



International Computer Music
Conference 2021 Santiago, Chile



UC | Chile

Concierto Resumen International Computer Music Conference 2021

Sábado 23 de Abril 2022
Centro de Extensión Oriente UC
Av. Jaime Guzmán E. 3300, Providencia
19 hrs., Entrada liberada, previa inscripción.

En el mes de Julio de 2021 se realizó en Chile, en formato virtual, la International Computer Music Conference, el evento internacional más relevante a nivel planetario sobre el género de la música basada en computadores. Dada la situación de la pandemia en esas fechas, no hubo posibilidad de realizar conciertos en formato presencial. Por esta razón, en esta instancia se presentará en formato presencial una selección de las mejores obras musicales, en formato acusmático y audiovisual que se presentaron en dicha conferencia. La selección ha estado a cargo de Tomás Koljatic y Antonio Carvallo, *music co-chairs* de la conferencia y de Rodrigo Cádiz, *chair general*.

PROGRAMA

Joao Pedro Oliveira. *Tesseract* (2017). Audiovisual.

Cárthach Ó Nuanáin. *Sem Cordas* (2020). Acusmática.

Ryo Ikeshiro. *Eternal Accelerando* (2016). Audiovisual.

Leo Cicala. *Macropsia* (2020). Acusmática.

Chris Chafe. *Metered Tide* (2019). Audiovisual.

Edgar Berdahl. *Etude pour un ordinateur seul* (2019). Acusmática.

Jon Nelson. *When Left To His Own Devices* (2018). Acusmática.

Elainie Lillios. *After Long Drought* (2016). Audiovisual.



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Joao Pedro Oliveira. Tesseract (2017).

A tesseract, also defined as a hypercube is the four-dimensional equivalent of the cube. This video presents a possible journey throughout the six faces of a cube, and how they can be transformed and projected into a tesseract using different processes: translation, rotation, fragmentation, explosion and implosion, etc..

Composer João Pedro Oliveira holds the Corwin Endowed Chair in Composition for the University of California at Santa Barbara. He studied organ performance, composition and architecture in Lisbon. He completed a PhD in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music and experimental video. He has received over 50 international prizes and awards for his works, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize and Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition. He taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory.

www.jpoliveira.com

Cárthach Ó Nuanáin. Sem Cordas (2020).

This piece is the result of some recent experiments developing a real-time feature driven sampler that listens and responds to live input intelligently. The instrument in question is the Max for Live based Decon device (pictured) that listens to input signals and responds either continuously or depending on the occurrence of onsets (note attacks) or offsets (periods of silence). Using IRCAM's MUBU toolkit for multimodal analysis, existing collections of audio are loaded and analysed for their timbral and spectral properties. Samples are recombined akin to larger scale granular synthesis based on the best fit matching their timbral/spectral properties to the input signal. The first half of the piece is mostly textural stretches of mixtures of radio recordings and bowed cymbals. The second half features live triggering of the synthesis engine using plucked tenor banjo. Eventually two instances of the instruments are used routed in a feedback loop – autonomously triggering each other.

Cárthach Ó Nuanáin is an Irish artist, researcher and educator specialising in new music and technology. He received his Ph.D. in Computer Music from the Music Technology Group at Universitat Pompeu Fabra Barcelona in Spain. Currently he works as Head of Audio Analysis for Andrson Music and lectures in electroacoustic music at the Cork School of Music.

He has performed and presented work at festivals and events internationally, including the Dublin Electronic Arts Festival (DEAF), Darklight Film Festival, New Interfaces for Musical Expression, Sound and Music Computing Conference, Audio Mostly, Sónar International Festival of Advanced Music, Music Tech Fest. Sonic Environments / Australasian Computer Music Conference, Radiophrenia Festival, International Symposium for Computer Music Multidisciplinary Research.

Ryo Ikeshiro. Eternal Accelerando (2016).

Pop music tracks are transformed so the pitch and speed continually rise higher and faster to happy hardcore heaven without ever becoming slower and lower. The process is known as the Risset rhythm based on the Shepard tone, an aural illusion equivalent to Escher's Stairs. The accompanying music videos are also accelerated, satirising the hyper-sexualisation of promotional videos.

Eternal Accelerando is a DJ (with an optional VJ) set which can also be presented as fixed-media. It is a light-hearted response to accelerationism which calls for an acceleration of technosocial processes to subvert its neoliberal origins or to further capitalist progress to hasten its self-demise.

Ryo Ikeshiro is an artist, musician and researcher. He has presented his works internationally in a wide range of contexts including exhibitions, festivals, concerts and screenings as well as academic conferences. He was part of the Asia Culture Center's inaugural exhibition in Gwangju, South Korea, and his TeleText art pages have been broadcast on German, Austrian and Swiss national TV. He is a contributor to Sound Art: Sound as a medium of art, a ZKM Karlsruhe/MIT publication, and his articles have been published in the journal Organised Sound.

He is an Assistant Professor in Sound Art at the School of Creative Media, City University of Hong Kong where he is co-director of SoundLab, a high spatial resolution audio art and research unit at the Centre for Applied Computing and Interactive Media. He has a PhD from Goldsmiths, University of London, MPhil from Cambridge University and BMus from Kings College London. He previously worked as a Lecturer at Bath Spa University and a Visiting Lecturer at London South Bank University and Goldsmiths.

In his practice and research, Ryo Ikeshiro works with audio and time-based media to explore possibilities of sound. He is interested in the artistic potential of computation as well as their cultural and political dimension: both the aesthetic possibilities brought about by the technology and its wider context. Techniques of sonification – the communication of information and data in non-speech audio – are harnessed in an artistic context, with algorithms and processes presented as sound to investigate computational creativity and the relationship between the audio and the visual. Comparable processes to sonification are also used, such as ideophones in East Asian languages – words which evoke silent phenomena through sound. In addition, the manifestation through sound and technology of issues of identity and Otherness is explored. His output includes installations and live performances in a variety of formats including immersive environments using multi-channel projections and audio, 360-video and Ambisonics, field recordings, interactive works and generative works.

www.ryoikeshiro.com

Leo Cicala. Macropsia (2020).

At this moment in my career as a composer I am focused on using the voice in my music as a carrier of energy and vitality. I find very interesting the relationship that is established between the element that most characterises man, which is precisely the voice, and the synthetic element generated by the computer. I always start from recorded samples that I organize in variously electronically manipulated sequences, and I intertwine them with sound synthesis sequences. In this piece I used granular synthesis for synthetic sequences and vocal samples, violin and sound bodies excited by percussion and rubbing. The elaborations were all done with csound. The piece is bipartite and plays on two planes: that of the sound saturation and that of the fine detail. The listener must be at the centre of a sound vortex that is demanding for listening.

LEONARDO "LEO" CICALA composer, acusmatic performer, live performer, teacher.

Graduated in Electronic Music "cum laude" and instrumentation for band at the Conservatory "T.Schipa" of Lecce, Italy.

He studied sound projection to the acousmonium with Jonathan Prager and published the essay "Acousmatic Interpretation manual". He graduated in biology and studied Drums and Jazz music. He has performed in numerous concerts by performing more than 100 works in Italy and abroad acousmatic.

His compositions have been performed at important events in Italy, France, Japan, Usa, Cyprus, German, Sweden, Argentina. Grand Prize winner "Bangor Dylan Thomas Prize" in the UK.

Chris Chafe. Metered Tide (2019).

Chris Chafe, composer. Greg Niemeyer, videographer.

Summer, 2019. Greg Niemeyer suggests a location test for a sonification music video. The site is Crissy Field, Golden Gate National Recreation Area at the upper tip of San Francisco next door to the southern end of the Golden Gate Bridge. The data set is 100 years of tidal records acquired by the gauge on the shore adjacent to where we record. Greg brings video / audio crew, I bring celletto, mobile phone and earbuds. We make 7 takes and depart.

I then flew to British Columbia laptop in lap and worried "how will I ever do the post-production" of this completely fun but quick session while going onward with other projects. A "light bulb" went on while on the plane (as sometimes does at altitude). I wrote a chuck script while seat belted in place that makes the audio mix automatically and follows the original tidal data. I sent the edit decision list to Greg and his video edits followed suit.

The sonification signal: I was improvising with was created algorithmically from the tidal data and played back in one ear while the electronic cello (celletto) sounded in my other ear. A number of El Nino and other extreme events in the record are audible against a background of ever-rising sea level.

Chris Chafe is a composer, improviser, and cellist, developing much of his music alongside computer-based research. He is Director of Stanford University's Center for Computer Research in Music and Acoustics (CCRMA). At IRCAM (Paris) and The Banff Centre (Alberta), he pursued methods for digital synthesis, music performance and real-time internet collaboration. CCRMA's SoundWIRE project involves live concertizing with musicians the world over.

Online collaboration software including jacktrip and research into latency factors continue to evolve. An active performer either on the net or physically present, his music reaches audiences in dozens of countries and sometimes at novel venues. A simultaneous five-country concert was hosted at the United Nations in 2009. Chafe's works are available from Centaur Records and various online media. Gallery and museum music installations are into their second decade with "musifications" resulting from collaborations with artists, scientists and MD's. Recent work includes the Brain Stethoscope project, PolarTide for the 2013 Venice Biennale, Tomato Quintet for the transLife:media Festival at the National Art Museum of China and Sun Shot played by the horns of large ships in the port of St. Johns, Newfoundland.

Edgar Berdahl. Etude pour un ordinateur seul (2019).

This composition has been created using the computer bending and circuit vacuuming techniques. Specifically, twenty-four telephone coils were placed beneath a laptop that boots up, runs the SETI program, and then shuts down again. Each of these telephone coils captures a unique sound transduced from the electromagnetic fields generated by the computer. Because the actions the computer takes have a complex and interrelated structure, so do the sounds obtained using this method.

An eight-channel mix was derived by selecting eight of the most interesting sounding telephone coils to listen to as audio. A lowpass filter has been applied to the signals in order to boost the low end. No other effects or synthesis have been applied.

Although evidence of extraterrestrial intelligence might have been discovered during the generation of this piece, the composer had no such luck. He is, however, considering writing a companion piece, to be played only in the event of the discovery of ET life.

Edgar Berdahl is an Assistant Professor in Experimental Music and Digital Media (EMDM) at Louisiana State University. He is currently studying how "Computer Bending" and "Circuit Vacuuming" can be used as techniques in experimental music.

Berdahl aims to provide new insights into the constantly evolving forefront of EMDM research. With this goal, he spends half of his time working within LSU's Cultural Computing group at the Center for Computation and Technology (CCT).

Jon Nelson. When Left To His Own Devices (2018)

I have often thought of myself as a collector, or perhaps more accurately a hoarder, of sounds. These sounds come from a number of sources including household items, children's toys, musical instruments, and environmental recordings. The act of manipulating these sounds and placing them in a musical context is a process that relies both on compositional strategies and software tools that I have developed. This work represents one possible result when left to my own devices.

Jon Christopher Nelson (b. 1960) is currently a Professor at the University of North Texas where he serves as an associate of CEMI (Center for Experimental Music and Intermedia) and also the Associate Dean of Operations. Nelson's electroacoustic music compositions have been performed widely throughout the United States, Europe, Asia, and Latin America. He has been honored with numerous awards including fellowships from the Guggenheim Foundation, the National Endowment for the Arts, and the Fulbright Commission. He is the recipient of Luigi Russolo, Bourges Prizes (including the Euphonies d'Or prize) and the International Computer Music Association's Americas Regional Award. In addition to his electro-acoustic works, Nelson has composed a variety of acoustic compositions that have been performed by ensembles such as the New World Symphony, the Memphis Symphony, the Brazos Valley Symphony Orchestra, ALEA III, and others. He has composed in residence at Sweden's national Electronic Music Studios, the Visby International Composers Center and at IMEB in Bourges, France. His works can be heard on the Bourges, Russolo Pratella, Innova, CDCM, NEUMA, ICMC, and SEAMUS labels.

Elainie Lillios. After Long Drought (2016).

After Long Drought (2016) for vibraphone and live, interactive electroacoustics takes its inspiration from a poem with the same title by Wally Swist: The sky rips open after days of grinding heat, waves of meadow grass shift in the blowing rain, and floating on the breadth of its extended wings, as bright as a vision, the great blue heron strokes through the storm. The percussionist's virtuosic foray through Swist's evocative work conjures images of an aggressive summer squall, with its torrential driving rain and gusting wind reflecting life's unpredictability and tumult. As the piece progresses, the storm fades into the background as our focus is directed to a peaceful calm discovered amidst the storm – a heron majestically gliding through the gale. After Long Drought was commissioned by Scott Deal. After Long appears with the author's permission and is published in Winding Paths Worn through Grass (Chicago, IL: Virtual Artists Collective, 2012).

Acclaimed as one of the "contemporary masters of the medium" by MIT Press's Computer Music Journal, electroacoustic composer Elainie Lillios creates works that reflect her fascination with listening, sound, space, time, immersion and anecdote. Her compositions include stereo, multi channel, and Ambisonic fixed media works, instrument(s) with live interactive electronics, collaborative experimental audio/visual animations, and installations.

Her work has been recognized internationally and nationally through awards including a 2018 Fromm Foundation Commission, 2016 Barlow Endowment Commission, 2013-14 Fulbright Award, First Prize in the Concours Internationale de Bourges, Areon Flutes International Composition Competition, Electroacoustic Piano International Competition, and Medea Electronique “Saxotronics” Competition, and Second Prize in the Destellos International Electroacoustic Competition. She has also received awards from the Concurso Internacional de Música Electroacústica de São Paulo, Concorso Internazionale Russolo, Pierre Schaeffer Competition, and La Muse en Circuit. She has received grants/commissions from INA/GRM, Réseaux, International Computer Music Association, La Muse en Circuit, NAISA, ASCAP/SEAMUS, LSU’s Center for Computation and Technology, Sonic Arts Research Centre, Ohio Arts Council, and National Foundation for the Advancement of the Arts. She has been a special guest at the Groupe de Recherche Musicales, Rien à Voir, festival l’espace du son, June in Buffalo, and at other locations in the United States and abroad.

Reviews of Elainie’s debut solo electroacoustic compact disc *Entre Espaces* (Empreintes DIGITales) praise her work for being “... elegantly assembled, and immersive enough to stand the test of deep listening” and as “...a journey not to be missed.” Her fixed and instrumental works also appear on Centaur, MSR Classics, StudioPANaroma, La Muse en Circuit, New Adventures in Sound Art, SEAMUS, Irritable Hedgehog and Leonardo Music Journal.

Elainie serves as Director of Composition Activities for the SPLICE institute (splice.music.org) and holds the rank of Professor of Creative Arts Excellence at Bowling Green State University in Ohio.