gave the world premiere in Germany in 2001. Mr. Sokabe's performance at the Japanese premiere in 2004 can be heard on this recording.



Juraj Kojs

I was born (in 1976) and raised in Slovakia. I am a composer, pianist, and educator. My studies in piano and composition started in Slovakia and later continued in the US.

Currently a Ph.D. candidate in Composition and Music Technologies at the University of Virginia, I study composition with Matthew Burtner and Judith Shatin. As a visiting lecturer in interactive performance and computer music, I joined the faculty of Medialogy at Aalborg University in Copenhagen, Denmark for the academic year 2004/2005.

My works we performed in Chile, Cuba, Denmark, France, Great Britain, Italy, Slovakia, and the US. Interest in discovering new acoustic worlds and involving technology in composition processes is often reflected in my music.

Two Movements (2004) for unprepared piano and electronics: "Last night I was a cypress tree, a small bed of tulips, a field of grapevines." (Jelaluddin Rumi)

This piece presents a journey from a physically driven sonic environment into a virtual one. The human player activates the piano strings and keys. The computer responds to the sounds

of these with various transformational processes. In the first movement, the pianist's action becomes an excitation mechanism for the virtual string. In the the *attaca* second movement, the string develops into an autonomously driven instrument. First, the model responds to the impulses provided by the piano and controls the piano timbre. Later, it is liberated from its functional dependence on piano and directed to its own pitch and timbre world.



Panayiotis Kokoras

Panayiotis Kokoras (Greece, 1974) has completed his musical training in composition in Athens. He has continued in England where he has obtained an MA and a PhD in composition from the University of York. Panayiotis Kokoras' music has a deep interest in the physical structure of sound and its perception. His compositional output ranges from acoustic works to mixed media, improvisation and tape one and received 20 prizes and distinctions at international composition competitions. He is founding member and President of the Hellenic Electroacoustic Music Composers Association (HELMCA). Since 2004 he is teaching at the Technological University of Crete - Department of Music Technology and Acoustics.

Shatter Cone: Was composed during winter 2004 as commission from the MATA Festival 2004 to be performed by Mari Kimura. The title refers to the way the sound of the violin is formed into sonic structures from the impact of bow's pressure, speed and position on the strings in combination with their register. Multifaceted abstract sonic structures reveal their morphoplastic qualities through continuous morphopoiesis of the sound of violin. For the creation and production of the work I used GNU/GPL licence programs running on a Linux based platform. The work was realised at the studios of the Department of Music Technology and Acoustics at Technological and Educational Institute of Crete and my home studio.



Mikel Kuehn

Composer Mikel Kuehn (b. 1967, U.S.A.) received degrees in composition from the Eastman School of Music (Ph.D., MA) and the University of North Texas (BM). Kuehn's music has received awards and honorable recognition from ASCAP, BMI, the Chicago Symphony Orchestra (2000 and 2002 First Hearing Contests), Eastman (Hanson and McCurdy Prizes), the League of Composers/ISCM, the University of Illinois Salvatore Martirano Memorial Composition Contest, and the Luigi Russolo Competition (ITALY). His music has twice been selected to represent the United States abroad (by ISCM and SEAMUS), in both the acoustic and electro-acoustic mediums, and has been programmed on concerts and conferences by many performers and organizations in the U.S. and abroad. Kuehn's instrumental trio, *Between the Lynes*, has been described as having "sensuous phrases & produc[ing] an effect of high abstraction turning into decadence" by author and New York Times critic Paul Griffiths. He has delivered papers at

national conferences of the Society for Electroacoustic Music in the U.S. (SEAMUS), the Society of Music Theory, the Society of Composers, Inc., and Eastman's 2003 Berio Festival and has been featured composer-in-residence with the Birmingham Composers' Alliance and Huntington University (Sudbury, Ontario, Canada). Kuehn is the author of nGEN, a free multi-platform computer music application used internationally for event-list generation in Csound, Max/MSP, and standard MIDI files (<http://mustec.bgsu.edu/~mkuehn/ngen>). Currently Associate Professor of Composition at Bowling Green State University, he is Coordinator of the Composition Area and Director of the New Music Ensemble.

The Secret World of Bookends: The Secret World of Bookends (2005) is an electroacoustic work based entirely on recorded sounds made by two generic metal bookends. I found the inexpensive bookends in the basement of my new house and was intrigued by the sound that they made when I accidentally dropped one. The resulting piece not only explores their sonic attributes but also the boundless imaginary world that exists in the myriad of thoughts and information between a functioning set of bookends. The sounds that the bookends make are gradually exposed and transformed over the course of the work. Minimal audio processing was employed - most of the sounds in the piece were created with simple stereo recordings of a variety of sounds that were produced by striking, bowing, or grating the metal bookends. This work exists in stereo and multiple channel versions (4 and 8); the multiple channel versions are intended to surround the audience in a symmetrical way.



Kimmo Petteri Kuitunen

Kimmo Petteri Kuitunen (born 1968 in Yli-Ii, Finland)

Music studies: At the Sibelius-Academy (1990-97), main teachers were Paavo Heininen (composition), Sanna Mattinen Snellman (piano) and Mikael Laurson (programming).

Composition courses: As a listening student at the Conservatory of Paris (G rard Grisey), 95. In the 'Suvisoitto' festival in Porvoo (Jouni Kaipainen, Magnus Lindberg), 94. The Summer Academy of Viitasaari, 91-93.

Important performances in recent years: 'Hodoi t  Erg ' for 10 players, 'Saxes' for alto-saxophone, 'Crest, trough and scrolling nodes' for bass-clarinet and cello, - 'Neanderthaltale' for mixed choir and 4 players, 'Is the Same et Pareille' for splitted mixed choir.

Crest, trough and scrolling nodes

'Crest, trough and scrolling nodes' for bass-clarinet and cello.

"The core of the first and third movements of the composition consists of 25 'super-phrases' all the same length but weighted in different ways. This isometric structure, derived from the interference phenomenon of four frequencies, is interrupted at its extremes (crest, trough). The second movement is located at this frozen culmination point".

The recording is from the premiere of 'Crest, trough and scrolling nodes'.



Thomas Kusitzky

Born 1975 in Singen Germany Thomas Kusitzky has lived in Berlin since 1996, and studied music at the academy of music "Hanns Eisler" Berlin.

His has undertaken additional studies at the University of the arts and the Technical University Berlin in Sound Art, electro acoustic music composition and computer music. He works as Live-Electronic performer and exhibits sound installations.

Michael Wilhelmi

Born 1974 in Ottweiler, Germany has lived in Berlin since 1997.

He has studied mathematics, logics and philosophy at the University of Leipzig and music and composition at the academy of music "Hanns Eisler" Berlin. He studies contemporary piano at the University of Music Leipzig. He teaches improvisation in music at the academy of music "Hanns Eisler"

autumn 04 setup

The "autumn 04 setup" is composed by the (((controller-band.

The "autumn 04 setup" performance is based on improvisation. Thomas Kusitzky and Michael Wilhelmi, the composers and players of the (((controller-band are using prerecorded samples from different musical genres of up to 40 seconds in length. The musical material is then processed in its speed, pitch and timbre. The musical instruments are two joysticks. The joysticks, in conjunction with a software interface, which was specifically designed for this task, offer intuitive operation of computer-environments without the aid of a conventional keyboard, screen or mouse. The audience only see the musicians playing the joysticks.



Paul Lansky

For the past thirty years most of Paul Lansky's music has involved the use of computers in the areas of music synthesis and analysis. His most recent CD, Alphabet Book, is a kind of meditation on the swirl of letters and numbers that surround us daily. Many of his works involve the use of speech and the reprocessing of the sounds of everyday life. To this end he regards the computer not so much as a powerful synthesis engine but more as a way to peer into the meaning and inner voices of world-sound. He has published nine solo CDs and his works have also appeared in a number of collections. In 2000 he was the subject of a documentary film made for European television, My Cinema for the Ears, now available in DVD. A number of dance companies, including Bill T. Jones/Arnie Zane and Eliot Feld have used his works. Although the majority of his works are electronic, he increasingly returns to works for instruments. He has received awards and commissions from the National Endowment for the Arts, the Guggenheim, Koussevitsky and Fromm Foundations, ASCAP, the American Academy of Arts and Letters, among others. In 2000 he

was given a lifetime achievement award by the Society for Electroacoustic Music in the United States. Between 1991 and 2000 he chaired the Princeton University Music Department. For more information (and audio) see <http://www.paullansky.org> and <http://www.bridgerecords.com>.

The Dust Bunny: The Dust Bunny is a cartoon collaboration between Grady Kline, animation and story, Paul Lansky, music, and Ted Coffey, sound design. The story is about a conflict between a dust bunny (an English term for the small clumps of dust that gather in odd places) and a robot vacuum cleaner. It is a metaphor for the eternal conflict between technology -- the powerful -- and those it seeks to subjugate -- the powerless. It is 17 minutes long. The music was created primarily with SuperCollider3. Sound design was done mainly in ProTools.

Ted Coffey has worked with kids with disabilities, promoted bands for an independent record label, and earned degrees in composition from Dartmouth College, Mills College and Princeton University. He makes several different kinds of music, often combining human production of sound with electronics and computer technology. His compositions have been performed in the U.S., Canada, Europe and Asia. Playing electric guitar, live electronics, and various other instruments, he has recently performed with Melissa Madden Gray & Tim O'Dwyer, the Silk Road Project's Kojiro Umezaki and, at Lincoln Center Out-of-Doors, with the Lowtones. He has also made several intermedia works-often collaborative, often performed or installed in public spaces. Coffey is currently a lecturer in music at Princeton and an Andrew W. Mellon Research Affiliate with the Center for Arts and Cultural Policy. A new multi-media work, Music for Parabolic Speakers on Remote Controlled Boats and Shakuhachi Quintet (aka Fountain Music) will premiere in Princeton and New York City in 2005.

Grady Klein is a cartoonist, designer and animator who lives in Princeton, New Jersey. An online sample of his work can be found at gradyklein.com. Grady is currently working on the first installment of his graphic novel series, The Lost Colony, which is due for publication in early 2006 under the imprint First Second (:01). Grady was a 2004 recipient of an Individual Artist's grant from the New Jersey State Council of the Arts.



Colby Leider

Colby Leider raises goats, chickens, orchids, and a three-year-old at his home adjacent to the Florida Everglades. He serves as Assistant Professor of Music at the University of Miami Frost School of Music and teaches courses in digital audio signal processing, new musical interfaces, analog audio electronics, transducer theory, and computer music. Colby recently chaired the 30th annual International Computer Music Conference, and he serves as Associate Editor of Computer Music

Journal (published by the MIT Press). His music is recorded on Innova, ICMA, and SEAMUS labels, and his book Digital Audio Workstation was recently published by

McGraw-Hill. Colby holds degrees from Princeton, Dartmouth, and the University of Texas at Austin.

Taedet Animam meam: This brief computer verset constructs a sound world in which the still intact organicism of spectrally affected human song is contrasted with the slick coldness of electronic cliché. These elements engage in a brief dialogue and eventually agree to disagree. The work was composed at the Bregman Studio at Dartmouth College in Hanover, New Hampshire, USA.



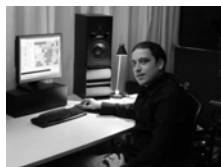
Cort Lippe

Studies: Larry Austin, USA; G.M. Koenig, P. Berg, Institute of Sonology, Netherlands; I. Xenakis at CEMAMu/University of Paris. Eight years, IRCAM, developing realtime applications, giving courses on new technology in composition.

Composition 1st prizes: Irino Prize, Japan; Bourges Prize, France; El Callejon Del Ruido, Mexico; USA League-ISCM Competition, Leonie Rothschild, USA; 2nd prize: Music Today, Japan, 3rd prize at Newcomp, USA, honorable mentions at Prix Ars Electronica 1993/1995, Austria; Kennedy Center Friedheim Awards, USA; Sonavera International Tape Music Competition, USA; and Luigi Russolo Competition, Italy.

Associate professor of composition, director Hiller Computer Music Studios, University at Buffalo, New York.

Music for Alto Saxophone and Computer: "Music for Alto Saxophone and Computer" (1997) was commissioned by the American saxophonist Stephen Duke, and premiered by him at the 25th Annual Experimental Music Festival in Bourges, France in June of 1997. The electronic part was created at the Hiller Computer Music Studios of the University at Buffalo, New York, using Max, which was developed by Miller Puckette, and whose technical support made this piece possible. The piece is in one movement and makes use of regular/irregular rhythmic and pitch relationships. Technically the computer tracks parameters of the saxophone, and uses this information to trigger specific electronic events, and to continuously control the computer sound output.



Apostolos Loufopoulos

Apostolos Loufopoulos studied electroacoustic music at the Ionian University, Greece (BA) and at City University, London (PhD). He has attended seminars at IRCAM and has often participated in well-known international festivals and conferences worldwide. He has been awarded prizes at international competitions (Bourges 2003, SCRIME 2003, Metamorphoses 2002-04, NOROIT 2002). His works have so far appeared on four CD collections.



Myrto Korkokiou

Myrto Korkokiou studied at the Ionian University, Greece (BA) and at LCM2, London (MMus in flute performance). Her teachers have included I. Clarke, C. H. Smith, R. Dick. Her main interest in music involves improvisation and performance with electronic means and composition for flute and electronics.

59 Winds: The idea in '59 Winds' is the experimentation with and exploration of the element of 'wind', one of the most important features in flute playing. In this work the sensation of wind is developing through the use of wind-based flute sounds, produced by certain extended flute techniques (wind tones, flutter-tonguing, explosions etc), which are 'sculpted' using electronic means and blended with synthetic -often imitative- material.



Robert Mackay

Robert Mackay is a composer and performer based in the UK. Currently he is a lecturer in Creative Music Technology at the University of Hull, Scarborough Campus. His compositions have gained international recognition in the form of prizes and honours: Bourges (1997 and 2001); EAR99 from Hungarian Radio, 1999; Confluencias 2003; SPNM Shortlist 1997 - 2005. His pieces receive regular performances internationally (including broadcasts on BBC Radio 3, BBC Radio 1, and Radio Cymru). Several recordings of his work are available. He has played and written in a number of bands and ensembles, including the international improvisation group IMP and Welsh Hip-Hop collective 'Tystion', with whom, he worked with John Cale on the film Beautiful Mistake.

Flute Melt: Flute Melt was my first endeavour to extend the sonic illusion work I had done in previous tape only pieces, into a piece which included a live flute performance. I have been concerned with exploiting auditory perception in order to effectively transform one recognisable sound to another, or travel from a 'real' space to an imaginary one. I have tried to make the flute and the tape 'melt' into one another. Sometimes a sound made on the flute will transform into a sound on the tape. At other moments the flute will imitate sounds in the tape part. The listener should be taken from the real space of the concert hall into a realm where anything can happen, and back again.



Cristyn Magnus

Cristyn Magnus is a PhD candidate in Computer Music at UCSD and a researcher at the Center for Research in Computing in the Arts. She studies composition with Philippe Manoury and computer music and Miller Puckette. Her work explores interactivity, social structures, and dynamical systems as resources for algorithmic composition. Her performance pieces and compositions for multi-channel tape, acoustic

instruments, and interactive electronics have been performed at concerts and festivals at UCSD, the University of Minnesota, California Institute of the Arts, and Stanford University.

At Once by Other Ones: "Suppose I wanted to replace all the words of my language at once by other ones; how could I tell the place where one of the new words belongs?" - Ludwig Wittgenstein

At Once by Other Ones is a piece for bass and interactive electronics, written for and performed by Christopher Williams. This piece is quite visual, so something is lost listening to only a recording. The performer explores the instrument both sonically and spatially, using different physical techniques to produce similar sounds. As the piece unfolds, the electronics echo the sound of the performer, reflecting the effects of time and memory on the palette of sounds.



José Manrique

José Manrique was born in Baracaldo (Vizcaya, Spain) in 1962, although he has lived in Madrid since 1970. He studied at the Real Conservatorio Superior de Música of Madrid, studying piano with Guillermo González, and analysis of XX Century music with Luis de Pablo. He learned the fundamentals of the electroacoustic composition and analog synthesis with Gabriel Brncic in the GME, Cuenca, and software synthesis at LIEM, Madrid. His music has been programmed with certain regularity since late eighties, mainly in Spain, but also in France, Italy, Switzerland and Portugal. His piece "Voz oculta" was awarded a prize in the 25 International Competition of Bourges, in 1998.

ad nilo: ad nilo: a battle, between very diverse musical ideas and sound materials. Starting from another project for saxophone and electronics, the material recorded by a saxophonist (tenor and baritone), some gestures and phrases carefully written, clearly pitched and melodic; other more brief, noisy and improvised (air, multiphonics, slaps, key noises); and other antagonistic sounds: tuned plastic tubes, direct sound of strings and piano harp, exotic atmospheres, even a virtual saxophone, and the convergence process was unavoidable.



Brett M. Masteller

Brett M. Masteller received his B.A. and M.A. in music from SUNY at Buffalo where his studies involved music composition and technology. While studying in Buffalo, under the guidance of Cort Lippe, he composed works for electro-acoustic and interactive computer music as well as some purely acoustic music. Brett is part of the creative team, and musical composer/director, of the collaborative performance art group RANT. Currently, Brett teaches Digital Music Technology at Canisius College and assists composer David Felder in realizing pieces that involve some aspect of digital technology. In the fall of

2005 he will begin working towards a D.M. in Music Technology/New Media at Northwestern University.

mia-graik-mabta: Composed in the spring of 2003, mia-graik-mabta was written for percussionist Satoshi Takagi and is dedicated to him. The score is written for five octave marimba and live computer processing, with programming done by the composer using the software Max/MSP. The piece is divided into six sections and each section is built around one musical idea. The computer processing ties the sections and musical ideas together. The recording you will hear was realized at the Hiller Computer Music Studios on the campus of SUNY at Buffalo and was performed by the dedicatee.



Joaquin Medina

Joaquin Medina born in Padul (Granada, Spain). Has studied computer and electroacoustic music with Gabriel Brnčić. He is lecturer of Computer Music related subjects, and I.T. in the CSIRC (Centro de Servicios de Informatica y Redes de Comunicaciones) of Granada University (Spain). His music has been programmed in several countries, he has worked with the Festival Internacional de Música y Danza de Granada and the Taller de Música Contemporánea organizing concerts and seminars. Has received commissions from C.D.M.C (Madrid, Spain) and FIMD of Granada. Has composed music for documentary films and theater ("Barbacana" was awarded at FETEN 2003 fair.

VeloBits (Bits Velocity)

VeloBits.

Listening Guide.

0:00 Start. "Sound Bits Exposition". (Bit here is a sound unit of the work).

2:05 Sound mass in motion.

3:14 Electronic disposition. Reappearance of the bits and appearance of new bits.

4:38 The "human spirit" is invoked by the "electronic spirit" and ends with the intonation of a song.

6:03 The "Transition element" marks the return to the electronic world and prepares for the next part of the play.

6:20 Agitation: The sound bits succede each other at a short interval and its own speed does not give a chance to rest.

7:19 The "Transition element" marks the beginning of a calmer part which prepares for the end.

8:03 The "Transition element" marks the end of the play.



Chikashi Miyama

Chikashi Miyama has been studying composition and computer music with Takayuki Rai and Cort Lippe at the Sonology Department, Kunitachi College of Music since 1998. In 2004, he began studying composition with Erik Ona at the Musik-Akademie der Stadt Basel in Switzerland.

His works, especially his interactive multimedia works, have been performed in various international occasions such as June in Buffalo 2001 in the USA, Mix'02 in Denmark, Musica Viva'03 in Portugal, as well as in Japan. One of his works received mention in the Residence Prize section of the 30th International Electroacoustic Music Competition Bourges.

Two of his recent works are introduced by Computer Music Journal 2004 Winter.

Density for harp and computer: "Density" is a piece for harp and computer. A program, written in Max/MSP, generates electronic sound in response to musical input and also process the instrumental sound. The "granular arpeggiator", developed by the composer, is mainly employed to process harp sound. It extracts grains out of harp sounds and arpeggiates them.

It combines two sets of more than ten tables, tempo and pitch tables, in different ways to alter the tempi and the pitches of arpeggios. In addition to that, several DSP techniques such as formant synthesis, filtering, cross synthesis, flanger, and pitch shifter are employed to process the sounds of both harp and the arpeggiator.



Jun Mizumachi

Since arriving in New York from Tokyo in 1977, he has been composing electro-acoustic music for theater, dance, film and art installations. His incidental music and sound design have been featured in works at the New York and Venice Film Festivals. His

work for sound installations began in 1987 at Documenta 8, and have continued up to his most recent work, commissioned by the Singapore Museum, for it's new wing in 2004. His previous piece, "745-Bit Cycle," premiered at University of Minnesota, and presented at the University of Cincinnati as part of the "Electric Music Collective". He currently lectures at NYU and The School of Visual Arts in New York on "Deconstruction In Music" and "Sound Application for the Moving Image & 3-D Graphics."

Machine Game (2004): An electro-acoustic work focusing on the relationship between man and machine by creating an explosion of sonic events that flux between conflict and harmony. This piece confronts the possible outcome of a world with constant manipulation of computers by humans or vice versa. It starts with cacophonous small burst of sounds, then gradually blurs into natural, ambient noises. As the piece progresses, human

manipulation surrenders to mechanical tones. It ends by gliding towards a deeper, internal rhythm, with humans and machines sharing one space and cadence.



Ali Momeni

Ali Momeni was born in Isfahan, Iran. His interests are in the area of art and technology in musical and installation works. He received his PhD from UC Berkeley in California, where he completed his graduate work at Center for New Music and Audio Technologies under the guidance of David Wessel and Edmund Campion. He currently lives and works in Paris, France.

Robin Mandel

Robin Mandel lived his early life in the midwestern United States, with blonde curly hair. Now his hair is brown, although where this indicates he should live remains a mystery. He has studied at Swarthmore College, Harvard University, Studio Art Centers International in Florence, Italy, and the Rhode Island School of Design. His sculptural work ranges from static constructions to kinetics to interactive installations, in a wide variety of materials; his online portfolio can be viewed at www.robinmandel.net. He is very excited about his contribution to ICMC 2005, the first of many fruitful collaborations planned with artist and composer Ali Momeni.

un titled: This installation, a collaboration with sculptor Robin Mandel, explores two ideas: a communal musical instrument played by bodily gesture, and a force applied from a distance. The work is inspired by the pantograph, an ancient tool that can enlarge or reduce a gesture with mechanical means. The pantograph is used to translate gestures across a barrier. These gestures are then translated to sound using real-time generative software.



David Mooney

Mooney (b. 1949) is a self-taught composer of fixed music on disc. In the mid-sixties through college, Mooney destroyed several tape recorders attempting to emulate the sounds of electronic music. After two decades in the visual arts he returned to music in the early 1990s. His work has been heard in Asia, Europe, North and South America, including Music on the Edge, ICMC, SEAMUS, Electronic Music Midwest, Logos Foundation Summer Concerts, the Shy Anne Film and Video Festival, EuCue Concerts, Bourges Festival Synthese, Zeppelin2004, 60x60, and at Engine 27. Works have been broadcast from Zagreb to Seattle and points in between. For more information, see: <http://www.city-net.com/~moko/>

Five Is Going to Do It: This work is the Pregame Show section of a large scale work in progress called Jocks, derived from recordings made in 1971 with the composer's brother,

Mark Mooney, as we watched an American football game. The work uses the varying degrees of intelligibility of the material to explore the nature of memory, perception, and the general silliness of the event. Artifacts of the cheap equipment, noisy recording environment, and 30 years of tape degradation--in short, all the stuff we normally work very hard to eliminate--figure prominently in the piece.



Roberto Morales

Born in Mexico City in 1958. He started his musical training in national folkloric music learning harps from Veracruz, Michoacan and Chiapas as well as different kinds of flutes from several regions.

Morales-Manzanares finished his professional studies on flute, piano and composition at the music school "Escuela Superior de Musica". In 1981, he created an interdisciplinary workshop in music, painting, literature and dance, which functioned until 1984. At that time, he founded the group "Alacran del Cantaro" which he continues to direct.

As a composer, he has written music for theatre, dance, movies, TV and radio, been commissioned and participated in festivals like "Foro Internacional de Musica Nueva, Festival Internacional Cervantino, ICMC (International Computer Music Conference), CIM (Contemporary Improvised Music Festival) among others.

As an interpreter and improviser, Morales-Manzanares has participated on his own and collaborated with other composers in forums of Jazz, Popular, Folkloric and New Music in Mexico, Latin-America, USA and Europe.

As a researcher, he has been invited to different national and international conferences such as ICMC, International Join Conference on Artificial Intelligence IJCAI and Symposium on Arts and Technology and has several publications.

In 1988, he was co-founder of the first computer music studio in Mexico at the Escuela Superior de Musica. In 1992 his composition Nahual II was chosen for inclusion on the compact disk for the 1992 ICMC. He has been invited as a composer in residence at: the Center for New Music Art and Technology CNMAT in UC Berkeley, San Jose State University, Center for Research in Computing and the Arts CRCA in UC San Diego, Yale University in US, McGill University in Canada and Zentrum fur Kunst und Medientechnologie ZKM in Germany. Places where he performed his work as composer and showed his computer program Escamol, an alternative for algorithmic composition.

He has organized several festivals in Mexico City and Guanajuato such as "La Computadora y la Musica", "Callejon del Ruido" and "Nuevos enfoques y expresiones en composición y tecnología.

He has been awarded by Bancomer-Rockefeller foundation, UCMEXUS, Canada Council for the Arts and "Fondo Nacional para la Cultura y las Artes" FONCA.

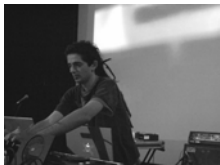
Currently he is the director of the "Laboratorio de Informatica Musical LIM at Guanajuato, Mexico founded in 1992 by him and former member of the prestigious award "Sistema Nacional de Creadores" in México.

His music can be found in Victo label <http://www.victo.qc.ca> and the most recent publications in Computer Music Journal.

Segundo Día: For flute, disklavier and live electronics.

The Aztec calendar consists in two more or less independent systems. One calendar, called the xihpohualli, has 365 days. It describes the days and rituals related to the seasons, and therefore might be called the agricultural year or the solar year. The other calendar has 260 days. In Nahuatl, the language of the Aztecs, it is called the tonalpohualli.

The tonalpohualli, or day-count in the Aztec calendar, has been called a sacred calendar because its main purpose is that of a divinatory tool. It divides the days and rituals between the gods. For the Aztec mind this is extremely important. Without it, the world would soon come to an end.



Dario Moratilla

Musician and sound editor, radio dj (DJITTER)... Nowadays living half-way between Guadalajara, where he was born 30 years ago, and Barcelona. He played in places and festivals as: "Batofar" Club in Paris, LEM Festival 2002/03 (BCN), M.A.C.B.A. (BCN) ExperimentaClub 2002/04 in Madrid, Observatori 2001 in Valencia, Confluencias Festival 2002/2003 Huelva, La Casa Encendida, Madrid, Palazzo Ducale in Lucca, Italy, Club Maria Am Ufer, Berlin, Escena Contemporanea 2005 Madrid, etc. He received in 2001 the first International award of SGAE Electroacoustic Music for "Modo Aleatorio". Resident artist at Gracia Territori Sonor collective in Barcelona during 2002. Follower of the "Residualism" theory, "Post digital music", "Static environments", "Pure listening", "Electoacoustic Process". He bases all his music in the manipulation of the digital audio and displacement of many field recordings and chance and error as a factor of music. His music is organic and evolves, it shows an extensive use of the new technologies mainly in the experimental software. With special attention to the Real time processes.... Is an enthusiast of the use of various names for developing his work. He has published some limited edition CD-Roms under the names Games Addiction, Tricome, Kimberly Klark, D. Moratilla, . His cds usually have an interactive track where he has collaborated with many artists of Video and Loops collections.

Sound for instalations:

"Carrer Virtual" Fiestas gracia 2002

"Car" present in Observatori 2001

Audio Works:

Kimberly Klark: "Reverse Mode" Grain Size, Games Addiction: "Random Movements" plataforma-Itw Tricome: "PK 13-14" Grain Size Tricome: "Rizophon" Grain Size D. Moratilla and Fabel: "Reworks for R. S." Grain Size D. Moratilla: "Coordenadas desde el Modo Aleatorio" Grain Size D. Moratilla: "Mirando a través de la ventana" Grain Size, Fabel vs Kimberly Klark: "Sound Sketches 01" Synergy networks and some remixes and compilations

Waiting

For Morton Feldman



Roberto Mosquera

Roberto Mosquera studied at Conservatorio Superior de Musica, Madrid and attended different composition courses at Darmstadt, Avignon, Granada, with composers like Boulez, Donatoni, Vaggione, Halffter, de Pablo, Prieto. Since 1988 has been investigating the synthesis of sound with computers and has participated in several electronic music festivals. In 1995 he was invited to take part with a monographic concert of his works in Futura Festival (France) and was commissioned by the French Culture Ministry to compose Itinerarios Imaginarios I and II. He has received commissions from CDMC, private institutions and well-known interpreters and was a jury for a UNESCO International Composition Competition.

Tiento (guitar and electroacustics): Composed in the spring of 2002. The structure of the work is treated as a prelude with imitative episodic sections and passages in a extempore style, a characteristic of the Renaissance "tiento", a tradition related to Mudarra's (XVIth century)"tientos", but from a subjective point of view, we can also perceive the "flamenco tiento". This duality has a free and personal treatment without thematic references, creating its own shape, very often used in my music. The source material is guitar and was processed in the studio LIEM-CDMC, Madrid. The tape expresses itself like a "gentle breeze" (aura) of the guitar, producing sonorities that spring and suggest others.



Valerio Murat

He inherits the art of war and his tenacity in fighting from his forefather Gioacchino. A mysterious aphasia, which persisted until he was five years old, pushed him towards the secrets of memory and images. He often fasts (not always as a result of his own choice) because he believes that the reasons of the stomach are incompatible with the ones of composing. Aiming to achieve the sublime transparencies of Calvino and Gaudi, on the 7th of December 1997 he solemnly layed his soul in the arms of Nike of Samotracia.

On the 27th January 1999, Antonio Poce received him in the Hermes Foundation, the Intermedia Laboratory where with his friends Giovanni Fontana and Giampiero Gemini he explores the paths of Dream and the Seduction.

Nuvolari: Nuvolari is the first song of a cycle of three songs called "il Ciclo degli uomini soli". It can be defined an intermedial opera, where at the same time secular traditional plots are reflected parallel with succession and integration languages, in comparison with the historical discovery through Multiplicity and Rapidity, two of well known qualities that Italo Calvino studied in his incomparable "Lezioni Americane". The intermedia field, extraordinary valuable and innovatory for each sector of contemporary art, is used to carry out a research and an experiment into different creative processes, where every work aims at supporting new projects of exchange between various cultures and civilizations.



Damian Murphy

Dr Damian Murphy is a lecturer in the Media Engineering Group, University of York, and visiting lecturer in spatial audio to the Department of Speech, Music and Hearing, KTH, Stockholm. He was appointed as one of the UK's first AHRB/ACE Arts/Science Fellows in 2004 to explore the aesthetics of virtual/physical spatial composition through accurate acoustic measurement and modelling techniques.



Peter Heaton

Peter Heaton is an artist and lecturer with a Fine Art background, working with film, photography and digital imaging. His interests are primarily directed towards the creative amalgam of traditional chemical based photography and digital imaging. He has exhibited widely with his work being featured in many publications and recently on BBC TV.

Reconfigured: Reconfigured is a collaborative surround-sound audio/visual work for DVD focusing on the resonances and memories that are formed through an individual's interaction with a particular environment and the resulting sense of displacement that can be experienced when these cues are presented out of their usual context. In this case the environments explored make use of the powerful and evocative sounds and images associated with our formative schooling and educational experiences. The source materials developed by the artists - both audio and visual - have been sampled from three diverse educational spaces in the city of York, UK, and the result forms a constantly changing, environmentally immersive experience.



Tomoko Nakai

Tomoko Nakai was born in 1977 in Yokohama, Japan. In 1996 she began studies at the Sonology Department, Kunitachi College of Music, in composition and computer music with Takayuki Rai. In 2002 she had completed a master's degree at Kunitachi. Her works have been performed at various festivals, and conferences around the world such as ICMC 2001(Havana, Cuba) and 2002 (Goteborg, Sweden), MIX.02 (Aarhus, Denmark), iChamber - Computer Music International in 2002 (Arizona, USA), Asia Music Festival 2003 in Tokyo (Japan) and the SonicArt concert series in 2002-2004 (Tokyo, Japan).

She is currently teaching composition and Max/MSP programing as a visiting lecturer at the Tokyo University of Technology and the Senzoku Gakuen College of Music.

string: String was composed for percussion and live computer system in 2004. The percussion part consists of 5 suspended triangles, 3 triangles on the table, 2 snare drums and 4 sizzle cymbals. In this piece the percussion timber is expanded by both extended performance techniques by various sticks as well as real time signal processing. The live computer part was realized with Max/MSP.

This work was premiered at the interactive multimedia concert "SonicArt 2004 -Soloist Series II" at the Tokyo Metropolitan Art Space Mini Theater, Japan in November of 2004.



Jon Nelson

Jon Christopher Nelson's (b. 1960) electro-acoustic music has been performed widely throughout the United States, Europe, Asia, and Latin America and has been honored with awards including fellowships from the Guggenheim Foundation, the NEA, and the Fulbright Commission. He is the recipient of Russolo and Bourges Prizes including the Euphonies D'Or prize. He has composed in residence both at Sweden's national Electronic Music Studios and at the Institut International de Musique Electroacoustique de Bourges. His works can be heard on the Bourges, Russolo Pratella, CDCM, NEUMA, ICMC, and SEAMUS labels. Nelson is currently a Full Professor at the University of North Texas where he Directs CEMI (Center for Experimental Music and Intermedia).

Gerry Rigged

Gerry Rigged (2004) is a work for clarinet and interactive electronics that was commissioned by Gerry Errante. The work includes transformations that move between mobile and more structured linear forms, providing the performer with the opportunity to dramatically modify the work with each performance. The computer responds to the temporal and gestural decisions of the performer utilizing macro-templates that define large-scale tendencies. The work is dedicated to Gerry Errante whose tireless efforts to promote new music are greatly appreciated.



Adolfo Núñez

Born in Madrid (1954) Adolfo Núñez Graduated in Composition, Guitar and Industrial Engineering. He studied composition with Guerrero, Bernaola, Ferneyhough, de Pablo and computer music in CCRMA with L.Smith and J.Chowning. Leads the LIEM-CDMC laboratory (Madrid). Prizes: Polifon'a, Paul&Hanna, Musica Nova'95, Neuen Akademie Braunschweig 1996, SGAE Música Electroacústica 2003, etc. Recordings: Ana Vega Toscano (Tecnosaga) and "Anira" (Hyades Arts). Commissions:

Círculo de Bellas Artes, Spanish National Orchestra, GMEB, D.Kientzy, Sax Ensemble, Musica/Realtà (Milan), etc. Book: "Informatica y Electronica Musical" (Ed. Paraninfo). He has composed acoustic and electronic music for concerts and sound installations. He lectures and writes articles about tecnoscience and music.

Yacimiento ignorado: The work uses recordings made in an apartment house stairs from early 20 century. Several ways of striking or scratch its elements: banisters, elevator door and cage, walls, steps, etc. The materials have been proliferated, transposed and filtered. One possible way of listening the piece is like attending a concert of many percussion performers, but the work could also be listened without any reference to reality. The main intention is to explore sound articulations in time and space; of course this way of working started more than sixty years ago, but the time has passed since then is short compared with the music history. The work, composed in 2004, is divided in three parts played without interruption.



Gonzalo de Olavide

Born in Madrid, Gonzalo de Olavide completed his musical education in his hometown and later at Darmstadt, Cologne and Brussels, with Pousseur, Stockhausen, Boulez, etc. In 1965, after two years at the Rheinische Musikhochschule in Cologne he moved to Geneva, where he resided until 1990, keeping always a close contact with Spain. During this time works like "Sine Die, Indices", Cántico in Memoriam Garcia Lorca", "Oda" (poem by Antonio Machado), "Sinfonía", a homage to Falla and "Clamor" for electronic support, instruments and voice, etc., were performed in Spain as well as in Switzerland and Germany. His distinctions include: Premio Juventudes Musicales, Premio Nacional de Música and Premio Reina Sofia. Since 1990 he has lived in Manzanares el Real (Madrid).

Fragmentario: The sequences and elements in this work do not intend to surprise by novelty. They were found by me as "sounding objects" at LIEM and I inserted them in the scheme I had in mind for this work. There is however, I believe, a novelty in my approach: far from trying to create something "unheard of " through high technology I pursued the realism of such colours as could be found there, in the orchestra, the voice, the melody, the out and inside noises, etc. The work's vortex is the cello, as an obligato poem, but also in the way of a "bajo continuo" to the cello. I describe this piece metaphorically as a broken glass,

reflecting partially in each fragment the image of the author or of the auditor. This work was commissioned by the CDMC in 1999.



João Pedro Oliveira

João Pedro Oliveira studied organ performance and composition at the Gregorian Institute of Lisbon and architecture at the Fine Arts School of Lisbon. In 1985 he moved to the United States as a Fulbright scholar with a fellowship from Gulbenkian Foundation where he completed a Doctorate in Composition at the University of New York at Stony Brook. He has received several prizes and awards. He received the 1st Prize at the Oficina Musical IV Composition Competition, the 1st Prize at the International Competition Alea III, the 1st Prize at the Bourges Electroacoustic Music Competition 2002, and the Earplay 2003 Prize.

He is Senior Professor at the University of Aveiro, in Portugal, where he teaches composition and electroacoustic music.

Litania: In a Litania prayer, the same phrase is repeated over and over, without interruption. This repetition causes an ascending path, that increases tension and the dramatic motion in this prayer. This path leads to a higher level of spirituality, where words, thoughts, or reason make no more sense, and faith is the only engine that connects the human being and the divine.



Joo Won Park

Joo Won Park is currently working towards the PhD in Composition at the University of Florida where he is studying with James Paul Sain, Paul Richards, and Paul Koonce. He graduated from the Berklee College of Music majoring in Music Synthesis, under the direction of Richard Boulanger. His music and audio applications have been featured in several festivals such as the Florida Electro Acoustic Music Festival, Society for Electro-Acoustic Music in the United States Conference, Seoul International Computer Music Festival, and International Computer Music Conference, as well as in print in *Electronic Musician*, ICMC 2004 DVD, and *The Csound Book*. He is also the general manager of the Florida Electroacoustic Music Festival since 2002.

Retrace: Retrace uses technology to expose colors hidden inside the Mbira (thumb piano). The instrument used in this piece was found at a flea market. The Mbira is an instrument that holds many memories for the composer. In performance, a computer running SuperCollider is used to create different textural variations out of a simple motif.



Arturo Parra

For over 20 years, guitarist and composer Arturo Parra has been working on the performance, creation and composition of contemporary pieces. His primary interests are in sonic exploration, development of new playing techniques and expansion of the guitar's expressive range. He obtained a doctorate in music from the Université de Montréal in 1998. He now devotes his energies to the composition and performance of his own works for guitar and vocal expression. He also collaborates with video and stage artists (spoken word, with Paroles Égales; music; theatre; mime), and electroacoustic composers. A native of Colombia, he settled in Canada in 1989. Parra won Composition and Public prizes in Colombia and Brazil. Photo: Eric Vistalli

Sol y sombra... L'espace des spectres: This piece could have been called "the stealer of souls"-the tape part draws heavily on the guitar sounds that I produced for F. Dhomont during an improvisation session. When I began to compose the guitar part, I found myself face to face with my own ego-but an "altered" ego, now refracted through the discourse of the electroacoustic composer.

At the bullring, the stands are divided into sections of sun and shade, "sol y sombra." Here, the guitar and the tape confront one another as matador and bull. The shadows of Manuel de Falla, of Spain immemorial, fall over the arena and the stands in a light-and-dark pattern that shifts as the passionate duel between the tape and the instrument unfolds.

C. Ego, A. Parra [Translation: P. Feldstein]



Bruce Pennycook

Bruce Pennycook taught at McGill University in Montreal and now teaches electroacoustic composition and film scoring (School of Music) and new media theory (Radio-Television-Film) at the University of Texas at Austin. He has composed numerous works for instruments/voice and interactive computer system and published articles on various aspects of new music, audio and midi, and the use of the internet for music. His works are published on penntech-records.com.

Amore: This video/music/narration piece was created through a collaboration among author Michael Joyce (Vassar University), video artist Anita Pantin (Caracas/Austin) and composer Bruce Pennycook (Montreal/Austin). It is based on a set of five short prose pieces by Joyce - "canzoni di amore" and complements another set of five prose pieces - "canzoni di morte" which have also been presented as collaborative works by the same team. The images were created in part by digital photography, digital video and drawing. Similarly the audio was created in part from natural and processed voice recordings and from digital audio synthesis using Max/MSP, Supercollider and Logic 7.



Alexis Perepelycia

Achieved a Bachelor Degree in Music, National University of Rosario. Studied aesthetics and analysis with Prof. Carmelo Saitta, Musical Composition with Profs. Diana Rud and Edith Paganotti, Chamber Music under Prof. Zulma Cabrera and Prof. Julio Kobryn, Musical Composition, Orchestration and Acoustics with Prof. Dante Grela, Musical Analysis under Prof. Susana Steiger, Harmony and Counterpoint with Prof. Gabriel Data, Max/MSP programming with Prof. Francisco Colasanto and Electroacoustic Composition with Dr. Pedro Rebelo.

His music has been premiered and performed on major festivals in Argentina, France, USA and Northern Ireland. He is actually enrolled in the MA in Sonic Arts at Sonic Arts Research Centre in Belfast, Northern Ireland.

Esquizofrénia: I had the idea of writing a piece of music inspired by the behavior of the human mind, trying to find a connection between music and Psychology. I began creating this piece after reading an analysis on a soldier diagnosed Schizophrenic when returned from war. My first reaction was fear. This was reflected by noises in my head, situations sonically unpleasant and other atmospheres that I've tried to reflect as precisely as I could. The music evokes the different stages that this person had to go through.

I've used generated sounds using Max/MSP to represent the environment and to contrast, I did micro sampling of trash sounds, glitches, clicks and clips to try to represent the errors or mistakes that happen inside a schizophrenic's mind.



Shawn Pinchbeck

Since 1984, Shawn Pinchbeck has been active as an electroacoustic composer, performer, installation artist, teacher, curator, sound engineer, and consultant. His works often incorporate many multimedia elements integrating video, live performers, dance, computer interactivity, and multi-channel sound systems. At first a self-taught composer, Shawn studied interactive art in 1993/1994 with George Lewis and Daniel Schiedt at the "Computed Art Intensive" at Simon Fraser University. In 2004, Shawn acquired a Master of Music degree in electroacoustic composition from the University of Birmingham, UK where he studied with Jonty Harrison and Eric Oña. Shawn is President of the Boreal Electroacoustic Music Society (BEAMS) in Edmonton, Canada.

Ajulennuline: The title Ajulennuline is a word I made up while armed with a dictionary and the intent of trying to learn some of the Estonian language. It was derived from the word "linnulennuline" or "bird's-eye view". Literally it translates as brain flying like a bird, but in the Estonian language evokes something much more poetic, thoughts in a dreamy state, the act of the mind drifting from one thought to another, or ideas soaring high above everything else.

This acousmatic piece developed out of an exploration of several similarly textured found sound materials. By allowing myself to improvise with combinations of like and contrasting sound elements, I find different ways to transition from the imaginary to the real world.



Eduardo Polonio

Eduardo Polonio is one of the pioneers of electroacoustic music in Spain. After forty years of composition and presence, both national and international, on the scene of contemporary music, and specifically in the sphere of new technologies, it is time to recognize his role. He has composed over one hundred works which have been played all over the world. He has coauthored works with multimedia artists such as Eugeni Bonet, Pablo Monedero, Carles Pujol, Toni Rueda, Rafael Santamaría, Santiago Torralba; he has promoted creative groups (Sis Dies d'Art Actual, Punto de Encuentro, Resso, Sonidos en libertad, Confluencias- arte y tecnología al borde del milenio).

Trois moments précédant la genèse des cordes: This piece is inspired by the book "The elegant Universe" of the physicist and professor at the New York Columbia University, Brian Greene. The book is about the "Super strings" theory, one of the most beautiful inventions (together with the relativity and quantum theories) of the 20th century.



Takayuki Rai

Takayuki Rai was born in Tokyo in 1954. He studied composition with Yoshiro Irino in Japan and Helmut Lachenmann in Germany, and computer music with Paul Berg in the Netherlands. He worked at the Institute of Sonology as a guest composer from 1982 until 1990.

His works have been selected at numerous international competitions including the ISCM World Music Days and the ICMC. He also won the first prizes at the 13th and 17th International Electroacoustic Music Competition Bourges, the Irino Composition Prize, and 1st prize at the NEWCOMP International Computer Music Competition. In 1991 he received the ICMA Commission Award. Since 1991 he has been teaching computer music at the Sonology Department, Kunitachi College of Music in Tokyo.

Façade: Guitar: Reinhold Westerheide

This work was composed for guitar and a live computer system, consisting of a Macintosh computer running Max/MSP. The live computer system samples the sound of the guitar, performs digital signal processing on it, and reproduces the transformed guitar sound in the hall in real-time. Various sound synthesis and signal processing techniques are employed. The pitch and intensity data of guitar performance are also detected, and sound synthesis and signal processing are influenced by those data. In this piece the acoustic facade is being

created in the time domain with guitar and computer-transformed guitar sound. This piece was premiered as an interactive multimedia computer piece at the SonicArt 2003 in Tokyo.



Pedro Rebelo

Born in 1972 - Portugal

Pedro is a composer/digital artist working in electroacoustic music, digital media and installation. His approach to music making is informed by the use of improvisation and interdisciplinary structures. He has been involved in several collaborative projects with visual artists and has created a large body of work exploring the relationships between architecture and music in creating interactive performance and installation environments. This includes a series of commissioned pieces for soloists and live-electronics which take as a basis the interpretation of specific acoustic spaces. In the duo *laut* with saxophonist Franziska Schroeder he investigates the extension of interface.

A-synk: A-Synk (with Franziska Schroeder and Pedro Carneiro)

Percussion, Saxophone, Internet Audio Chat Client and Live-Electronics

A-Synk is based on the exploration of internet audio chat technology. Two groups of musicians on two different locations communicate through an audio link. The music develops around the limitations of bandwidth, unpredictable delays and interruptions which are inherent in audio chat technology. The role of the computer part is that of an extrapolation of the types of down-sampling, filtering, delays and interruptions presented by the audio link itself while the instrumental parts are based on close response to (delayed) events created by the each of the performers.



Jaime Reis

Born in 1983, his early compositions for electronics started when he was 12. At 17 he enters the University of Aveiro, where he has been working on composition and electronic music with Isabel Soveral and João Pedro Oliveira. He attended composition courses, namely with Nunes, Stockhausen, Chowning and Haas; received prizes in several Portuguese contests and besides his activity as a composer, he has developed other activities such as artistic direction of the Festival Dni Muzyki Portugalskiej w Krakowie; conferences - University of Aveiro, Music Academy in Krakow, Darmstadt Internationale Ferienkurse für Neue Musik; sonorization of documentaries and multimedia presentations and teaching. His music has been presented, in several countries.

Phonopolis: Phonopolis emerged from a personal need to explore phonetic phenomena, allied to a vision of the almost unlimited field of semiotics. Assuming sound poetry as a purely abstract entity, feasible to be composed by a structure, and essentially formed by what I refer to as "phonetic complementarities", I have developed a series of attempts to isolate and pursuit the implications of specific aspects and elements of natural or social-

cultural phonetic features. The structure consists of 3 different layers: a simple numerical scheme; exploration of phonetic phenomenon; and the application of semiotics in a personal way, inducing sounds of "human entities". The result is a sound poem basically formed by sounds of onomatopoeic nature.



Jean-Claude Risset

Born 1938, France, Jean-Claude Risset is both composer and researcher. He has scientific and musical studies (composition with Jolivet). He has worked with Max Mathews in the sixties to develop the musical resources of computer sound synthesis (computer brass synthesis, pitch paradoxes, sound catalog, 1969). He was head of Computer Department at IRCAM (1975-1979). Golden Nica, Ars electronica 1987. Grand Prix National de la Musique, 1990. Magisterium at Bourges, 1998. Gold Medal, CNRS 1999. Works at CNRS in Marseille.

Octant for 4-track tape: Octant ((2004) was commissioned by MIM - Laboratoire Musique et Informatique Marseille - and dedicated to Marcel Frémiot. The sound material comes both from computer synthesis and processing, using the programs MusicV, MaxMSP, SoundHack, Peak and ProTools. Section 1 develops a brief passage of my piece Avel (the wind) around eolian sounds - flute and windy tones. Section 2 evokes strings excited by plectra. Section 3 evokes animated and occasionally paradoxical rhythmic figures, with a tribute to Xenakis and Ligeti. In section 4, electronic garlands and filterings blur the voice (that of Irène Jarsky) which moves up and down.



Troy Rogers

Troy Rogers (b. 1977, Virginia, MN) is currently completing a Masters degree in Intermedia Music Technology at the University of Oregon, where he studies with Jeffrey Stolet and teaches electronic music techniques courses that utilize the Kyma and Max environments. He received his B.A. in Composition and Theory from St. Cloud State University, where he studied with Scott Miller and Melissa Krause. His music has been heard at national and international conferences and festivals including the International Computer Music Conference, Society for Electro-Acoustic Music in the United States Conference, Florida Electroacoustic Music Festival, and Totally Huge New Music Festival in Perth, Australia.

Dubh Brínglóid (Black Dream): Dubh Brínglóid is Gaelic for "black dream." The bagpipe part expounds on the original theme in a manner reminiscent of the piobaireachd style of Scottish piping, relying heavily on improvisation and variation. The performer also at times employs non-traditional piping techniques, such as the multiphonics heard late in the piece. The electronic part consists of both prerecorded elements and live processing of sounds

produced by the performer, and serves to extend the spectral, timbral, and spatial dimensions of the instrument.



Paul Rudy

Paul Rudy (1962) is Associate Professor of Composition and Director of the Inter-media/Music Production and Computer Technology Center at the Conservatory of Music, University of Missouri, KC. From 1995-2001 he was the composition technologist at the Aspen Music Festival and School and has created over 80 a radio programs for public radio (Aspen, Colorado and Resonance FM, London, England). He is the 2002 winner of the EMS Electroacoustic Music Prize (Stockholm, Sweden) along with other recognition from the Bourges Electroacoustic Music Competition, the Fulbright Foundation, Meet the Composer, the National Music Teachers Association, and the Missouri Music Teachers Association.

Love Song: Love Song (2003) is about the desert. Wind, water, gravity, light and time are powerful forces that have shaped the desert, and serve as potent symbols for me. Wind (breath) and water are physical needs humans cannot live without, while gravity and time (experience and maturity) are the emotional and psychological components that shape individual lives. Light bridges the physical, emotional and spiritual in its life-sustaining energy and power. Sensations inspired by the desert are complex and difficult to describe, so it was with delight that I read Edward Abbey's Desert Solitaire while travelling through the Utah desert in 2003. His poetic descriptions are poignant, eloquent, and as beautiful as the places he paints with words. Love S



Douglas Scott

Douglas Scott was born and raised in Southern California, USA. At age 15, music lessons plus having an electrical engineer father sparked an early interest in synthesizers and electronic music. He built three small analog synthesizers while in high school and continued to compose with more advanced tools while working towards a Bachelors degree at the University of California, Los Angeles. He turned his focus to traditional instruments while earning a Masters degree at Indiana University, and rediscovered sound synthesis via computer software while studying composition at Columbia University in New York City. He currently lives with his family in Northern California where he develops music software for mobile phones.

Psalm 06: Psalm 06 is a portrait in sound of the sixth penitential psalm from the Old Testament. Its overlapping sections mirror the division of the text into ten two-line stanzas. This is not a setting of the text in a traditional sense; there is no division between vocal and accompanying material. The recitation itself--whispered, spoken, shouted and chanted in both English and Latin by vocalist Denise Gill--is the raw material from which every gesture

is constructed. This piece grew out of my desire to explore a more intense range of emotional expression using techniques I had developed in earlier, "lighter" compositions. My sincerest thanks to friend and colleague Guy Garnett for his assistance in recording the original vocal material.



Rodrigo Sigal

Rodrigo Sigal (<http://www.rodrigosigal.com>) (Mexico City-1971) Holds a PhD in Electroacoustic composition from City University in London and a BA in composition from the Musical Studies and Research Center (CIEM) in Mexico City, and was part of the composition workshop directed by Prof. Mario Lavista. He is now pursuing a postdoctorate at the National School of Music in Mexico and he is in charge of the Mexican Center for Music and Sonic Arts (C+). His work is available on more than 10 compact discs, and his CDs "Manifiesto" and "Space within" had received excellent reviews and radio broadcast in Mexico and abroad. His music is performed constantly in different countries.

Bood Stream: Blood Stream for Tuba and electroacoustic sounds (2003). The piece aims to emulate the actual movement of the blood inside the body. The rhythm at which the liquids flow and create friction with the rest of the body. The performer becomes a live element that struggles to be integrated in a "metha tuba" fighting to eliminate the borders between acoustic sound, live performer and electroacoustic sounds. Blood Stream aims to continuously evolve from independent streams of sound information into a single layer of sound.

Blood Stream was composed with help from the LIEM and Phonos Studios in Spain and was commissioned by Jesus Jara. The piece has since been performed in Portugal, USA, Argentina and Brazil. The work will be available on CD soon.



Annemarie Steinvooort

Annemarie Steinvooort composes different spheres in her work through sound. It has associative value, arouses longing and memories and often has a dreamy and / or filmic character. She intends to create interaction between the listener and the work as an invitation to experience personal associations, feelings and imagination. She initiates and directs the SENSE IT! AudioFilm Project, a collaboration of composers and vocalists, in which pure improvisation in intrinsic language is essential. She composed soundscapes for the Dutch Music Days and was selected for NPS Supplement: Soundscapes after 2000. She was invited to work in China and presented sound installations at Eastlink Gallery Shanghai 2004 and the Hong Kong Artist's Biennale 2005.

Soundscape Immateriality: Inspired by being present in the moment, the sound around us and intrinsic sound within us, the essence of immateriality and reality is brought together to

express that the immaterial is creation of reality and that reality is creation of the immaterial. Opposites come from unity and merge as one, something of the one is hidden in the other. The dynamic interaction of polarities implies continuous cyclic movement and transformation. This is expressed through the use of motion related and transit related sounds. By taking environmental sounds from the natural and the mechanical world out of their context, a new unique space that exists only in sound is created. Immateriality is about the realization of a creation.



Jeffrey Stolet

Jeffrey Stolet is a Philip H. Knight Professor of Music and Director of Intermedia Music Technology at the University of Oregon. Stolet's work has been presented in America, Europe, Japan and Australia, and is available on the Newport Classic and Cambria labels. Presentations of Stolet's work include major electroacoustic and new media festivals such as ICMA, SEAMUS, the Florida Electroacoustic Music Festival, SIGGRAPH, the transmediale International Media Art Festival, Boston Cyber Arts Festival, Cycle de concerts de Musique par ordinateur, the International Conference for New Interfaces for Musical Expression and "Primavera en La Habana," and venues such as MOMA in New York, the Pompidou Center in Paris and CCRMA at Stanford University.

Caminos Terribles, Desiertos Cruels (Wicked Paths, Cruel Deserts): A media work for mezzo-soprano, Yamaha Disklavier, computer-generated sound and computer animation created in collaboration with media artist Ying Tan. The work emerged from personal contemplations about what it means to cross borders and to arrive in new lands. The texts, based on poems by the Spanish writer Gustavo Becquer, describe the dangers and treacherousness awaiting those that penetrate or challenge the border's authority. Presented here are parts 2 - 4.



Paulina Sundin

Paulina Sundin studied at the Royal College of Music and at EMS in Stockholm, now mainly devoting herself to purely electro-acoustic composition. Her music has been played and broadcast all over the world. In 1999 she was chosen by the Rotary Foundation to be their goodwill ambassador in England where she is currently pursuing her PhD research at the University of East Anglia in Norwich.

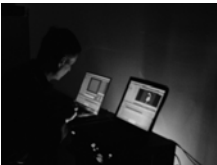
Clandestine parts: Inspired by the dreams I remember from my childhood. At times, sleep was haunted by vivid nightmares, full of fear and technicolour dread. But ever so often, like a soft whisper drowning out the noise of chanting mob, I was relieved by a purely joyful dream with a happy ending.



Kotoka Suzuki

Kotoka Suzuki works extensively in multimedia and electro-acoustic music, and made her collaboration with the video artist, Claudia Rohrmoser, something of a speciality. Her works have been performed at festivals such as Inventionen, MATA, and Ultraschall, by performers such as Arditti String Quartet, Earplay Ensemble, and Nouvel Ensemble Modern (Montréal). Among her recent awards include Bourges Electroacoustic Music and Sonic Art Competition Prize in multimedia category, Musical Nova Electroacoustic Music Competition Honor Prize, and Robert Flemming Prize from Canada Council for the Arts. Suzuki is Assistant Professor of Music at the University of Chicago.

Kreisen: Kreisen is a three-dimensional interactive audio-visual installation work which invites participants to explore under the subjective surface of the projected images to discover the hidden world underneath, and there, to awaken, guide, manipulate, compose, and transform the revealed elements of sound and images: mirroring the reality of one's experience in a living world, such as his/her search for deep inner origin, root, and individuality. Three individuals from separate disciplines collaborated to realize this work: Kotoka Suzuki (music), Claudia Rohrmoser (video), and Thomas Seelig (sound engineer). This work was commissioned by DAAD in conjunction with TU-Berlin Electronic Music Studio. Video-programmer: Rainer Kohlberger.



Fred Szymanski

Fred Szymanski is a sound and video artist who lives and works in New York City. He has composed audio works for CD under the Laminar project name, with releases by Sub Rosa, Asphodel, JDK Productions, and Soleilmoon/Staalplaat. His piece for CD, FLUME, was released by Sub Rosa (Belgium) as part of the third a-chronology, an anthology of noise and electronic music from 1952 to 2004. His CD NOZZLE was released by Asphodel in January 2004. FRICTION STICKY ROUGH, an installation for multiple video projection and loudspeakers, was premiered at the Diapason gallery (New York) and included in the show "What Sound Does a Color Make?" at the Eyebeam Center for Art and Technology (New York) in spring 2005. Group shows that have featured his sound and image work include the Abstraction Now exhibition (Vienna), the Rencontres Internationales #6 (Paris /Berlin), the 9th Biennial of the Moving Image (Geneva), Sonic Saboteurs (Berkeley Art Museum), the VideoRom program at the Valencia Biennial, EMAF in Osnabruck and Bit Streams at the Whitney Museum of American Art. His works have also been performed at festivals including SonicLIGHT 2003 (Amsterdam) and the 2000 ICMC (Berlin).

Vent: A sound and image piece that attempts to develop a dialogue between sound and movement. The visual part of VENT was created through the use of non-standard 3-d techniques in real time and is based on trajectories along which fragments of three-dimensional architectural objects move through a multi-dimensional space. The resulting

series of movements -- objects stretched or compressed, curving, spinning, sweeping toward, or away from the camera -- is accompanied by sound gestures. Sound and image are sometimes aligned, but at other times they diverge as the sound becomes increasingly active and complex. Many thanks to Jasch for his help and inspiration.



Yasuhiro Takenaka

Yasuhiro Takenaka, born in Hiroshima. After completing his music studies, in addition to composing instrumental works including symphonic and chamber music for various types of ensembles, he has also been involved with electroacoustic music, but is mainly self-taught. 1998 work as visiting scholar at the Center for Computer Research in Music and Acoustics (CCRMA) of Stanford University in California. A recipient of the Electronic/Computer composition award bestowed by the International New Music Consortium Composition Competition in 2000. His works have been performed in the frame of radio programs, of concerts and festivals in Europe, North and South America, Oceania, as well as the Far East. Major contemporary music and electronic festivals which have included performances of his works are the ISCM World Music Days, the Warsaw Autumn in Poland, the Bourges Festival "Synthèse" in France, the International Computer Music Conferences, the Asia-Pacific Festival & Composers' Conference in New Zealand and others.

Séparé et Invisible: Beyond daily life pressed for things to do just around the corner, man is existence having a sacred impulse which cannot forbear asking for the meaning to live and the meaning of life. But wouldn't we forget about it and busy ourselves how to live on the surface? When in such an age as now, man sometimes feels an impulse to base himself in fundamentals. Modern man, however, cannot do that with a general, stereotyped method. As his ability to understand phenomena with consciousness progresses, he takes everything for granted and feels no reverence or awe. We human being usually live every day burying ourselves in the banalities of daily life. But there is an unfathomable realm beyond human knowledge (such as Where do we come from? What are we? Where are we going?) behind the daily life. When we are struggling in anguish or feel deadlocked, we sometimes transcend the one-sidedness and limits of our consciousness, and come in contact with the unfathomable realm. This has meaning only when its realm floats up from the abysmal depth of our mind by self-revelation.

Experience in the depth of the spiritual world must have a link with our daily life. Art is a pathway to the profound world. The work describes the relationship between the saxophone part and the electronic part in accordance with that between the two worlds. In irritation and resignation the saxophone cries in vain for something beyond the ego and wanders aimlessly in a wilderness of darkness and solitude. The electronic part, on the other hand, flows with a mysterious expanse and a riddle as if it were a great river lying in a different time and space although it gives a glance at the divine light (a mystery of life and existence) through the heavens of darkness, leading to the awakening of new consciousness.



Daniel Teruggi

Daniel Teruggi (born in 1952, La Plata, Argentina) studied Physics, composition and piano in Argentina. In 1977 he came to France to study at the Paris Conservatory. In 1981, he began working at INA (National Audiovisual Institute), at the Groupe de Recherches Musicales (GRM). In 1997 he became Director of the Groupe de Recherches Musicales. Since October 2001 he directs the Research and Experimentation Department in INA. PhD in Art and Technology in the Paris VIII University. He teaches Sound and Visual Arts, at the Paris I Sorbonne University. He is director of a Seminar on new technology applied to Musical analysis at the Paris IV University. He has developed an important activity as composer and researcher, mainly on the relations between creation and technology and the concepts underlying interfaces. He coordinates the IST FP6 European Project PrestoSpace.

Spaces of Mind: Three levels of Space are present in this work: the Space of Sounds themselves, the Space of Sounds in the composition and the Space in which the Sounds evolve when we listen. We are in an artistic domain, which addresses to our feelings and impressions, and since you do not know the origin of the Sounds you are listening to, and these Sounds are organised in a Music that is meant for our mind, then I should say there is a forth level, in which we create worlds through our imagination. Spaces of Mind, dwells with these worlds, which are strongly suggested by the spatial organisation of Sounds (Sounds that have their own Space, which move around, and which interfere with the walls of the Hall).



Michael Theodore

Michael Theodore was born and raised in New York City. Principal teachers include Lewis Spratlan (Amherst College, BA), Jonathan Berger, Jacob Druckman and Martin Bresnick (Yale School of Music, MM), Roger Reynolds and Miller Puckette (University of California, San Diego, PhD). In the past several years Theodore's music has been performed by the Sonor Ensemble, Speculum Musicae, the New Juilliard Ensemble, and has been featured in festivals in the United States, Europe, Japan, China, and Australia. In 2002 Theodore was awarded the first annual Eric Siday Musical Creativity Award by the ICMA. Theodore is currently Associate Professor at the University of Colorado, Boulder, where he teaches music composition and technology.

After Brakhage: Although I have followed a musical path through life, I've been in love with the visual arts from a young age (it helps to have a mother who is an artist and an art teacher). I began making audio/visual works about five years ago. This piece is created as an homage to Stan Brakhage's pioneering work in non-narrative film (Mr. Brakhage was a colleague at the University of Colorado until his recent death). Part of the idea of this brief piece was to take something like one would find in a single frame from a Brakhage piece, and then let the images develop in free variation. The music was not created using the same

processes as the video. Rather, I've attempted to create a sympathetic interplay between the two elements.



Dan Trueman

Dan Trueman plays and composes for a variety of violins, including the 6-string electric violin, the Norwegian Hardanger fiddle, and the Bowed-Sensor-Speaker-Array. Dan has completed commissions from the American Composers Forum (Hardanger fiddle and orchestra), the Society for New Music, the Tarab Cello Ensemble (8 cellos), and most recently from the American Composers Orchestra, which premiered "Traps Relaxed," for strings, percussion, and electric violin/laptop/8 hemispherical speakers, at Carnegie Hall in January 2005. He teaches at Princeton University and is currently working on an evening-length piece-"Five (and-a-half) Gardens"-with visual artist Judy Trueman, So Percussion, Trollstilt, and Tomie Hahn as "performance weaver."

Studies for BoSSA: The Lobster Quadrille and Tetha: The Bowed-Sensor-Speaker-Array (BoSSA) takes its inspiration from the violin. It consists of: a spherical speaker; a violin bow with sensors that detect bow position, speed, pressure; an ebony fingerboard with a variety of sensors; and a set of sensors arranged like a "bridge" that can be bowed. The data from these sensors are used to control synthesis and signal processing algorithms on a laptop, which in turn sends sound out the twelve elements of the spherical speaker. "The Lobster Quadrille," a simple setting of a poem by Lewis Carroll from Alice in Wonderland, is the first piece I composed for BoSSA. "Tetha" establishes an improvisational context where BoSSA and shakuhachi are tethered, depending on each other to make sound.



Aikaterini Tzedaki

Katerina Tzedaki (b. 1964 in Crete, Greece) studied in Athens (1984-1991) with I. Ioannides, S. Vassiliades, D. Kamarotos and T. Rikakis. She has been coordinator of the Computer Music Lab of the Program of Psychoacoustics of the Aristotle University of Thessaloniki (IPSA) (1994-2000). She completed her MA degree in music composition (electroacoustic) at City University (2002). Currently living in Greece teaching in the Department of Music Technology and Acoustics (Technological Educational Institute of Crete) while at the same time she is a research student in electroacoustic music composition at De Montfort University, Leicester, under the supervision of Simon Emmerson.

in-s-cape II : The aim of this composition is the sonic realization of a journey through imaginary soundscapes. An imaginary soundscape is a type of inner- soundscape (in-s-cape).

Inner- soundscapes may include real-world sounds. When inner-soundscapes are somehow sounding in the physical world they become a part of the sonic environment while the outer-soundscape (the sonic environment) is a part of the potential inner soundscape of a listener.



Yuta Uozumi

Yuta Uozumi, sound artist and agent-base composer was born in the suburbs of Osaka, Japan. He started computer music at the age of fifteen. He received his master degree in Media Design from Keio University SFC Graduate School of Media and Governance. He is studying Multi-Agent based dynamic composition with computer or human ensembles.

Works: In 2002 His CD "meme?" was released from Cubicmusic Japan (under the name of SamuraiJazzz). In 2003 agent-base musical interface "Chase" was accepted by NIME (International Conference on New Interfaces for Musical Expression), it is a collaborative project by system-designer, DSP engineer and performer.

Chain: Chain is a piece of work composed with MultiAgent based software "gismo" which I developed. Gismo is interface software for MultiAgent based real time dynamic composition. In "gismo", each agent has parameters VIEW(range of vision), MOV(speed of movement), SIZE(agent's size). When agent finds other, then it compares its SIZE with other's. If the other is smaller, it chases and eats. If the other is bigger, it escapes to survive. When agent attacks others, it gets bigger. On the contrary, when agent is attacked by other, it gets smaller. Composer can assign sound files to each agent's conditions such as chasing, running, and Damaged. Agents self-organize and play sounds in this simply ecological model.



Horacio Vaggione

Horacio Vaggione, a native of Argentina, studied piano and composition at the National University of Cordoba, Argentina, and then musicology and aesthetics at the University of Paris, where he received a doctorate. In 1965 he co-founded the Experimental Music Center of the University of Cordoba (Argentina). A member of the ALEA live electronics music group (1969-73), he also worked on the Computer Music Project at the University of Madrid (1970-73), and later at IRCAM, the INA-GRM, the GMEB, and the Technical University of Berlin. Awards include the NEWCOMP Computer Music Prize, Bourges Prizes, Trinac Prize, DAAD Berlin Kunstlerprogram, ICMA Commission Award. Since 1978 Vaggione has lived in Paris, where he is Professor of Music.

Harrison variations: In February 2002, I composed a one-minute piece (Petite Suite) dedicated to Jonty Harrison on the occasion of his 50th birthday, using as basic material a short fragment taken from Jonty's '...et ainsi de suite...'. After finishing my little piece, I thought that there was still more to do with this material, and engaged myself in the

composition of Harrison Variations. The word "variations" applies here to the morphological transformation of the material, as well as the diverse contexts in which these transformations appear. The result can be heard as an ongoing interplay between objects of different sizes, composed of multiple strata, reflecting a concern with a detailed articulation covering different time scales. Harrison Variations, dedicated to Jonty, was commissioned by the 2002 Bourges Festival.



Henry Vega

Henry Vega, born in New York City (1973), is dedicated to the creation and promotion of electro acoustic music. His music has received honorable mentions from the Hungarian Radio EAR competition, first prize from SCI and was a selected finalist at the Gaudeamus Composition Contest 2004 in Amsterdam for his work 'Alibi'. Vega's works have been performed at venues and festivals in Cuba, the United States, Europe and Australia. In 2003 he founded 'The Electronic Hammer' with Diego Espinosa and Juan Parra, a group dedicated to performing new and recent works for percussion and computers allowing composers with limited or expert knowledge of computers to compose freely for this meta-instrument.

Idoru in Metals: Iduro in Metals (2004) was commissioned by the Nederands Vocaal Laboratorium directed by Romain Bischoff. In this piece the idea was to create the illusion of one singer, the Iduro, who can merge, harmonize and refract her voice at will. The Iduro comes from the book by the same title where a Japanese sentient computer singer is created and who is given a body made of metal. In using language, a singers voice is distracted by the meaning of the lyrics, in order to persuade focus back to the vocalists sound, a text which deconstructs a Japanese translation of an English song is created. This way the synthetic language can be used compositionally to create effects and gestures which would otherwise be unfitting for certain common languages.



Juan Carlos Velázquez

Infographiste and Non Lineal Editor. Studied at LIEM-CDMC, Madrid, Computer Synthesis with James Dashow, Fractal Composition with Francisco Guerrero, Computer Music with Emiliano del Cerro, Luca Francesconi, Jorge Antunes, José Luis Carles, Gabriel Brncic, Sergi Jordá and Jean Claude Risset. Studied also Jazz and Contemporary Electronic Music.

Cortes (Cuts): Electro acoustic composition. At present a great number of electro acoustic works are using the latest techniques of sound generation (granular synthesis, vocoder phase, etc.), all of which lead to a series of new timbres. However from my own point of view, the use of older synthesis is not no least interesting and can produce a composition rich in timbre.

CUTS is a composition divided in three parts. They are produced by subtractive and additive synthesis mainly, processed in such a way as to increase the texture and fluidity of the piece. And then there is the concept of interrelation between visual and sound shapes in order to endow the piece with a more dynamic interest.



Mario Verandi

Mario Verandi was born in San Nicolas (Buenos Aires) in 1960. He studied music in Argentina and later at the Phonos Electroacoustic Music Studios in Barcelona. He continued his studies at the University of Birmingham (UK) where he completed a PhD in Music Composition under the supervision of Jonty Harrison. He was guest lecturer at the Musicology Department of the Free University Berlin in 2003-2004. Mario Verandi has been composer-in-residence at La Muse en Circuit (Paris), the Césaré studio de création musicale (Reims), ZKM (Karlsruhe), Cuenca Electroacoustic Music Studios (Spain) and a guest of the artists-in-residence in Berlin programme of the DAAD (German Academic Exchange Service). Verandi's awards include the Bourges International Electroacoustic Music Competition (France), Musica Nova Competition (Prague), CIEJ Electronic Music Awards (Barcelona), Prix Ars Electronica (Linz), Stockholm Electronic Art Awards (Sweden), SGAE Prize (Spain) and ZKM European Bell Days Commission Prize (Germany). His works have been performed and broadcast worldwide and featured at festivals such as the MaerzMusik Berlin, Florida Electroacoustic Music Festival (USA), Inventionen (Berlin), ISCM World Music Days (Manchester), Festival Musica (Strasbourg), State of the Nation (London), Rumours Concerts (UK), Logos Concerts (Belgium), and Stockholm Electronic Music Festival. Verandi's music is available on the EMF (Electronic Music Foundation) label from New York as well as on several compilation CDs. (<http://www.marioverandi.de>)

Klang-Film (2004) 12'15"': Acousmatic music and film projection.

The film "Arbeiter verlassen die Fabrik" (Workers Leaving the Factory) by Harun Farocki set the starting framework for the creation of this audio-visual piece. The original film was re-edited by Harun Farocki and myself in order to create a shorter version that would suit my compositional ideas. The original soundtrack contains a voiceover commenting and reflecting on the images shown. Most of the spoken texts were edited out and only a few left. Therefore the film shown in this piece becomes essentially a silent movie. This allows the incorporation of music as a new and influential shaping element that opens up a new dimension for the perception of the visual sequences. My aim was to create a music that works as a parallel entity to the film and yet is inspired and structured by the film.

The sound material includes a wide range of real sounds that were heavily manipulated and processed in such a way as to generate a specific palette of sounds. This piece explores the sensory counterpoint of sounds and images and their interaction, ambiguity and friction. How does a particular music shape the perception of images?. How do images shape the perception of a particular music?. In his book "Audio-Vision: Sound on Screen" Michel Chion suggests that sound and image are always independent, and it is simply our

conditioning and use of conventions of synchronization that make us believe that they are not. I believe the French filmmaker Robert Bresson provides us with an illuminating metaphor: "Images and sounds, like strangers who make acquaintance on a journey and afterwards cannot separate".

About the film:

"Arbeiter verlassen die Fabrik" (Workers Leaving the Factory) by Harun Farocki
1995, 36 min., b/w

"La Sortie des Usines Lumière à Lyon" (1895) - such was the title of the first cinema film ever shown in public. For 45 seconds, this still-existent sequence depicts workers at the photographic products factory in Lyon owned by the brothers Lumière hurrying, closely packed, out of the shadows of the factory gates and into the afternoon sun. Only here, in departing, are the workers visible as a social group. But where are they going? To a meeting? To the barricades? Or simply home? These questions have preoccupied generations of documentary filmmakers. For the space before the factory gates has always been the scene of social conflicts. And furthermore, this sequence has become an icon of the narrative medium in the history of the cinema. In this documentary essay, Harun Farocki explores this scene right through the history of film.

<http://www.farocki-film.de>



Michael Vernusky

Michael Vernusky is a composer actively writing in a variety of media, including those of instrumental, electronic, and visual environments. He has written an array of music from chamber works of string quartet and solo piano to pieces for orchestra, computer, video, and dance. This past year he was the grand prize winner of the Digital Arts Award in Tokyo, and recently was a guest composer at the Rotterdam International Film Festival, The Netherlands. His music has been widely performed, including performances in Asia, Europe, Mexico, and across the United States.

Means and Meditations: 'means' was the byproduct of an ongoing collaboration with video artist Scott Nyerges. The film was assembled from a wide palette of imagery: digital animation, halftone prints, paint and ink on film. All were manipulated or controlled with various types of application media in the absence of traditional camera techniques. Paralleling the video, the music is an exploration through various environments and textures. Sound was forged from modular synths, field recordings and digital and analog noise. The music for "Means and Meditations" recently took 1st Prize at the Digital Arts Awards in Tokyo, Japan. The video won an Excellence Award at Cinematexas, as well as a director's citation at the Black Maria Film Festival.



Dimitrios Voudouris

Born in Greece in 1961, a South African citizen obtained a Bachelor of Pharmacy degree at the University of the Witwatersrand 1986. He further studied the sciences of Religion, Socio-Cultural Anthropology and Philosophy at the University of South Africa. A composer whose technical and theoretical infrastructure has been constructed chiefly on the basis of his own personal inquiry, he composes for acoustic instruments, for electronic sound sources, multimedia and theatre. His interest and self study has led him to research subjects concerning the survival of music in the 21st century and the impact that media and technology has on the composer with relation to sound. Works: Impilo, Sizobonana, Praxis, NPFAl.1/2/3, Lexicophony.

L22P08M02 [Scene 1 + 3]: L22P08M02 [landless peoples movement] that occurred on 22/August/2002 is a protest march that took place at the World Summit in 2002 and addresses the injustice of land eviction imposed upon impoverished people in South Africa and in the rest of the world. Composed for Tape, it's a theatrical work for dancers, interactive visuals, action poet and mime actors in three scenes. Scene 1-The physical and kinetic energy of the march is captured in the first scene e.g. the Toi Toi an act of dance / song that has ritualistic roots features in this scene.

Scene 3- a comical operetta focusing on the absurd nature at which politicians, the media, and business neglect the severity of the problems that confront the community in need.



Joseph Waters

Waters is a populist, a member of the 1st generation of classical composers who grew up playing in rock bands. He is committed to the idea that composers should reflect, comment and connect with popular culture, and thereby contribute meaningfully in the broad marketplace of developing ideas and cultural experimentation. Movement away from a Euro-centric cultural orientation is central to his work. Many of his works investigate the African reverence for pulse & dance as the most sacred, central pillars of music, in opposition to the European/Catholic church-based notion that pulse/dance are obscene. Further, he worries that the notion that pulse/dance-based music is inferior and simplistic reflects an unconscious, vestigial racial bias.

Heart: For live electronics and virtuoso percussionist. Cognitive study on three inter-related themes: #1) Pulse, at the speed of human cognition and survival, and with the bumpiness of its' expression within the human breast, is the main theme of this work. The pulse of this work is the human heart, recorded through a stethoscope initially at running speed, then with gradual deceleration to resting tempo. The percussionist must synchronize and "groove" with this most unstable of metronomes. #2) Connection of the human bloodstream to the ocean, both literally and symbolically; #3) Exploration of pitch as mnemonic: a fractal, self-

similar pitch sequence is embedded within an evolving, hierarchically nested set of Fibonacci structures.



Gil Weinberg

Gil Weinberg is an assistant professor and the director of music technology at Georgia Tech. His research centers on developing musical networks and designing instruments and applications for music performance and education. He has composed and developed interactive systems for orchestras, art festivals, and museums such as the Smithsonian Museum, Deutsches Symphonie-Orchester Berlin, the Cooper Hewitt Museum, the National Irish Symphony Orchestra, ICMC, the Scottish BBC Symphony, and Ars Electronica. His work appeared in publications such as *Computer Music Journal*, *Leonardo Music Journal* and *Personal Technologies Journal*. He received his M.S and PHD from MIT Media Lab and his BA from the interdisciplinary program at Tel Aviv University.

Pow for Haile: Using machine listening, stochastic improvisation, and acoustic generation of sound, our robot, Haile, interacts with a human percussionist in sequential and synchronous manners. Haile is designed to generate rich acoustic responses and to provide visual cues for human players. Using a microphone installed on a PowWow drum, Haile analyses aspects such as pitch (which corresponds to hit location on the drumhead), amplitude (which corresponds to hit strength) and rhythm. It then responds to the rhythmic input in transformative and generative manners. We believe that this unique human-machine collaboration can lead to a novel and exciting musical outcome that cannot be conceived in any other means. Designed by Gil Weinberg and Scott Driscoll.



Ian Whalley

Ian Whalley is Studio Director at Waikato University (Hamilton, New Zealand). His compositions are influenced by gestures from the Asia/Pacific region and electroacoustic manipulation techniques. His recent research focuses on multi-agent systems in music, and he has published in the *Computer Music Journal* (MIT), *Organised Sound* (CUP), *Convergence* (UK), *Leonardo EA* (USA), and *Enculturation* (USA); and at events like ICMC and ISEA. Ian has received awards and grants from bodies like the British Council (UK), Kunitachi's CCMMT (JP), KlangArt99 (GM), UNESCO (IND), and was awarded Meiji University Fellow (JP). He is on the editorial board of *Organised Sound* (CUP), curates the NZ Sonic Art CD Series, and is a Director at Large for ICMA.

Pukera (7:43) (for instrument and tape): Ian Whalley (Composition) Richard Nunns (Putorino Improvisation). Pukera means a wind swept headland or isthmus. The tape section of the work is based on nine short audio samples of traditional New Zealand Maori instruments, including three different Putorino (a wind instrument). Some of the small sampled fragments appear as recorded, but most are also extensively processed and

developed electronically and then blended together to make the structure of the work. The Putorino solo part is improvised live by Richard Nunns, using the full range of voices available on the instrument.



Tom Williams

Tom Williams composes both electronic and acoustic music. His work has had numerous international performances in music festivals, and has been broadcast on radio and released on CD.

Compositions include: *Ironwork* for piano and tape, prizewinner of the ALEA 111, 1993 composition prize, and performances include the Huddersfield Contemporary Music Festival; *Like Oranges* for soprano and tape, Nicola Walker Smith gave the European tour of the work; and *Interference* for tape. In the summer of 2000, he was the director of the Young Artists Composition Program at Tanglewood Music Festival, USA, and he was invited by the St Petersburg Composers Union to Russia as a featured composer. In 2001, the chamber orchestral work *In Amongst the Trees* was premiered by Gemini. Recent pieces include the acousmatic work *Mbira Prism* performed in 2003 at the EMM Festival UMKC; and the collaborative-based project with dancer and designer (funded by Arts Council England), *Three Points of Dislocation*; an acousmatic work originating from the project was presented at the 2004 ICMC. *Break* was premiered in the Sonorities Festival 2004 in Belfast in the Sonic Art Research Laboratory, further performances include at EMM and the Sonus Concert Series, Montreal, and SEAMUS2005. In 1995 he completed his doctorate in composition at Boston University. Currently he is a senior lecturer and director of the sound studios at University College Northampton in England.

Break: *Break* is an acousmatic piece that is non-referential in concept and charged and dynamic in quality. Three different meanings of the word *break* permeate this work. Firstly there is the musical *break*, an extemporised passage where previously heard musical material is freely developed. Then there is *break* as in the cutting up and disrupting of material - found here in the fracturing and breaking up of sound material; at its most dynamic with the abrupt cuts between silence and loud, energised sounds. In *Break* the appropriation of silence and quasi-silence - notably in the use of low tones - is one of the pieces principle motives, and it is this dynamic contrast of sound and silence, manifest at key structural points, which underlies its formal design. And finally, the title alludes to the single sound source that *Break* is built from: the sound of glass being broken, shattered. When breaking glass, there is the expectant impact - a charged silence - then the hard, loud splintering crash, followed immediately by glass shards hitting and spraying surfaces; all dynamic qualities explored in *Break*. Pro Tools LE was the principle program used for editing and assemblage while processing tools included: Cecilia, GRM Tools and Soundhack.



Justin Yang

Justin Yang is currently pursuing his Doctorate in composition at Stanford University where he is studying with Brian Ferneyhough and Mark Applebaum. He has previously studied with Alvin Lucier and Anthony Braxton at Wesleyan University where he received his Masters in composition and experimental music. His work ranges from solo works to pieces for three orchestras and has been performed throughout the United States, in Europe and Asia. Yang is active as a performer and improviser on saxophones and other wind instruments.

Quartet for 4 Tubas with Live Processing and Electronics (recorded version): In this work, the four tubas are restricted to a single pitch, the low C pedal tone at about 33Hz. The electro-acoustic component seeks to reveal the world of sound that is contained within this single pitch. Filters and oscillators are used like sonic microscopes magnifying and highlighting the many rich details contained in the aural landscape of the tuba pedal. Much like organic organisms, this sound world is continuously changing and evolving. The tuba sounds, played in time, act as windows that open and shut through which we can witness this evolution.



Jeremy Yuille

Jeremy Yuille is a designer & media artist specialising in sound and networked performance. His work has featured in exhibitions such as *contagion:* - Australian New Media @ the Centenary of Federation, *Variable Resistance: a survey of Australian Electronic music* at SF MOMA and *ARS Electronica 2004*. He also lectures in communication design at RMIT University, Melbourne Australia. Gregory More works as a designer at the nexus between art and technology, in the fields of architecture and new media arts. He is Research Fellow at SIAL, RMIT, teaching design, developing innovative software prototypes, & researching how cinematic, broadcast, and game engine technologies can be utilised for the advancement of spatial design.

Thumpa: THUMPA is an exploration of interactive forms and architectural spaces in reference to the familiar and the unexpected, the Chronos and the Aion.

Project Credits:

Gregory More & Mathan Ratinam [directors]

Gregory More [animator], Mathan Ratinam [composer], Jeremy Yuille [Sound Design]

<http://www.sial.rmit.edu.au/Projects/THUMPA.php>

http://www.sial.rmit.edu.au/Projects/Aionic_Memoria.php



Mark Zaki

A musician with many diverse interests, Mark Zaki has created works that range from traditional chamber music to new media and music for film. His most recent projects include an acousmatic score for the film *The Eyes of van Gogh*, and a score for the Peabody nominated documentary *The Political Dr. Seuss* for PBS.

His credits include work on more than 50 films, television programs, theater pieces and recordings. Mark holds degrees in composition from Princeton and in violin/viola performance from Rutgers University. Currently based on the east coast, Mark divides his time between New York City and Los Angeles.

Sounds Seen (and some not quite...): *Sounds Seen* is part of a series of "sonic mobiles". Its material forms an environment that allows glimpses of an imagined larger scale structure for virtual percussion ensemble. Serial procedures derived from time-point techniques were used to create durational sets that invoked particular spatial and temporal trajectories. Real-world sounds were recorded, aligned and juxtaposed against their "found" and processed counterparts. Elements pass by each other sometimes in opposition, sometimes colliding, but always in some state of motion and collusion. The piece received its premier performance in November 2002 on the *Cycle de Concerts de Musique par Ordinateur* in Paris, France. First round winner in the 2003 New York ISCM competition.



Edson Zampronha

He has received two awards from the São Paulo Association of Art Criticism. He is Professor of Musical Composition at the São Paulo State University where he coordinates the Research Group on Music, Semiotics and Interactivity. He is Ph.D. in Communication and Semiotics - Arts - at the Pontifical Catholic University of São Paulo. He has worked as guest composer and researcher in different institutions as LIEM-CDMC (Madrid), Phonos Foundation (Barcelona), University of Birmingham, University of Helsinki, Valladolid University, and Complutense University of Madrid. He is the author of the book *Notação, Representação e Composição*. His compositions are included in seven CDs.

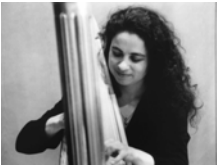
Sentimiento Plástico: This work links musical strength, coherence and drama. The strength is achieved keeping the original impact and the referential aspects of the sounds. The coherence is achieved filtering all sounds by a single chord. It belongs to a special set of chords that are perceived as a unity when listened to, but that are split in sub-chords when remembered, what is created is a constantly renewed listening. A musical sentence that is split in its most tense point creates the drama. Its two parts are put apart and a whole new sentence, full of energy, is put in between. The last part or the first sentence links both sentences and solves all tensions in the work. This work was composed at LIEM-CDMC, Madrid, in 2004.

21. Performer Biographies



Pau Baiges

Born in Barcelona (1984). At age 6 he started music and piano studies at the Escola de Música de Cambrils. He also studied in Vilaseca with professors Cecilio Tieleles and Alan Branch and Escola Superior de Música de Catalunya with professor Leonid Sintsev. He has won awards in the Donostia Hiria Chamber Music Contest, L'"Arjau" in Barcelona, Sant Joan de Vilatorrada and Música de Cambra de Castellterçol contests. He has also received a concert award in "Ramon Llull" course in Barcelona and has received the "Anna Riera" Grant, at ESMUC. He has also played as a soloist and has studied in "Rimsky - Korsakov" Conservatory in Sant Petersburg. He is now a permanent member of Jove Orquestra Nacional de Catalunya.



Magdalena Barrera

Spanish Argentinian harpist. Magdalena Barrera Oro studied at "Manuel de Falla" Conservatory, Buenos Aires and at Sweelinck Conservatory, Amsterdam, with Edward Witsenburg. Has given recitals in France, Netherlands, Spain and Argentina. Soloist with many orchestras: "Teatre Lliure ", Barcelona, Spanish National Orchestra, OBC, Euskadi Symphony, City of Granada, "National Arts Center Orchestra", Ottawa, etc. With OBC has recorded for the first time Concierto Capriccio for harp and orchestra by Xavier Montsalvatge (Claves). Has made the first recording of Variaciones for harp and Fantasia for harp and guitar by Montsalvatge (Columna Música). With the City of Granada Orchestra has recorded the Harp Concerto by Alberto Ginastera (Harmonia Mundi). Has played many first performances for solo harp (Montsalvatge, Amargós, Pladevall, Soto) and "Ronde Bosse" by Gabriel Brncic for harp, viola and computer. Since 1987 is harp soloist of OBC (Orquestra Sinfónica de Barcelona y Nacional de Catalunya).

String Quartet

Ariadna Padró

Ariadna studied violin at Conservatori Superior de Música de Barcelona with professor Eva Graubin. She further studied at Universität für Musik und Darstellende Kunst Graz (Austria) with Maighréad Mc Crann. She has been a member of Jove Orquestra Nacional de Catalunya, Joven Orquestra Nacional de Espanya and collaborated with Orquestra del Gran Teatre del Liceu and Filarmonía of Galicia. She is now studying at Conservatori de Música del Liceu with Corrado Bolsi and studies chamber music with Quartet Casals members.

Laia Besalduch

Laia started musical studies at Conservatori de Música del Liceu de Barcelona with Corrado Bolsi. Later, she studied at Conservatori Superior de Música d'Utrecht (Holand) with professor Eva Koskinen. She has been member of Jove Orquestra Nacional de Catalunya and Joven Orquestra Nacional de Espanya. She is now studying at Conservatori de Música del Liceu with Corrado Bolsi, she is also taking master classes with Jonathan Brown and studies chamber music with Quartet Casals.

Anna Costa

She studied at cello and chamber music at Conservatori Superior de Música del Liceu de Barcelona and she also obtained Títol BMUS Honours Course at Guildhall School of Music and Drama (London) with professor Stefan Popov. She has been a member of Jove Orquestra Nacional de Catalunya, Joven Orquestra Nacional de Espanya and Orquestra de l'Acadèmia del Gran Teatre del Liceu de Barcelona. She is now taking master classes with professor professor Howard Penny in Vienna and studies chamber music with Quartet Casals.

Aleix Puig

Born in 1979, Alex started violin studies at 7 year old in Terrassa with the violinist and pedagogue Quim Térmens. He obtained Medium Grade in 1998 and Honor Award of the Liceu Superior Conservatory under the teaching of Gonçal Comellas. In 2000 he obtains Superior Grade. He continues his postgrade studies with Agustín Leon Ara, Corrado Bolsi, also with Olexander Semchuck and Pavel Vernikov at Portogruaro Music Academy (Itàlia). He has been permanent member and founder of Orquestra de Cambra Terrassa 48, member of Jove Orquestra Nacional de Catalunya (JONC) from 1998 to 2004. He has played also with Joven Orquestra Nacional de España (JONDE) in 2002. Aleix has done regular collaborations with Orquestra de Cambra de Granollers and Orquestra de Cambra de Cervera, Fontana Mix (ensemble contemporania of Bologna) and others. In 2004 promotes Brossa String Quartet. He is now writing a novel of musical content for Eumo Editorial and he is teaching at Escola de música de la Creu Alta de Sabadell, he is also finishing Sociology at UAB.

Contrast String Quartet



Jordi Claret

Born in Barcelona. He started cello studies at 6 with Anna Mora and later with Eulàlia Subirà at Fusió School in Sant Cugat; he also studied with Suzanne Spendlin, Iñiqui Etxeparre and Josep Margarit. Today he studies at Escola Superior de Música Catalunya with teacher Michel Poulet. He has done courses with Álvaro Campos, Asier Polo, Peter Thiemann, Jean Decroos, Ll.Claret. Directors: G. Voronkov, J.Mora, G. Comellas, M. Valdivieso, A.Parrot, A.Ros-Marbà and chamber music R. Talkowsky and C. Ifrim. He has been the 'first cello' of JONCA since 2001, participates in concerts around Europe (Paris, Copenhagen, The Hague and Strassbourg) and as a soloist in Orquestra Nacional de Cambra d'Andorra. Since 2003 he has been a member of Jove Orquestra Nacional de Catalunya.

Clàudia Farrés

Born in Barcelona Clàudia started musical studies at 4. At 10 years old she entered the Conservatori Superior Municipal de Música de Barcelona with teacher Àlex Garcia, she obtained a Medium Grade (honours). She follows her studies with Agustin León. She is a regular participant in both the Balaguer Music and Compostela Music Courses, and has received some grants. She is a member of some chamber groups. She has studied with Jordi Mora, B. Sargent, C. Bolsi and B. Porter and has been a Member of JONC for 4 years, she now plays with JONDE. She has also played with Orquestra del S. XXI, Orquestra de Cambra de Vic, Orquestra Gérminans and orquestra Atenea; consolidating her orchestra experience with directors A. Ros-Marbà, M. Valdivieso, J. Mora, R. King, L.Köhler, A. Parrot and S. Brotons.

Elias Porter

(Bar- La Seu d'Urgell) Elias started musical studies at the age of three with professor Fàbregas and Isidre Marva. In 1994 he entered Institut Andorrà d'Estudis Musicals. He now studies with Ashan Pillai at Escola Superior de Música de Catalunya (ESMUC). His orchestral participations include: IAEM, Jove Orquestra Nacional de Cambra d'Andorra (JONCA) and Jove Orquestra Nacional de Catalunya (JONC, playing in Festival Internacional de Torroella de Montgrí. He debuted as soloist in 1999 with Orquestra Nacional de Cambra d'Andorra (ONCA), and is a member of "Eskamot Tamarro" i "La Sunsoni" (traditional music). He has edited a CD about ethnomusical research with "La Sunsoni" and he is a member of theater company "Som-hi Teatre".

Noemi Rubio

Born in Valls, she started piano and violin studies at the age of 9 at Escola de Música Robert Gerhard. She moved to Conservatori de Música de Vila-seca with professor Evelio Tiele (prize of chamber music and violin honour mention). She has studied with Philip Bride and now she studies at Escola Superior de Música de Catalunya with Professor Agustin León. A

member of de Camerata XXI, Orquestra de Cambra de Vila-seca, Orquestra Laboratorio Musicale di Pergine Spettacolo Aperto (Itàlia), Orquestra del s. XXI and JONC, directors S. Brotons, M. Valdivieso, R. Ibragimov, A. Reverté, J. Mora, L.Köhler; she has played with R. Dieltens, J.M. Roger, D. Ligorio and M. Camp. She has participated in violin courses with Víctor Ambroa, Evgeni Gratch, Santiago Juan, Chris Nicholls, Kati Sebestyén and Isabel Vilà. She also received teaching from David Ballesteros, Alexandra Presaizen and Tarrassó, additional chamber studies and guidance from Mark Friedhoff, Xavier Blanch, Cristian Florea, Andryi Viytovych, Alan Branch, Charles Tunnell and Ysaÿe Quartet.

Michael Davidov

(Tashkent -ex Sovietic Union-, 1986)

Son of professional musicians, he started his studies at a very early age, guided by his parents, Dr. Eduard Davidov and Olga Davidov.

Soloist:

1990-1993: First concerts in Israel.

1994: Concerts in Málaga.

1996-1998: Concerts in Israel (Tel-Aviv, Jerusalem, Netania&) broadcast by Israel National. Since 2000, he has played as a soloist in Barcelona.

2005: Participated in concerts as a member of chamber group in Ibiza and Manchester, and in piano duo concerts and as a member of Conjunt del S.XX, at Auditori in Barcelona.

He is now undertaking his fourth year studies at Escola Superior de Música de Catalunya with professor Ramon Coll.

Gerry Errante



F. Gerard Errante is a clarinetist of international stature whose performances around the world have received critical acclaim. Errante has published two books, composed ten works for clarinet, and has contributed numerous articles to a wide variety of journals. He has also recorded for nine record labels and is a prizewinner in the International Gaudeamus Competition for Interpreters of Contemporary Music.

Errante has been recently been presented with a Lifetime Achievement Award by the International Clarinet Association. He lives in Norfolk, Virginia where he is the Co-Director of the Norfolk Chamber Consort and a member of the new music ensemble, Creo based at Old Dominion University where he is serving as Adjunct Professor of Music.



Xelo Giner

(Silla, Valencia, 1973). Saxophonist and professor at Pamplona Conservatory. Studied saxophone with J. Luis Peris, Pedro Iturralde and Andres Gomis at Valencia Conservatory, with M. Bernardette Charrier and Jean M. Londeix at Bordeaux (France) Conservatory. Participated in the Gustav Bumker Contest, Dortmund (Germany) 2000, third price at the Pedro Bote Contest, Badajoz (2000). Played with the Madrid Symphony Orchestra, the Bordeaux Aquitaine Orchestra, the Euskadi Symphony Orchestra. In 2001 concert tour in Japan, first performance of Joan Guinjoan Concerto for saxophone and ensemble, and concerts in Spain, France and Germany. Specializes in contemporary music and has premiered works by François Rossé, Joan Guinjoan, Cristian Lauba, David Alarcón, J. Antonio Orts, Emilio Calandín, Ramón Lazcano, Carlos Torres, Hugue Decarpenteyre, Ricardo Climent, Ximo Cano, Julio Sanz, Vicente Roncero. Participates in the International Saxophone Ensemble, conducted by Jean M. Londeix, and the National Saxophone Ensemble conducted by Andres Gomis. Member of the contemporary music ensembles Xeda, Cseallox, Bigts, Iderkrem, Valencia Instrumental Ensemble, Sevilla Orchestra Soloists Ensemble, Oiasos Novis and Aksax.



Carles Guisado

Born in Barcelona, Carles Guisado started his musical studies with guitarist and composer Carles M. Eroles at Escola Municipal de Música "Can Roig i Torres" in Santa Coloma de Gramenet, moving to Conservatori Municipal in Sabadell to finish his Medium Grade (honours) with guitarist Àlex Garrobé. He plays as a soloist around Catalunya and he is a member of some chamber groups: Glissando Trio and with singer Maria Hinojosa. He has also played for the poetry recitals of actor Jordi Jané. He has studied chamber music with Duo Montserrat Gascón/ Xavier Coll and also Carles M., director Marzio Conti, Àlex Garrobé, Dolors Cano and Zoran Dukic, flamenco with guitarists Rafael, Juan Manuel Cañizares, Antonio Zarco, improvisation with Agustí Fernández and Emilio Molina.

Presently he studies with Zoran Dukic in Escola Superior de Música de Catalunya. He has taken master classes with David Russell, Roberto Ausset, Leo Brouwer, José Miguel Moreno and Marco Sociás. At present he is working with Feliu Gasull works. He also teaches guitar at various music schools.



Tomie Hahn

Tomie Hahn teaches and performs the shakuhachi. She began studying Japanese traditional dance in Tokyo at the age of four. Tomie has been collaborating with Curtis Bahn for 20 years. Most recently the two have created a number of interactive dance pieces, performing with Dan Trueman as "interface," an electro-acoustic chamber ensemble investigating the performance of new musical instruments. Tomie is Associate Professor of performance ethnology in the Arts Dept. at Rensselaer Polytechnic Institute. Her research spans a wide range of topics including: Japanese traditional performance, Monster Truck rallies, issues of identity and creative expression of multiracial individuals, relationships of technology and culture; and interactive dance.

Ben Hunter

Ben Hunter is a librarian, bagpiper and composer based out of Seattle, Washington, U.S.A. He has a Master of Music in composition from the University of Oregon and a Master of Library Science from the University of North Carolina, Chapel Hill.



Lito Iglesias

Born 1967, Lito Iglesias began music studies with his father in La Coruña. In 1982 he moved to Barcelona and studied cello and chamber music with Pere Busquets at the City Conservatory, winning the first prize in 1986. He devotes himself to chamber music, contemporary music, and to teaching cello. Iglesias taught cello at La Coruña Conservatory from 1985 to 1988, and since 1989 has taught at the Barcelona City Conservatory, where he is also director and teacher of several cello and chamber music courses. Iglesias has given duet concerts with pianists Juan Durán (1983-1988), Ana Menéndez (1989-1992), Miguel Ángel Dionis (1995) and Jordi Vilaprinçó (from 1999); and with double bass player Xavier Puertas (1997). He was cello soloist with the La Coruña Chamber Orchestra. In 1992 he established the Novalis Trio with Olvido Lanza (violin) and Antonio Ruiz-Mellado (piano), which received the first prize at the Montserrat Alavedra Chamber Music Contest. In 2003 Iglesias was invited by the Pau Casals International Music Festival (El Vendrell), to play Robert Schumann's Cello Concerto with the Prague Radio Chamber Orchestra, conducted by Vladimír Válec. He composed the music performance "El regulador de gravedad", which premiered at the Sala Beckett of Barcelona in May 2001.



Goska Ispording

Specializing in the performance of contemporary music Goska Ispording also gives solo recitals and performs with chamber music ensembles and orchestras. She is also active in music theatre and multimedia productions and has premiered numerous solo and chamber music works. She was born in Poland, where she started her Early Music harpsichord study at the Krakow Academy of Music, and graduated cum laude in 1998. In 2001 she obtained her diploma at the Royal Conservatory of The Hague (The Netherlands) where she studied with Patrick Ayrton. Her interest in contemporary art led her to follow the Masters in program contemporary harpsichord techniques with Annelie de Man at the Conservatory in Amsterdam. During this period she also worked with Elisabeth Chojnacka at the Mozarteum in Salzburg. She won the first prize as a soloist at the Krzysztof Penderecki International Competition of Contemporary Music 2002 (Krakow /Poland). Together with recorder player Karolina Bäter she received first prize in the duo category at the same competition and in 2003 the 4th place at The International Gaudeamus Interpreters Competition (Rotterdam/ The Netherlands).



Joan Izquierdo

Joan Izquierdo was born in Barcelona (1966) and studied recorder at the Barcelona and Amsterdam Conservatories. Nowadays he teaches recorder at "Escola Municipal de Música Josep M^a Ruera", Granollers (Barcelona) and at Barcelona City Conservatory. He writes articles and school text books for this instrument and gives seminars and master classes. He has played in many concerts both as a soloist and in chamber music ensembles of different styles, which include 14th and 15th Century (trío Subtilior), 16th Century polyphony (Sforzinda - recorder sextet), baroque music (Othello Ensemble). However, most important is his contemporary music activity, inviting composers to write pieces, he has premiered about 50 works. He is also a member of the "quartet de bec Frullato", a duo with percussionist Pilar Subirà, and plays solo pieces with electronics.



Kyungmi Lee

After playing Thea Musgrave's Narcissus, flutist Kyungmi Lee stepped into the world of Electronic music. She has performed for Society for Electro-Acoustic Music in the United States, and Florida Electroacoustic Music Festival. Currently, Kyungmi is pursuing a Master's degree in Computer Music Performance at Peabody Conservatory studying with Dr. Geoffrey Wright and Dr. McGregor Boyle. Kyungmi also holds BM, and MM degrees from Peabody Conservatory in Flute Performance. Her former teachers include Young Mi Kim, Bonnie Lichter, Julius Baker, Emily Skala, and Marina Piccinini.



Enrique M. Lop

Enrique M. Lop is a Spanish concertist and pedagogue of guitar. He studied at the "Conservatorio Superior Oscar Esplà" in Alicante (Spain), where he had the chance to work with José Tomàs, where he obtained his "Titulo Superior" with the highest qualifications. He has participated in master-classes with prestigious concertists and tutors like Hopkinson-Smith, Leo Brouwer, Manuel Barrueco, etc. As a soloist and member of chamber-music ensembles, he has played in Spain and abroad. Exploring all the directions of music, he is familiar with many different techniques and styles. His current dedication is to contemporary music. He is the Head of the Department of Guitar at the "Conservatori Professional de Música de Vila-seca" (Spain) and the conductor / founder of the guitar-ensembles, "Miquel Llobet" and "Ferràn Sors", at the same institute.



Naüm Monterde

Naüm Monterde commenced musical studies at the Centre d'Estudis Musicals del Berguedà (L'Espill) and Escola Municipal de Música de Berga with Queralta Roca. He attained a professional Grade in Conservatori de Música de Manresa with Joan Plaja (clarinet honour prize), later moving to C.N.R. in Perpinyà where he studied with Edwige Giot. In 2005 he obtained a higher grade at Escola Superior de Música de Catalunya (Esmuc) with Joan Enric Lluna and studied historical clarinet with Lorenzo Coppola.

He has participated in master classes with professors Walter Boeykens, Yehuda Gilad, José Luís Estellés, and in other courses with Antony Pay at Accademia Musicale Chighiana de Siena, Alan Hacker, Hans Deinzer and Jeane Cooperud, Curs Internacional de Clarinet de Prades.

His orchestral experience began in Jove Orquestra Nacional de Catalunya, where he was a regular member for 5 years. He has played with Orquestra de l'Acadèmia del Gran Teatre del Liceu, Orquestra del Vallès and Orquestra Sinfònica de Barcelona i Nacional de Catalunya with director Ernest Martínez Izquierdo, Salvador Brotons, Antoni Ros-Marbà, Matthias Ashbacher, Xavier Puig, Jordi Mora. He is also a member of a children's show group, produced by Gran Teatre del Liceu "D'Òpera". As a member of the chamber group Moebius Quintet, and Trio de Clarinets Bicòs, he was a finalist in the contest Paper de Música de Capellades, and won third prize at Ciutat de Manresa contest. He also plays with popular music group Youkalis, and presents a musical/projection show with Georges Méliès films.



Maki Namekawa

Maki Namekawa studied piano at the Kunitachi College of Music, Tokyo, with Mikio Ikezawa and Henriette Puig-Roget. In 1994 she won the Leonid Kreuzer Award, given every year by the Japan Kreuzer Society. In 1995 she transferred to the Karlsruhe Music School, working with Werner Genuit and Kaya Han. Further she has worked with Edith Picht-Axenfeld and György Kurtág at the classic-romantic repertory and with Stefan Litwin, Pierre-Laurent Aimard and Florent Boffard at the new music repertory. Maki Namekawa plays often in international venues like Suntory Hall, Tokyo, Berlin Biennale, WDR Piano Festival, Ruhr Piano Festival. She has participated in many first performances with Johannes Kalitzke, members of the Ensemble Modern and Ensemble Recherche.

Sergi Rovira

Born in Barcelona, 1979, Sergi Rovira defines himself as a hedonist and that's the reason why he specialized in saxo from the age of 12. Recently, he has played latin jazz in Cuba with Irakere; around Spain with Musicarium company; electronic improvisation in Sonar 2004 with David Behrman; playing with Miguel Ángel Tena or Ramón Oller. He mixes live playing with studio sessions for Soul Panda Productions and he collaborates with Rosa Negra, Ketama, Soul Taja, El Sicario, Maandauw. He also participates in advertisement, theater, movies. Now he conducts a big band and has finished his project at Esmuc about Saxo and Microtonality, with an excellent grade.

Slide Brass Quartet (SB4)

Cassiel Anton

Born in Benidorm (1984) he started his trombone studies at 10 with Javier García and Felipe Lanuza. He now studies at ESMUC with professor Ricardo Casero. He has participated in many different seminars with trombonists Peter Sullivan, Gilles Millière, Olaf Ott, Carlos Gil, Indalecio Bonet, Joaquín Vicedo, Branimir Slokar, Raúl García, Daniel Lassalle, Michel Becquet, Jorgen Van Rijen, Joseph Alessi and Christian Lindberg. He is a member of OJRM and JONC, he collaborates with OBC, Lerida Orchestra and other. Recently he has collaborated with Carles Santos in his last work "la meua filla soc jo". He is the founder and is a member of the BCN Brass metal quintet and Slide Brass Quartet.



Santi Casalta

Born in Nules (Castelló), 1983. He began studying trombone at age of 7. In 2000 he finished his Medium Grade (honours) with professor Gabriel Sanchis. He has studied with Enrique Ferrando, Indalecio Bonet, Juan Bautista Abad, Daniel Lasalle, Branimir Slokar, Jorgen Van Rijen, Raúl García, Christian Linderg and Joe Alessi.

He has been a participant of the Jove Orquestra de Castelló, Orquestra Presjoven, Bruckner Academy Orquestra, Orquestra s. XXI, Orquestra de Barcelona i Nacional de Catalunya, directors Salvador Brotons, Manel Valdivieso, Pablo Mielgo, Jordi Mora, Ernest Martinez Izquierdo. He is now completing third year at the Escola Superior de Música de Catalunya with teacher Ricardo Casero, he is member of Jove Orquestra dels Paisos Catalans and founder of Slide Brass Quartet.

Jordi Gómez

Born in Badalona, 1978, he studied in Conservatori de Badalona. He also studied at the Escola de música Moderna in Badalona, with Big Band, Soul Band and E.M.B.Son.

Now he is doing his final project in Escola Superior de Música de Catalunya), with Professor Ricardo Casero. He regularly collaborates with Orquestra J. Carbonell de les Terres de Lleida and member of Acadèmia del Liceu. He also plays trumpet, and traditional music with Cobla St. Jordi Ciutat de Barcelona.

Joan Palacio

From 1990-1993 he studied trombone at Escola de la Banda de Música de Sant Crist. And later Studied trombone at Conservatori Professional de Música de Badalona, with Professor Manel Barea. He now studies Higher Grade at Escola Superior de Música de Catalunya (ESMUC) specialized in bass trombone with Professor Raül García Sánchez (bass trombone of Orquestra Simfònica de Barcelona i Nacional de Catalunya). He has studied with Ricardo Casero and Rafael Tortajada Durá, and participated in master classes with Stephan Loyer (bass trombone soloist of Orquestra Sinfònica de la RTVE), Indalecio Bonet (Spanish Brass Luur Metals), Ximo Vicedo (Orquestra Sinfònica de RTVE), Miguel A. Rivera (Orquestra Sinfònica de Puerto Rico), Michel Becquet (soloist and teacher at Conservatori de Lausanne), Joseph Alessi (New York Philharmonic Orchestra), Pierre Pillaud (tuba soloist, Orchestre de la Suisse Romande), Oren Marshall (London Brass) and Mel Culbertson (tuba soloist, Orchestre de Burdeaux).



Ann Stimson

Ann Stimson began her professional career on flute in 1980 when she became a member of the Los Angeles Debut Orchestra. She went on to receive a Bachelor's degree and a masters degree in flute from the University of Southern California, studying with Roger Stevens, and taking master classes with Julius Baker, William Bennet, James Pellerite, and Geoffrey Gilbert. After developing an interest in contemporary music, she received a PhD in theory from the University of California, Santa Barbara, where her advisor was Peter Vanden Toorn. Dr. Stimson currently teaches flute at Kenyon College and theory at Ohio State University.



Pilar Subirà

Studied at the Barcelona and Amsterdam Conservatories, the musical activities of Pilar Subirà include regular collaborations with orchestras (O.B.C., Simfònica del Gran Teatre del Liceu, Orquestra de Cambra d'Andorra), with chamber music ensembles (Duets for Flute and Percussion with Joan Izquierdo, Colors of Sound, Tres Cajones...) and regular solo percussion recitals. She has premiered works by Joan Guinjoan, Oriol Graus, Jep Nuix, Gabriel Brncic, Emiliano del Cerro, José Iges, Andrés Lewin-Richter, David Padrós, Ben Davies, Wade Mathews, Consuelo Díez and Mercè Capdevila, among other composers, many of which were written especially for her. She has performed in well known concert series and festivals dedicated to contemporary music: The 1st "Festival de Música del s.XX de Barcelona", the "Mostra de l'Associació Catalana de Compositors", Festivals in Alicante, Granada and Santiago de Compostela, the "Encontres de Compositors de Palma de Mallorca", the "Punto de Encuentro de Madrid", the Autumn Festival in Madrid and Sónar'98. Pilar is a producer and presenter of Catalunya Musica Radio Program



Stefan Tiedje

Born 1956 in Stuttgart/Germany, Stefan Tiedje studied physics, acoustics and electronics in Marburg and at the TU Berlin with Volkmar Hein, Klaus Buhler.. Since 1984 he has been working on algorithmic composition by programming computers. Since 1986 he has been performing solo concerts with computer controlled sound sources and effects devices in Europe and America. He has worked several years as freelance composer, performer and soundengineer. Since 2003 he has been a musical assistant at CCMIX/France.

He has received prizes for "This is not just a demo..." in a competition of the German Keyboards magazine, a Silver Amadeus at the "Musik Kreativ" competition 1993. Badland Records in France released a CD "polyrische Variationen".

The Netherlands Vocal Laboratory/Elect. Voices.

Romain Bischoff, director.

José Kamminga

The Dutch mezzo-soprano José Kamminga graduated at the Royal Conservatory of The Hague. After and during her education she specialized in contemporary/theatrical music. In 2000 she sang a work by Calliope Tsupaki at the international festival 'Donne in Musica' in Rome. On Dutch television she sang a piece by Steve Reich with the Dutch conductor Micha Hamel. In 2004 she participated in the new opera Parsifal in the role of Kundry by Boudewijn Tarenskeen. Since 2002 she is engaged as



a soloist singer in the Netherlands Vocal Laboratory/Elect. Voices. In 2005 she participated in the production 'Refugees' of the Vocal Laboratory, in which three short opera's had their premiere. José also sings as a freelancer with the Dutch Broadcasting choir.

Natascha Morsink

Mezzo-soprano Natascha Morsink received her Bachelor's degree of Arts from the Royal Conservatory in The Hague in 2002. She had previously received a Master of Arts degree for English Language and Literature at the University of Utrecht. She had vocal lessons from Gerda van Zelm and Diane Forlano and also followed master classes from Barbara Hannigan, John Bröcheler, Claron McFadden and Elena Vink. Since its creation in November 2002, Natascha has been a member of the Netherlands Vocal Laboratory/Elect Voices. With this contemporary vocal/ theatrical/ soloist ensemble she performed Twinson in 'The Golden Deer' (Sinta Wullur, NL), and The Cloaked Figure in the Russian opera 'The Container' (Artyom Kim, Uzbekistan). In October 2004 she performed solo works from John Cage in the Festival Wien Modern in Vienna. Natascha has performed in many premieres of new music from national and international composers such as George Aperghis, (de la Nature de l'eau), Steve Reich (Proverb and Music for Mallet instruments), Louis Andriessen (De Staat, De Stijl, and Tao), George Crumb (Apparition), Erwin Schulhoff (Sonata Erotica), Gerald Resch (Splitter and Bruchstücke), Aaron Copland (In the Beginning) and Henry Vega (Idoru in Metals). Besides her enthusiasm for contemporary (theatrical) music Natascha also regularly performs old music, very diverse solo pieces, opera, small ensemble and choir-repertoire.

Gonnie van Heugten

(soprano-Netherlands) studied at 'The New Opera Academy'/Royal Conservatory The Hague where she graduated in 2002 as Master of Music. She sang with companies such as Opera C&F, Opera Trionfo and Opera Onafhankelijk Toneel Rotterdam. In February 2005 she was honored as a semi-finalist in the Concorso Internazionale di Canto in Verona. She has worked with conductors Michael Christie, Kenneth Montgomery, Edo de Waart, a.o. She also performs a broad-Song, Oratorio, and Concert-repertoire. As a member of the Netherlands Vocal Laboratory she specializes in contemporary music. In 2004 she performed Iduro in Metals by Henry Vega in the Gaudeamusweek /Amsterdam. In february 2005 she sang compositions by Dick Raaijmakers at the presentation of the Johan Wagenaar Prize in the Hague and in april 2005 she sang in the premiere of the opera El Viaje de los Cantores by Viktor Rasgado. In november 2005 she will sing the role of Luigia in Donizetti's opera Le convenienze ed inconvenienze Teatrali a production of Opera Trionfo.

22. OFF-ICMC

Nowadays computer music is ubiquitous; clearer than ever, computer music experimentation can no longer be considered a monopoly of the academic world. Alternative and complementary trends and approaches, which may give a broader and varied perspective on the field, are what OFF-ICMC tries to present: free improvisation, laptop music, turntablism, noise, live coding, sound art, net music, interactive sonic installations...

Artists coming from all around Europe, Japan, Australia and America, together with local and Spanish artists, will be programmed nightly from Monday to Saturday. The performances will be held at the art gallery Metrònom, one of Barcelona's main venues for experimental music since the early eighties. Starting around 22:00 and lasting until passed midnight, three sets will take place every night. The gallery will also be showing five compelling sonic installations during daytime.

The selected program is the result of an informal call, which received 52 proposals from around the world. Of those, 15 were selected and several additional artists were invited by the committee panel. As a result, you will be able to discover artists who have never performed at ICMC conferences. This is the case of the French virtuoso turntablist eRikm - a frequent collaborator of Luc Ferrari - or the Japanese conceptual sonic artist Kanta Horio. Additionally, OFF-ICMC will sport improvisational performances. The opening evening will also include a net concert between Metrònom and Ars Electronica in Linz: a performance for two remotely-located reacTables (a novel instrument being developed at the Music Technology Group in Barcelona).

We really hope that you will enjoy the concerts and that you will still make an effort not to miss the early morning ICMC events. Welcome to Barcelona's nights!

23. Exhibitors

MIT Press
Keio University Cyber Sound Project
Electronic Music Foundation
Music Technology Group of the UPF

You can find the Exhibitors in the central hall in ESMuC.

24. Resturant List

We have listed most restaurants and bars in the ESMuC neighbourhood below. Please note that quality and price may vary per restaurant. You can find a map with all these restaurants in the booklet.

For dinner we advise you to scope out the large number of excellent restaurants in the neighbourhood "El Born", where OFF-ICMC is taking place.

(1) Restaurant Bierzo:

Address: C/ Ausiàs Marc, 138

Phone: 93 231 14 20

Notes: Home-made cuisine

Daily menu: 7.50€

(2) Restaurant Can Subirats

Address: C/ Ausiàs Marc, 155

Daily menu: 6.80€

(3) Restaurant Mara:

Address: C/ Lepant, 129

Daily menu: 6.50€

(4) Restaurant Gran Pelotari:

Address: C/ Lepant, 125-127

Notes: Assorted dishes with meat/fish & potatoes/salads: 5.00 to 7.00€

(5) Restaurant Piratas:

Address: C/ Ausiàs Marc, 157

Phone Nr: 93 245 76 42

Notes: À la carte, small restaurant.

(6) Restaurant Cantonata:

Address: C/ Ausiàs Marc, 108-110

Phone Nr: 93 246 47 90

Notes: Pizzeria, salads, pasta

Daily menu: 7.00€

(7) Restaurant Terra da Lua:

Address: C/ Sardanya, 174

Notes: Spanish 'tapas'

(8) Primer Express:

Address: C/ Sicília, 111

Daily menu: 9.50€

- (9) Restaurant Andalusia:
Address: Av/ Meridiana, 30
Daily menu: 8.40€
Notes: Big variety of dishes.
- (10) Bar Menta:
Address: C/ Casp, 171
Notes: Sandwiches
- (11) Sant Honoré:
Address: C/ Marina, 155
Notes: Pizzas, sandwiches
- (12) Restaurant Carlos I:
Address: C/ Marina, 168
Daily menu: 8.00€
- (13) Restaurant Izarra:
Address: C/ Sicília, 135
Phone nr: 93 245 21 03
À la carte: 60.00€
Notes: Regional cuisine from Pais Vasco
- (14) Cafè Bar Lugo:
Cafè Bar Norte:
Cafè 4 Estacions:
Address: C/ Ribes, 32-36
Notes: Variety of dishes
- (15) Restaurant La Trobada:
Address: C/ Ribes, 16
Daily menu: 6.90€
Notes: This restaurant is inside the Fort Pienc Market
- (16) Restaurant La Txalupa:
Address: C/ Gran Via (corner with Marina)
Daily menu: 10.55€

25. Maps



ESMUC Auditori

1. Bierzo
2. Can Subirats
3. Piratas
4. Gran Pelotari
5. Mara
6. Cantonata
7. Terra da Lua
8. Primer Express
9. Andalusia
10. Menta
11. Sant Honoré
12. Carlos I
13. Izarra
14. Lugo/ Norte/ 4 Estacions
15. La Trobada
16. La Txalupa



DIAGONAL

PROVENÇA

VERDAGUER

PROVENÇA

PASSEIG DE GRÀCIA

GIRONA

TETUAN

MONUMENTAL

ESMUC Auditori

PLAÇA DE CATALUNYA

PLAÇA URQUINAONA

ARC DE TRIOMF

AUDITORI

MARINA

CIUTAT VELLA

JAUME I

BOGATELL

Metrònom

WELLINGTON

Universitat Pompeu Fabra (Estació de França)

DRASSANES

SGAE

BARCELONETA

CIUTADELLA VILA OLÍMPICA

Restaurant Posit

