

SOUND THOUGHT SIGNAL

FESTIVAL OF MUSIC AND SOUND
RESEARCH, COMPOSITION, AND PERFORMANCE

CCA, GLASGOW
NOV 15-18, 2018



SOUND THOUGHT 2018

Installations (Thursday-Sunday)

Leslie Deere

Flotsam Kleepool
CCA3

James Davoll

Bound
CCA2

Desmond Clarke

flow —
CCA3

Amanda Sutton

Andante Novella
CLUBROOM

THURSDAY, NOVEMBER 15

Session 1 Cinema, 1-2pm

Linfeng Wang

THE SOUL
AUDIOVISUAL WORK

Rushaniya
Nizamutdinova

Navigator
ACOUSMATIC WORK

Robert McClure

in excess
ACOUSMATIC WORK

David Jason Snow

Crazytown
AUDIOVISUAL WORK

Domina Acusmatica

Le porte del tempo
ACOUSMATIC WORK

FRIDAY, NOVEMBER 16

Session 3 Cinema, 1-2pm

Pete Falconer

*No Person Should Starve in a Good,
Compassionate Country*
ACOUSMATIC WORK

Paulina Łuciuk

Zahrozlyva vesnianka
ACOUSMATIC WORK

Sarah Dew

New Year's Eve
ACOUSMATIC WORK

Cara Haxo

Naufrage
AUDIOVISUAL WORK

Mark Flynn

What Momentum?
ACOUSMATIC WORK

Session 2 Cinema, 3-4pm

Elizabeth Horseman

Emotional Bangle
AUDIOVISUAL WORK

Christopher Whiter

Encapsulation
ACOUSMATIC WORK

Leo Cicala

ATMAN
ACOUSMATIC WORK

David
Prescott-Steed

Sonic Subscape
AUDIOVISUAL WORK

Marie Rose

NOMADE
ACOUSMATIC WORK

Session 4 Cinema, 3-4pm

Tushar Das

A day in the life
ACOUSMATIC WORK

Julius Bucsis

The Message
ACOUSMATIC WORK

Mansoor Hosseini

Galatea
AUDIOVISUAL WORK

Mengmeng Wang

Project No. 1
ACOUSMATIC WORK

Julian Scordato

Constellations
AUDIOVISUAL WORK

Concert I CCA3, 8.30-10pm

Arran Tenzin
Bradstock

Noise Machine
IMPROVISED PERFORMANCE

Leslie Deere

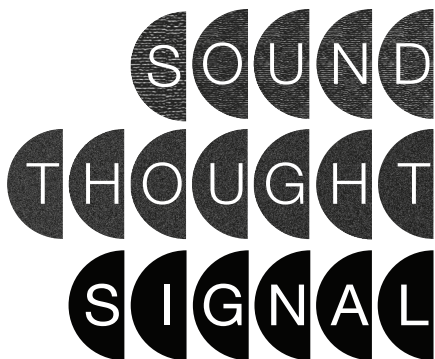
Modern Conjuring for Amateurs
AUDIOVISUAL PERFORMANCE / GESTURE
SOUND

Nate Chivers

Hiding, Reticent, Blowy and Nice
IMPROVISED PERFORMANCE

Fergus Hall +
Sarah McWhinney

Long Green Jaws
IMPROVISED PERFORMANCE



FESTIVAL PROGRAMME

Foyer Installations (Thursday-Sunday)

Robert Gillespie *The Inherent Causes of Failure*

Ben Fletcher *UriNation*

Amy Giese *Full of Sound and Fury*

Matthew Barnard *Woche (with apologies to Ruttman and Brock)*

SATURDAY, NOVEMBER 17

Session 5 Theatre, 12-1pm

Jim Bevington *Honey, I Granulated the Kids*
ACOUSMATIC WORK

Kris Magnusson *Preghiera Campo Santo*
AUDIOVISUAL WORK

Fiona Harrison *Barkeval*
ACOUSMATIC WORK

Workshop Theatre, 1-1.30pm

Jake Randell *Workshop Works: Imitation*
IMPROVISATORY WORKSHOP + PERFORMANCE

Session 6 Theatre, 2-3pm

Paolo Pastorino *Threshold - unbalanced system*
ACOUSMATIC WORK

João Oliveira *Tesseract*
AUDIOVISUAL WORK

Diego Ratto *Echoss*
ACOUSMATIC WORK

Jack McNeill *Basel 8/04*
AUDIOVISUAL WORK

Holly Warner *Annihilation + Aether - Sonified
Deathscape*
ACOUSMATIC WORK

Concert II CCA3, 7-8.30pm

Glasgow New Music Expedition presents four world premieres

Glynn Forrest - Percussion
Alex South - Clarinet
Mark Bailey - Cello

Alex MacKay *Targazing*
SOLO CELLO

Fergus Hall *Critters*
SOLO PERCUSSION WITH VISUALS

Lucy Hollingworth *Let me speak*
SOLO CLARINET

Kevin Leomo *Dancing Shadows*
CLARINET, CELLO, AND PERCUSSION

SUNDAY, NOVEMBER 18

FESTIVAL OF MUSIC AND SOUND
RESEARCH, COMPOSITION,
AND PERFORMANCE

CCA, GLASGOW
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Session 7 Theatre, 1-2pm

Emilio Adasme *iKlept*
ACOUSMATIC WORK

Celine Pierre *TRAGEN.Hz erasure oratorio*
AUDIOVISUAL WORK

Nicola Giannini *Where The Ducks Go When It Gets
All Frozen*
ACOUSMATIC WORK

Lina Tobler *[harmat]*
AUDIOVISUAL WORK

Concert III Theatre, 6-8pm

Tom Mudd *Contingent Events*
ELECTROACOUSTIC PERFORMANCE

Ben Eyes *Concan One*
AUDIOVISUAL PERFORMANCE

Guillaume Dujat *Divine Cut*
ELECTROACOUSTIC PERFORMANCE

Alessio Wagner *Image 8*
ELECTROACOUSTIC WORK

Hannah Newham,
Benjamin Skop,
Ben Fletcher *Four Transformations of Space
and Time*
SOUND AND MOVEMENT PERFORMANCE

CCA3*Flotsam Kleepool***Leslie Deere** | Glasgow School of Art | Glasgow, Scotland

Flotsam Kleepool v1 generates a hypnotic audio-visual environment with rotating UV light, screen printed perspex and sound composition. Sampling graphically from vintage rave flyers and iPad sketches, this work utilises found sounds from a Future Music charity shop find.

Credits:

Flotsam Kleepool

Leslie Deere

Max MSP Programming – Jen Sykes Rave Legends

Future Music Legends

iPad Renders – Rhendi Greenwell

Leslie Deere is a UK based artist. Commissions include sound installations for Kew Gardens, SoundUK and Sound and Music. In 2018 Leslie has exhibited at FORTHWITH New Music and Art Festival (Winnipeg CA), Tramway Gallery, Track One (Nashville, TN) and N4 Gallery (Berlin). Leslie is a current PhD student at the Glasgow School of Art looking at affect and altered states through AV performance in VR.

CCA3*flow***Desmond Clarke** | The Open College of the Arts | York, England

flow is a self-generating audio-visual work based on traffic data provided by the internet hosting company Bytemark (<https://www.bytemark.co.uk/>), who also commissioned the work.

The work is an exploration of the structural and artistic potential of large volumes of data: how do we experience the shapes and processes captured in this data when they're presented in a way which we can appreciate? Two weeks' worth of data has been compressed into about an hour – this means that a 24-hour cycle lasts about five minutes, and the different character of data flow at different times of day becomes the small-scale structure of the piece, and the invisible, yet ubiquitous structure of the data flow all around us is presented in a way we can observe and respond to.

There are seven "channels" of data, each with an incoming and outgoing component. The traffic in these channels is shown as shapes flowing through a space, with incoming traffic moving downwards, outgoing upwards. Each of these channels is associated with a different sound, colour palette and horizontal position. The more data passing through a channel the brighter the associated colours and the higher-pitched the associated sounds. The realisation of the data - measured in average bits per second over a half-hour period - into discrete events (individual sounds, coupled with new shapes appearing in the visualisation) is done stochastically, meaning that low traffic will be represented by a low number of events and vice versa, but that these events are generated probabilistically rather than deterministically. The result of this is that when an individual channel becomes active, the traffic is clearly distinguishable from the others, but when multiple channels occupy a similar range of activity the texture is more visually and aurally homogenous.

Desmond Clarke (b. 1989) is a composer, audio-visual artist and oboist based in the north of England. His music has been performed and exhibited extensively around the UK, particularly in Yorkshire, as well as in Spain, France, Germany, Italy and Canada. In 2015 he won the RPS Composition Prize, and was selected as one of the RSNO's inaugural young composers in residence.

CCA2

*Bound***James Davoll** | Whitley Bay, England

Bound questions the role of borders and barriers in the twenty-first century.

During the process of Normalisation in Northern Ireland, I photographed the roads that dissect the Northern Irish/ Irish border, many of which were impassable between 1978 and 2005. At that time my project showed empowering images of the newly opened roads, connecting the country and leading to a brighter future. The photographs depicted an alteration that was far reaching. Though a relatively small physical change, it was a monumental one in the everyday lives of the population. Permanent vehicle checkpoints were removed and free movement between North and South was permitted.

Bound revisits the Irish border in our current climate, the hope and empowerment these photographs referenced is under threat and tainted. With Britain's recent BREXIT vote the Irish border is once again on the international stage. This newly found free movement has been pulled into question and plans of how the border will look and operate are uncertain. Bound re-documents these roads creating both a legacy to their open state and a record to the apprehension of their future. Bound aims to capture the tension and precarious nature these connection routes embody. The photographs are presented in an animated state of constant flux creating a crossroads for the viewer to be captured within. Ambisonic field recordings capture the unique sounds of this liminal space, the people and the invisible borderline. The recordings produce a multichannel soundscape that correlates with the photographic strain of the project.

James Davoll is a multi-disciplined artist working across creative digital media, video installation, film, photography, performance and sound. James' practice explores specific landscapes asking questions of their contemporary role, relevance and our emotive response to them. He has exhibited internationally, producing works for the Being Human Festival, The Dark Outside Festival and the Festival of Humanity.

James seeks to investigate our complex and contradictory relationship with the natural world. Beginning his art career in analogue photography he has become more and more interested in the intersection of the visual and sonic landscape, as well as, bringing liveness into his work.

<https://cargocollective.com/jamesdavoll>

Club Room*Andante Novella***Amanda Sutton** | University of Glasgow | Glasgow, Scotland

My artwork takes critical view of society as we approach a digital age. I have constructed my installation from data collected over a three-month period, this has been influenced by algorithms and I have taken a scientific approach using experimentation with sound, music and images. Ultimately identifying algorithms (patterns of human behaviour) to produce a musical score. It reflects my own personal experience of travel and life in the mundane, everyday rituals we all take part in. Transforming the data into sound became the primary objective. Thus, a musical score was necessary item to work from. I have used music and sound to express elements of observed behaviour which has provided feedback and cybernetic elements for the viewer and myself.

The monologue within the score is how I have reflected on the issues we are facing as a fast-paced technological society. Having engaged with a sound art praxis, I have overlaid the data to produce a final piece using software which used scientific pitch notation, the notes showing the positive and negative way the events affected me throughout the process. Using various algorithms to interpret them in coherent way for the viewer to experience and question. During the research and development of this project, it became clear that I wanted the installation to be a universal view of the world in a philosophical and thoughtful manner. The progress throughout has had a steady flow and has evolved from visual language to audible language which is universal to us all. The monologue I wrote within the score is how I have reflected on the issues we are facing as a fast-paced technological society. Making some sense of daily thoughts to ponder in a philosophical way "What does it take to be human, when we strip away all the daily interference which consumes us. How do we define us?". The next process to my score was to determine how and where it would be presented? During this process, I wanted to show the continual flow of my everyday life, so I made the decision to have the score cut to vinyl this was, so I could show the continual movement of my travels this seemed to fit with the continual movement of a vinyl played on a record player. Although I feel the piece can work digitally also. It could also be argued that having the vinyl cut was a direct message about how society are consumed by technology and the expedient rate it is happening.

I have completed my degree in Fine art with a first-class honour's degree. This has enabled me to continue my studies as a postgraduate at the University of Glasgow. My practice is firmly placed within sonic art and is developing within this field. I have begun to utilise different methods to explore technology and electronic equipment, much of this I build myself. Developing technology, so I can experiment with sound production and sound transmission, reflection, resonance and feedback. Looking at three dimensional, interactive and synthetic environments perceived in the here and now. The embodied space, sound and how it returns to the listener. The idea of making the inaudible audible deeply interests my practice. Thus, on a personal note, I do suffer with epilepsy and this has influenced my practice. It has not deterred me, although it does at times impact heavily in my ongoing studies. This is something that I have embraced. It has made my work very diverse and personal at times.

www.amandasutton.net

*UriNation***Ben Fletcher** | Glasgow, Scotland

The piece raises the question of who, or what can cause offence.

Ben works as a composer and musician. He has recently worked as the sound designer for the show "CON(SCRIPTED)" by the charity Vox Liminis and has also completed a theatre score for the artist Philip Stanier's show "The Naming of Trees." His work is concerned with electronic textures that can become musical through repetition. Ben's visual art piece "Internal/External" was included as part of Sound Thought 2017. He performs electronic music live under the name "Lucian Fletcher".

www.lucianfletcher.com

www.soundcloud.com/lucianfletcher

*Full of Sound and Fury***Amy Giese** | Boston, Massachusetts, USA

Most of my recent work centers around the idea of translation, slipping from one medium to another to try to understand things from a new perspective. The specific piece I've submitted here, *Full of Sound and Fury*, relates to the subtheme of communication and protest. The core of this work is a transposition of a series of tweets made by the 45th President of the United States on January 27, 2017 into MIDI notes using Max/MSP software. I then use those notes to create the electronic components of the piece. In opposition to those sounds, I have recorded myself attempting to sustain a single note, at times layering my own voice to create a chorus.

Twitter is this open, immediate platform that allows for constant communication. In my own experiences on Twitter, I find that there is a slipperiness to the way that language is utilized, and the way information is understood or perceived. As a way for me to process what is happening in my country across the political and social landscape, this system of shifting language into abstract sound allows me time for reflection – I physically retype each word of a tweet, reengaging with the specifics of what was said in an intimate manner. The added layer of my own voice is a reference to the importance of speaking up, participating, but also references the oft-held belief that one person is ineffectual against the larger systemic machine that drives our country.

In a way, this is my lament, an odd form of requiem, cobbled together from the words of the man ushering in a new set of priorities that do not align with my own.

Amy Theiss Giese is a Boston based artist whose work is rooted in materialism, exploring what the fundamental forces are for a given medium. Focusing on photographic and sound recordings, she looks at how slipping between mediums alters perception and how the language of abstraction can address the intangible forces that shape our lives. Her work has been featured in numerous exhibitions, including Granary Art Center, Utah; Lishui and Yixian International Photography Festivals in China; the University of Maine Museum of Art; and Colorado Photographic Arts Center. Giese has recently been featured in publications including *PreCog* Magazine and *Art New England*. She is the Program Director of the MFA in Photography at the New Hampshire Institute of Art.

*The Inherent Causes of Failure***Robert Gillespie** | Londonderry, Northern Ireland

An accidental sound signalling the failure of a system – many systems, analog and digital.

The audio component is an urban field recording of the sound of the roof of the Millennium Forum in Londonderry recorded on 29/06/2017. The self-regulating mechanism of the roof was malfunctioning and the servos and actuators were producing an ambient music-like drone and rhythmic clicking. This was enhanced by the reverberations of the interior space. The roof has since been serviced and no longer produces this sound. No processes have been applied to the sound. The accompanying video, shot outdoors on the other side of the river Foyle, is a thematic extension to the nature of the sound.

I am no-one.

*Woche (with apologies to Ruttmann and Brock)***Matthew Barnard** | University of Hull | Hull, North Riding of Yorkshire, England

"Ruttmann's film could scarcely be used to guide a stranger arriving in Berlin for the first time. It summarises far more the memories and residual moods of a traveller leaving that city. If nevertheless the film contains a characterisation of the city, it is not in the shots themselves, but through their montage and rhythm."

Anonymous

OR

"Barnard's piece could scarcely be used to guide a stranger arriving in London for the first time. It summarises far more the memories and residual moods of a traveller leaving that city. If nevertheless the piece contains a characterisation of the city, it is not in the sounds themselves, but through their montage and rhythm."

Using material recorded binaurally over a week long visit to London, *Woche...* aims, with reference to both Walter Ruttmann's 'Wochenende' (1930), 'Berlin: Die Sinfonie der Großstadt' (1927) and Timothy Brock's 1995 soundtrack for 'Berlin:...', to communicate on some level the pace and rhythm of the city, and the fleeting experiences of a visitor. The dynamic between the deteriorated tape of 'Wochenende' and the clarity of the binaural space is explored in an overt exchange of events. The gestural contours of the 1930 analogue original is mimicked and reinterpreted, extrapolating the syntax into the contrasting digital binaural space.

Movements:

Greenwich I	Brock and the Escalator
Musical Chairs	Greenwich II
City Symphony	Toilet Break
Slides	A Ruttmann
A Soundwalk I	A Soundwalk II
Too Many People I	Too Many People II

Matt Barnard (b. 1984) is a composer primarily interested in the spatial parameter of sound in both binaural and ambisonic domains. He previously studied under Joseph Anderson, and is now a lecturer and researcher at the University of Hull and member of the Hull ElectroAcoustic Resonance Orchestra (HEARO).

THE SOUL**Linfeng Wang** | University of Glasgow | Glasgow, Scotland

This project aims to show people through the combination of music and media to learn how to communicate and broaden their horizons, so as to think about the subject of the problem from a new artistic perspective. Furthermore, to prove the advantageous functions and relations of the music and sound effects in the media. Sound and music design was adopted to following the short film and created a proper atmosphere as an important tool that can regulate or drive the emotions. The original video music and sound made by own. About fifteen minutes of film and music with the theme of despair and hope, but most part is explored tension between the 'dark' themes and the 'light' themes of the music and the picture. This film is about a man facing death, the soul feeling hope and ends with rebirth. Because in life, many face troubles, fall into despair and lose hope. This can lead to you making bad choices, and can even lead to death. But in your inner world, your soul will demonstrate that life is worth living, and the world is so much bigger than you may realize. Following your soul as it splits, travels the world and experiences different cultures can bring the dark into the light. Although you cannot go back in time, your soul will help you make the right choice. Hope will beat the dark. The film will show how to use the screen and music to illustrate this story. Through watching *The Shining* and listening to Bartok I learnt that strings could offer exciting sounds. Meanwhile, I learnt that classical music can be used selectively, even just sections, and this can produce new meanings and effects - the narrative can be driven by this selective use of pre-composed music. Through watching *Eyes Wide Shut* and listening to Mozart's Requiem and Ligeti I found the emotion in film.

Linfeng Wang is a PhD. Candidate for Jazz research in China, study at University of Glasgow. He is a singer, artist, songwriter and composer who have extensive educational background in musicology as well as practical experience in the music industry. He previously studied music and sonic media at the University of Sussex (attaining the 1st class with Distinction MA honours degree in 2016). Published album: *The Time Axis* 2013.

Navigator**Rushaniya Nizamutdinova** | TISBI, Center Prometheus KNRTU-KAI University | Kazan, Russian Federation

The main timbre of my work made in Pure data by adding oscillators and effects. It was modified in *Spear*: stretched in time, changed the pitch, partially combined with the original sound, etc.

This piece is dedicated to long ways and travels to cities and countries, to technical means and equipment for navigation or routing, to lighthouses and guiding stars, and to that what do you want to find in travel. Everyone has a different imagination. Also, this is a piece about the journey through the inner consciousness of a person. The ability to bypass the obstacles created by ourselves. To find the right way. To find the strength to show someone else the way.

Rushaniya Nizamutdinova graduated from the Moscow State Conservatory as a composer, where she also studied at the Conservatory Centre for Electroacoustic Music. She is a participant of concerts in the United Kingdom («Oscilloscope», Bangor), Germany (Karlsruhe. ZKM), international festivals, such as "From the Avant-garde to the Present Day"/concert of electronic music and multimedia projects, OUA-EMF 2017 (Osaka University Of Arts, Japan) Electroacoustic Music Festival 2017, The Zeppelin festival 2016, 2018 (Spain), Acousmonium (2018), an a winner of a number of competitions (one of which is sound programming), participant of the master class T. Gorbach. Her compositions have been performed by the Studio for New Music ensemble (directed by V. Tamopolski), included in the repertoire of postgraduate students of the Conservatory and have been recommended for performance in the curriculum of universities and conservatories by professors and assistant professors. Rushaniya played her music on 32-channel Acousmonium. Her works are frequently performed at such venues as the Museums, Conservatories, etc. Rushaniya directs the ensemble of contemporary music and the festival of contemporary art. She has publication about light and music score in the collection of 11 international Congress of instrumentology. Her pieces and presentations performed on Syntposium 5, MusikMesse/Prolight + sound exhibition 2018.

in excess**Robert McClure** | Ohio University | Athens, Ohio, USA

in excess explores the vast amounts of waste humans produce on a daily basis. This general observation was magnified during my time living/working in China. Excessive packaging accompanied nearly all products in a vain attempt to elicit a feeling of luxury in the consumer. This plastic packaging served as the primary sound producing material. Plastic sounds are put through numerous processes, both sonically and spatially, in an effort to overwhelm the listener just as physical plastic are overwhelming the Earth, particularly the ocean. Waves of plastic swirl around the listener while other plastic sounds have been filtered and colored with pitch; tainted.

This work was written in conjunction with the oboe solo, "struggling". The two pieces can be performed simultaneously under the title, "struggling, in excess". Taking cues from the oboe solo, balloons were used to simulate multiphonics; an important sound character for "in excess". The balloons scream through the din of plastic as their last breaths are extinguished under the weight of our excess. Robert McClure's music attempts to discover beauty in unconventional places using non-traditional means. Visual art, poetry, the natural world, neurological and mathematical concepts are elements that influence McClure's works. His work has been featured at festivals including NYCMEF, the Sonorities Festival of Contemporary Music, The Beijing Modern Music Festival, the Toronto International Electroacoustic Symposium, SEAMUS, and ICMC.

*in excess***Robert McClure** | Ohio University | Athens, Ohio, USA

His works may be found through ADJ•ective New Music LLC, Bachovich Music Publications, Imagine Music Publications, Innovative Percussion, Media Press, Inc., Resolute Music Publications, and Tapspace Publications as well as on the ABLAZE, Albany, and SEAMUS Record labels. His piece titled, "a veil" was recently recorded and released by pianist Lucas Wong on his album "Remembering Debussy".

Robert received his doctorate from the Shepherd School of Music at Rice University where his primary mentors were Shih-Hui Chen, Arthur Gottschalk, and Kurt Stallmann. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He currently serves as an Assistant Professor of Composition/Theory at Ohio University. <https://robertwmccclure.bandcamp.com/>

*Crazytown***David Jason Snow** | New York City, New York, USA

Crazytown is a conjectural sonification and visualization of neural activity in Donald Trump's cerebral cortex at 12:30 AM while he's cloistered in the Oval Office toilet. The audio was composed on vintage ARP and Buchla modular analog synthesizers, with digital post-production done in Steinberg Cubase on the Macintosh. Video was generated using Oscilloscope! for the Macintosh by Hansi Raber.

The compositions of David Jason Snow have been performed in concert by the Ensemble Intercontemporain at the Centre Georges Pompidou in Paris, the Banda Municipal de Bilbao at the Euskalduna Palace in Bilbao, The New Juilliard Ensemble at the Museum of Modern Art in New York, and many other artists and ensembles internationally. His fixed media audio and visual works have been performed at the Musinfo Journées Art & Science Festival in Bourges, the Festival Exhibitronic in Strasbourg, the Festival Internacional de Video Arte y Música Visual in Mexico City, the Sound Thought Festival in Glasgow, Echofluxe in Prague, and the Toronto International Electroacoustic Symposium. Snow has been the recipient of awards and grants from the National Endowment for the Arts, the Maryland State Arts Council, the ASCAP Foundation, and BMI, and he has been an artist resident at Yaddo in Saratoga Springs, New York, and the Millay Colony for the Arts in Austerlitz, New York. He holds degrees in composition from the Eastman School of Music and the Yale School of Music, where he studied with Jacob Druckman, Joseph Schwanter, Warren Benson, and Samuel Adler.

*Le porte del tempo***Domina Acusmatica** | Firenze, Italy

Le porte del tempo (The Doors of Time) is an acousmatic composition written by Domina Acusmatica, an artist collective based in Florence, Italy, whose members self-identify as women. The piece includes the spatial concept of a physical element that, like a door, opens towards a particular dimension in space. At the same time, a reference to a temporal dimension is evident. The first element is recalled by a sound object that is evident in the very beginning and end, evoking the opening and closing of a door, a book, a gate in general. The latter element, the idea of a parallel dimension in time, is provided by a drone that is almost always present throughout the piece, and that, by its fluidity, features a different perception of the passing of time.

Although a piece of drone music, Le porte del tempo knows a moment, in the second part of the piece, where the background drone stops and lets some signal-like sound objects come to life, providing the impression of being in another dimension. The piece is intended to have an eerie character and stimulate the listeners' imagination in order to find a deep connection with one's own inner world, as in a journey into oneself, where the expression of fear and awe corresponds to a psychological introspection. The expression of eeriness in music can be easily achieved through the acousmatic process of hiding the source of sounds, thus witnessing a cultural trend that is also related to the world of the cinema, where acousmatic music shows its communicative efficiency. Le porte del tempo is a pun in Italian: sounding similar to the expression "le porte del tempio" (the doors of temple), it helps give the idea of an introspective, almost mystical experience into oneself.

Domina Acusmatica <https://domina-acusmatica.jimdosite.com/> currently includes (October 2018) three composers:

Serena Conese, performer and composer, writes music with the intent of providing an emotional communication. She enjoys writing music for other forms of art such as dance, poetry, and visual media. She has participated in many multimedia festivals in Firenze (Diffrazioni, Il corpo la luce il suono, 2016-17) and Teheran (Reza Korourian 2018). www.serenaconese.it/

Carlotta Ferrari, Italian composer, has developed a personal language concerned with the blend of past and present. As a traditional composer, her pieces have been performed worldwide (Harvard University, Steinway Haus Hamburg, Melbourne Cathedral) and appear on several CDs. As an electroacoustic composer, she has taken part in international festivals such as Waterwheel (2014) and Vu Symposium Utah (2017). In 2016 she was invited to Sorbonne University in Paris, at a conference on Eliane Radigue. <http://carlottaferrari.altervista.org/>

Marie Rose Sarri, composer, multi-instrumentalist, sound artist, and musical therapist, has recorded for many companies and performed installations at various contexts. She has written music for movies, videogames and theatrical pieces. She is the founder of "FixInTheMix LABS", a concept studio devoted to mastering, mixing, sound design, restoring and recording. She is a teacher at an Italian Conservatory. https://soundcloud.com/marie_e_le_rose

*Emotional Bangage***Elizabeth Horseman** | University of Glasgow | Glasgow, Scotland

Emotional Bangage seeks to shine a light on the growing trend of communicating and forming bonds through ephemeral taste over ingrained belief. It explores a growing tendency to search for emotion and meaning within esthetics, creating identity through entities separate from oneself. The modern landscape of popular music provides a perfect breeding ground for these movements as it combines both audio and visual to present an en masse appeal that unifies fans or critics in either approval or dislike.

Through an aural symbiosis of synthesised music, spoken thought, and inner query paired with a visual collage exploring modern aesthetic, Emotional Bangage will look to cast speculation on what makes a sound skin deep or thicker than blood. Whether the work mimics or aspires to those it imitates lies in the observer's interpretation.

Elizabeth Horseman is a sound and audiovisual artist based in Glasgow, UK. Having graduated in 2018 from the University of Glasgow with honours of the first class in Mathematics and Music, Elizabeth has been a member of prestigious sound art summer camp Audiotalaia 2018 and worked as artist assist on installations such as Louise Harris' Visiurihelix and clyde-tunnel-based Portal.

A three-year member of Glasgow University chapel choir and choral scholar, Elizabeth is a talented vocalist and often incorporates choral elements and ideas of 'aestheticised sound' in her works with a disposition to include melodic elements in non-melodic pieces.

*Encapsulation***Christopher Whiter** | Royal Holloway, University of London | London, England

My research to date has compared the effect that the use of live electronics has on a live improvisatory performance. In the case of my doctoral and ongoing research, this has been with a jazz trio of piano, tenor and baritone sax, and has involved looking at both the resulting soundworlds, and the relationship between the compositional and improvisational processes.

Throughout the progression of my research and portfolio, I increasingly found and understood the concepts of composition and improvisation as a singular entity. In my live album work Encapsulation, the realtime manipulation of improvisation and the resulting reaction of the performers to these processes integrated composition and improvisation to be valuably understood as one singular process.

In developing this work further, the proposed project considers how taking away part of the creative control from the improviser affects their performance, and how they react to the digital elements in this setting, within the research framework. This develops upon my own use of electronics to create a composition out of improvisation, in realtime. Here I do not want to relinquish control to the computer, but want the electronics to have a pervasive and fundamental impact on how the composition is shaped, forming a spontaneous soundscape from the improvisation of analogue performers which they can then react to in a way that would not be possible without the digital signals. What this achieves is an enhanced soundscape in which new, and innovative, sonic possibilities can be formed.

In developing further research, my underpinning interest in the inclusion of electronics has always been to enhance the soundworld in which the musicians perform and react. In past, and the proposed, project this has allowed me to push the various intentions and sonic innovations further than would have been possible in an acoustic setting.

Dr Chris Whiter is both a practising academic and practitioner of combining jazz and electronic music. He began his

professional career at Southampton University, where he first began to specialise in jazz. He went on to achieve a distinction in his Masters in Music at Royal Holloway, University of London, before completing a PhD scholarship in composition. As an educator he has lectured in Studio Composition, Orchestration, Jazz History and Performance at Royal Holloway, University of London, where he is currently in post.

Beyond the academy, Chris has established himself as a prominent figure in the world of music. As a performer, composer and arranger his portfolio is hugely diverse, ranging from his own jazz quintet to international projects with the Seattle Symphony Orchestra and Academy Award Winner A R). He has arranged for the Metropole Orchestra, Dee Dee Bridgewater and the National Youth Orchestra, and his library music has been featured on ITV, E4 and the BBC.

Chris's layering of instrumental textures and rhythmic patterns have become a trademark of his compositions, with his works being featured at the BBC Proms and Ronnie Scott's. He has performed at top UK venues on multiple occasions, been named as 'One To Watch' in Jazzwise magazine, and in 2014 won a place on the Metropole Orchestra Arrangers' Workshop, working with renowned composer and conductor Vince Mendoza, and Grammy award winning vocalist Gregory Porter.

ATMAN

Leo Cicala | Italy, Apulia

The action of forces of tension and applying the principle of symmetry are the basis of compositional criteria adopted in the piece. Represent the two souls of the bourgeois man: the inclination to adventure and passion for the regularity or work ethic.

Composer, acousmatic performer, live performer, teacher. He studied Instrumentation for Band at the Tito Schipa music conservatory of Lecce and graduated magna cum laude in Electronic Music at the same Institution; He also studied drums and jazz music and earned a degree in Nursing and Biology. He studied electroacoustic composition in Paris with Denis Dufour and sound projection to the acousmonium with Jonathan Prager. He has performed on the acousmonium more than two hundred works from the classic and contemporary electroacoustic repertoire, he has lectured widely both in Italy and abroad on various aspects of spatialization of acousmatic works. Very interested in the development of teaching, in 2015 he published the handbook entitled "Acousmatic Interpretation Manual" for Salaito musical edition, and a series of related video tutorials can also be found on the web (www.acusma.it). In 2014 he published the cd "Rust" by the Apulian label "Art & classic", in 2016 has released the cd "Punto di Accumulazione" for the label "Creative Sources Recordings" and he also composed the soundtrack for the short film "Io sono qui" directed by Pierluigi Ferrandini and "Storia di Valentina" directed by Antonio Palumbo. He has set up in Bari (southern Italy) the association "ACUSMA Theater of sound" that encourages sound arts of research promoting activities of teaching, pedagogy, and music production. Moreover, he has put together a sound diffusion system consisting of 44 speakers, the acousmonium "Rhizome" by which he is promoting a busy schedule of concerts. Winning the first prize in electroacoustic composition "Bangor Dylan Thomas Prize" in the UK, his compositions are performed in important festivals in Italy, France, Belgium, Japan, United Kingdom, Germany and in the United States (Florida, Louisiana, Oklahoma and New York).

*Sonic Subspace***David Prescott-Steed** | LCI Melbourne | Melbourne, Australia

This audio-visual work reflects my interest in the intersections of urban exploration and experimental music. It is connected to the tradition of musique concrète that has been in development since the 1940s that was led by Pierre Schaeffer and Else Marie Pade among many others, as well as by units such as the BBC Radiophonic Workshop. Artists working in the realm of musique concrète essentially went for treasure hunts for sounds from everyday life and used these to explore listening experiences beyond the limits of conventional musical composition and performance. In the digital era, the evolution of digital audio workstations such as Ableton Live have enabled creative approaches to sound production, including my own investigative practice.

Sonic Subspace was developed out of field recordings that were taken within underground and infrastructural spaces. These recordings were mined for short samples that became the raw materials in an improvisational, performative context. The result is a sound collage set against subterranean footage. The footage itself documents the struggle that the available video technology had processing unusually low light levels. As a whole, this piece reminds me of Plato's allegory of the cave wherein the shadows of worldly phenomena, flickering across the cave's walls (like an ancient cinema filled with distorted representations) are taken as the things themselves. Sonic Subspace comprises sounds that not only have been removed from their sources but also mangled through digital fx processing, reconstitution and juxtaposition (i.e., acousmatic sounds disembedded from original contexts and, thus, from common-sense meanings). From a Platonic perspective, the shadows filling this piece are heretical. From a late modern secular perspective, given its focus on sensory experiences of sites unseen, this stereo audio/visual piece has been an opportunity to explore alternative sonic perceptions of the city.

David is an artist and writer based in Melbourne, Australia, whose practice is focussed on found sound processing and improvisation. His work has been presented at The Politics of Ambience (Oxford Brookes University, UK), PNEM New Music Festival (The Netherlands), at several editions of Kinokophonography (London and New York), (h)ear XL II: Multimedia Sound Art Exhibition (The Netherlands), MATLIT: Materialities of Literature (Portugal) and was included in the National Gallery of Victoria's Melbourne Now exhibition (Australia). David's solo recordings have been released through Gruenrekorder (DE), Green Field Recordings (PT), Tunnel Secret (AU), and Impulsive Habitat (PT), among others.

He has also published scholarly work relating to sound studies and urban exploration, including: Daddy Diary for the Daughter of the Future: A Sound-based Archive, Qualitative Research Journal, "Journeys in and through Sound" (forthcoming); Feedback in a Looping System: Heuristic Pedagogy and Experimental Music, Textshop Experiments, no. 4 (2018); We are in an Image of the Subterranean Now: Making New Memories of Underground Space, Textshop Experiments, no. 3 (2017); Intersections of Creative Praxis and Urban Exploration, The Journal for Artistic Research (JAR), no. 9 (2015); and Invitation to Reading: Tactical Music in the Design-Arts Theory Classroom, in The Atrium: A Journal of Academic Voices (2015). David's book, The Psychogeography of Urban Architecture was published in 2013.

NOMADE

Marie Rose | Firenze, Italy

Field recording is not a brand new artistic language. However in these last times it has been investigated in its multiple faces. From the tape recording imported in digital format and then elaborated, to the tape recording elaborated on tape itself. There are a lot of ways to manipulate a field recording and its more recurring elements (voices, birds, water, ...). Like in photos with filters, we can distance from reality the objects that we found.

In this track the field recording is the starring actor. Its supporting actors are two elements coming from different ages: one from the past and one from the present/future. The first is the recording on tape. The second are the Max msp's patches used to transform the elements of the recording and build the entire opera. Every point of the track has been built with field recordings that have been filtered, "granularized" and deformed to lose their primitive nature and not to be recognized, apart from the points of the piece where they reveal themselves.

The musical market not mainstream but referable to specific genres as: ambient, experimental, electroacoustic and many others, makes a big use of field recording, so that it is coming back as a rolling stone in a lot of contemporary music.

That's way I believe it can be a cultural trend for many musicians. It is out of doubt a sign of change: "paint" using the colours of what surround us and change them is a new form of expression in music. Today we need to listen more and to observe more our world.

Marie e le Rose is a sound artist, a musician and a music art therapist. She worked with many labels for releases (Forrest Hill Records, No Problema Tapes, Time Released Sound, Laverna, Zamzam Records, Chemical Tapes..) and compilations (.txt label, comfortzone label,) with many monikers referring to just as many concepts (Marie e le Rose, Moon Ra, MonoLogue).

She composes and realizes music for radio, tv and movies. She realizes sound design for video installation, for mapping and for many other performances (e.g: Apparati Effimeri, vIDEA,...). She performed in many festivals and places: Festival Sons Libérés (Bruxelles), Festival La Centrale (Bordeaux), FreeQ (Genova), MamBO museum (Bologna), Galerie Hus (Paris),... Her installations have taken place at: Pecci museum (Prato), Palazzo Reale (Milano),...

She collaborates with various artists (Giuseppe Cordaro aka con_cetta, with whom she formed the duo called "buttinnelli.A"; Daniele Principato, with whom she formed the duo "Rue Analogique, 11", Giulio Aldinucci,...) and of course she continues her career as instrumentalist for different performances (e.g.: readings, as the performances with the well-known writer Luca Bonaguidi, "rimusicazioni", and so on). She founded with the sound engineer Piero Bernardini FixInTheMixLABS: concept studio specialized in mastering, mixing, sound design composing, restoring and recording.

She works with music therapy, music art therapy and she is a sound researcher.

www.facebook.com/MarieRoseLAB

FRIDAY, NOVEMBER 16 | Session 3, Cinema | 1-2pm

No Person Should Starve in a Good, Compassionate Country

Pete Falconer | University of Southampton | West Molesey, England

Starve in a Compassionate Country contrasts the words of a seacoaler in the North East of England, with those of current MPs Jacob Rees-Mogg, Dominic Raab, Hugo Swire, and Theresa May.

The seacoaler's words from over 50 years ago are related through his son – also a seacoaler – in 2013. A philosophy of self-reliance, but also hope and trust that the world – and our society – will provide what we need to get by in life.

The sounds of the seacoaler's spade on the sand, continuing with back-breaking work for little return, sends a signal of determination, but also of fear that the voices of the poor are still being cut out.

We must all do better.

Peter Falconer is a composer originally from Hartlepool in County Durham, currently living in South East England, and working towards a PhD in Music Composition at the University of Southampton.

His current projects surround the creation of a wide-ranging sonic portrait of a quasi-fictional abandoned seaside town. Techniques involve soundscape composition, acousmatic microsound/lowercase music, and text-based sound art.

*Zahrozlyva vesnianka***Paulina Łuciuk** | Opera Studio of Theatro Sao Pedro in Sao Paulo (EMESP Tom Jobim) | Sao Paulo, Brazil

The piece is a reinterpretation of a ukrainian folk song vesnianka. Traditional vesniankas are supposed to bring spring after a long period of harsh winter. However, in my composition the spring doesn't come, leaving people with pessimistic lifeless surrounding, searching for the feeling of security.

By composing this piece, I would like to come back to my roots because these kind of folk songs are a popular tradition in the region from which my parents come. I think that roots are important to create quality art because they can provide for a very profound source of inspiration for artists.

Vocalist and composer. She is a student of the Opera Studio in Theatro São Pedro in São Paulo. She has graduated a master degree of composition in the class of prof. Józef Rychlik at the Academy of Music in Kraków. She is a participant of regular vocal classes with such teachers as Robert Nakoneczny, Norma Gabriel Brito, Mauro Wrona, Paulo Mandarino, Blanka Dembosz, Jacek Ozimkowski, Ewa Lalka, Agnieszka Orzeł. She actively performs in São Paulo in such places as Club Transatlântico, Universidade de São Paulo (USP). She studied piano with Jolanta Woźniak, Elżbieta Hoffman and Marzena Wiącek. She cooperates with pianists, vocalists and composers, performing also her own compositions along with the classical vocal repertoire. She has created music for animations, especially during her collaboration with the Graphic Art Department of the Academy of Fine Arts in Kraków. She was a singer and a composer in the Warsaw Autumn festival in the years 2014 and 2015, on the concerts in the academies of music in Gdańsk and Łódź. She gives a lot of concerts in Kraków: on the International Contemporary Music Festival of Kraków Composers in 2017, concerts with Fresco Sonare orchestra, concerts at the Academy of Music in Kraków, concerts organized by the Electroacoustic Music Studio of the Academy of Music in Kraków, concerts in Dworek Białoprądnicki, concerts in Klub Kultury Wola, she cooperated with Wawel at Dusk festival. She also often performs in Lublin: on the festival Multicultural Lublin, concerts of the organization W Stronę Sztuki.

*New Year's Eve***Sarah Dew** | University of Hull (graduate) | Scarborough, North Yorkshire, England

The aim of this work was to convey a subtle pagan celebration of new year, heralding the promise of Spring, highlighting the pending change from Winter to Spring. I affected an imperceptible transformation from the notion of a natural cathedral in the woods to a more traditional celebration in church, represented by reverb that would befit a church, organ music in the chordal style of hymns and church bells. The piece begins and ends with the song of the robin: robust signal of Winter.

A voiceover sets the scene and explains the location of the woods and their history. Ethereal piano chords suggest mystery. Gentle metallic chimes are used occasionally in the work to indicate the possible presence of magic. A piano melody underlaid with an ostinato figure creeps in and out beneath the conversations in the woods, to confirm a sense of comfort for the listener. The work draws the listener deep into the woods and along the river, where ambient conversation ensues. My poem within the work focuses on the snowdrops that grow in abundance at Hayburn Wyke, North Yorkshire, as a sign of resilience and hope. Both conversations and poetry contain a sense of waiting; for Spring to arrive. The poetry is also treated with sonic art and reversal; this suggests a darker ambience, reflective of nature's wild and often unpredictable behaviour, along with the already possibly disconcerting pagan undertones.

My acousmatic compositions are rooted in the landscape, sea and sky around my home town of Scarborough, North Yorkshire, UK. They germinate through my deep wonder and appreciation of the natural world, and are often based along the coastline. Musings coalesce into blends of sound, melody and narrative. My field recordings capture local sounds of the coast, woodland, forest, rivers and moorland, with the weather and animals intrinsic in the moment. My works transcend time, aiming to take the listener on magical, ethereal journeys into the realm of the extraordinary. I hope that they might inspire a desire to protect natural and fragile environments.

Based in Scarborough, on the North Yorkshire coast, Sarah Dew is a songwriter, composer, poet, field recordist, sound artist, music teacher and music director. She has just completed a Masters in Music at Hull University. She blends melody, field recording and poetry with sonic art, to inspire visualisation, conveying fictional journeys based on myth, magic and transformation. Notable recent performances of Sarah's acousmatic works include: Bowhead Exhibition at Hull Maritime Museum; Sound+Environment 2017 Conference at Hull University; HEARO (Hull Electroacoustic Resonance Orchestra) at Hull University; NAISA (New Adventures In Sound Art) Deep Wireless festival in Ontario, Canada; Composer/Computer/Distance Conference in Sheffield; Noisefloor Festival 2018 at Staffordshire University.

Sarah is interested in further collaboration with film makers/animators. Her work is suited to artistic radio. The ambience of her work is determined by the interpretation of the listener. To find out more and to hear Sarah's work visit: www.sarahdewmusicsoundword.com

Naufrage

Cara Haxo + Thomas Haxo | University of Oregon + Hampshire College | Eugene, OR + Haydenville, MA

I grew up surrounded by my father's artwork, but *Naufrage* (2015) marks our first true collaboration. The work initially began as two independent projects—one visual, one aural. When my professor suggested that I add a visual component to my composition, I knew I wanted to use one of my father's animations. When I put the music and video together, certain sections already lined up by chance. From there, it was only a number of Skype dates and iMessages before we created the video as it is today. While we originally referred to the animation as a cathedral, there are hundreds of ways to interpret the images that are presented. Faces appear amongst the detailed textures, and what at first seemed like a row of columns might turn into a ribcage. Indeed, the lines between anatomy and architecture are blurred in my father's artwork. The final title, *Naufrage*, means "shipwreck" in French, and refers both to the architectural aspect of the animation and to the sense of sinking evoked by the music at the end of the work.

As a child, composer Cara Haxo loved listening to her father, artist Thomas Haxo, read stories out loud. More recently, the two have collaborated in a series of works for video and music, including *Naufrage* (2015), for fixed electronics and digital imagery. An associate art professor at Hampshire College in Massachusetts, Thom Haxo specializes in sculpture, puppetry, and computer modeling. He was a finalist in the 2001 Harold Connolly Memorial competition, 2001 Sojourner Truth Memorial competition, and was commissioned for the James Brendan Connolly Memorial in Boston. Haxo has worked on set, puppet, and mask design for such projects as *The Skriker* by Caryl Churchill, *I Stand Before You Naked* by Joyce Carol Oates, and *Noveto*, a collaboration with Peter Lobdell and Charles Ditto. His works have been exhibited at the Holter Museum of Art and Boston Public Library, amongst other galleries. Haxo received a B.F.A. from Pratt Institute and an M.F.A. from the University of Pennsylvania. As a composer, Cara Haxo focuses on collaboration with artists in other disciplines, particularly poetry, creative writing, and the visual arts. She was awarded the 2013 NFMC Young Composers Award, the 2013 IAWM Ellen Taaffe Zwilich Prize, and second prize in the 2012 OFMC Student/Collegiate Composers Contest. She has received commissions from the International Contemporary Ensemble, Quince Contemporary Vocal Ensemble, Splinter Reeds, and the PRISM Quartet, amongst other ensembles. Haxo attended The College of Wooster and Butler University and is doctoral candidate in composition at the University of Oregon.

What Momentum?

Mark Flynn | University of Ireland, Maynooth, Co. Kildare | Dublin, Ireland

What Momentum? is a composition built upon our connection with our ecological environment. How we as a global community see fit to continue surviving using many destructive fuels and societal 'wants' as a way to function. Progressive ideology is seen with detest and a lack in change is presenting itself through more regular storm systems, drought and a surge in agricultural production. This composition utilises this topic as influence to present a sonic asynchronous pulse which aims to emulate our lapse in change.

The composition utilises through instrumentation, objects and sounds which impact on this environmental anthropogenic affliction, articulated through the use of environmental sounds.

Mark Flynn (MA) is an Irish musician born in Dublin who specialises in improvisation and electroacoustic music. He comes from a background in improvisation and jazz piano and began his musical education at the age of 15 attending the Wexford school of music, where he learnt the fundamentals of group performance and gained experience in composing for small ensembles. After completing his BA in jazz performance, Mark became heavily influenced by the possibilities of creating sound through the use of electronics and began experimenting more with these sounds and producing his own music. He then went on to study computer coding and completed a master's degree in music technology at the University of Ireland, Maynooth, Co. Kildare. Since then he has been active in producing / composing electroacoustic music and along with upcoming performances in Dublin, is also extremely happy to be presenting a fixed media electroacoustic work as part of the ISSTA 2018 music conference in Derry, N.Ireland, this coming November.

*A day in the life***Tushar Das** | University of Edinburgh (graduate) | Edinburgh, Scotland

For my MSc dissertation at the University of Edinburgh, I studied different surround sound recording techniques and playback methods. My culminating submission piece was a 29 minute long first person audio piece - it walks the listener through a man's day from the perspective of the main character. There are absolutely no visuals as the audio itself encourages vivid visuals in the minds of the listeners. I have utilised binaural recording techniques along with encoding and decoding algorithms to make it accessible through a 5.1 surround system for larger audiences.

The best way to experience this work is on headphones. Second most advisable medium would be a 5.1 surround system following a pattern - Left, Right, Centre, Left Surround, Right Surround and Subwoofer. Along with this email, I have attached a four minute teaser of the entire piece. From this, you will get an idea of what this experience may be like.

The intense immersive nature of binaural audio is what attracts me to this subject again and again. The power of this medium is so great that it can totally transform any work of art that incorporates the use of sound. I believe that artists and designers working with audio or audio-visual media would benefit greatly from the potential of this technology.

In August 2018, I finished my masters degree in Sound Design from the University of Edinburgh under the amazing guidance of Martin Parker. Over this year, I collaborated with film students (one film was screened at the Edinburgh film festival), musicians and game designers.

I did my under graduate degree in Mechanical Engineering - this first sparked my interest in physical vibrations, their interaction with the physical environment and how we perceive all of this.

My sensitive hearing has got me obsessed with the process of recording and post production. Binaural audio brought me the closest I've ever got to capturing a true audio environment - transporting me to distinctly different sets of places while I sat comfortably on my studio chair.

Over my travels in Europe I had the chance to capture a large library of environmental sounds in binaural at high sample rates - some of which have been used in this 29 minute long piece of sound art. It would be a pleasure to share this work with other sound or media enthusiasts so they too can close their eyes and be free to visualise and imagine.

*The Message***Julius Bucsis** | Ball State University | Muncie, Indiana, USA

The Message was inspired by the idea of humanity receiving a communication from an extraterrestrial civilization. The piece is constructed of frequencies corresponding to several mathematical constants including pi, Euler's number, and the square root of 2. It also utilizes the sequence of prime numbers and the golden ratio in its structure. The piece was composed in 2014. It was accepted into the Metanast MediaCity UK 2014 concert held in Salford, UK, the New Horizons Music Festival 2014 held in Kirksville, Missouri, the SEAMUS 2015 Conference held in Blacksburg, Virginia, the CiCTeM 2015 held in Buenos Aires, Argentina, the Electroacoustic Barn Dance 2015 held in Fredericksburg, Virginia, Electronic Music Midwest 2015 held in Kansas City, Kansas, and the West Fork New Music Festival 2018 held in Fairmont, WV. It has been included on the Ablaze Records Electronic Masters Volume 5 CD released in 2016 and on the RMN records Electroacoustic & Beyond Vol.3 CD released in 2017.

Julius Bucsis is an award-winning composer, guitarist, and music technologist. Since beginning serious efforts with composition in 2011, his works have been included in almost 150 mostly juried events worldwide. He has performed a set of original compositions featuring electric guitar and computer generated sounds nationally and internationally. His compositions have been included on CDs released by Ablaze, PARMA, RMN Classical, and Soundiff. His artistic interests include using computer technology in music composition and performance, developing musical forms that incorporate improvisation, and composing music for traditional orchestral instruments. He is currently pursuing a DA in music at Ball State University.

*Galatea***Mansoor Hosseini + Isabel Perez del Pulgar** | Gothenburg, Sweden + Madrid, Spain

Transcending matter, transcending nature, beating death. The body as a field of battle, object of experimentation. Immortality. At first there was magic, then science and today, with new technologies coming forth, thus subverting reality. Nature in a virtual imagery. Again the magic. Prometheus, Hephaestus and Pygmalion. The Golem, Frankenstein and robotics. The Androids. Cybernetics. The virtual reality. Conspiracies against the fear of disease, pain and death. The result cyborg of the robotic revolution, technology joins the body (flesh - machine). The new flesh that trumps the obsolescence of the body. New technologies transform physically and virtually with this, resulting in a body idealized, rebuilt, redesigned. This overview sets out two different ways; The official story is written by the man who assumes the universal representation of humanity. *Galatea* was premiered at MAGMART INTERNATIONAL VIDEOART 2018.

Mansoor Hosseini is an avant-garde composer, who studied at conservatories in Paris, Brussels and Gothenburg. He has composed for various festivals and ensembles, ex. Berlin Opera House etc. After studying script writing and being inspired by martial arts and movements, he also turned to physical theater, fiction film and art videos. https://en.wikipedia.org/wiki/Mansoor_Hosseini & www.musicalmo.com

Isabel Perez Del Pulgar Graduated in Geography and in Art History at the University of Granada. Studied color theory, painting, drawing, printmaking, digital art and design at the School of Arts of Granada.

Her video works are, conceptually, an introspective look at human beings and the feminine nature. Subjectivity dependent of the individual perception, the fragile and ephemeral nature of the organizational structure that builds the body and establishes communication directly with consciousness. The body subjected to contradictory and conflicting tensions between a constructed reality that as a productive and consumptive and conscience and belief which is as a human being is related to the environment. The idea of identity, the idea of the mirror as a metaphor for the duality and eternal question. isaperezdelpulgar.blogspot.fr/p/cv.html

*Project No. 1***Mengmeng Wang** | University of Wisconsin-Madison | Madison, Wisconsin, USA

The centre pitch of this piece is G, then pitch materials are expanded from it. Pitches are repeated in a mechanical way and same pitch is allotted to different timbres which become a certain component sound pattern. When everything is mixed together in an organic way, it is hard to recognize those original sound materials.

Mengmeng Wang is a third year DMA composition student at University of Wisconsin-Madison and studies with Laura Schwendinger. She received her master of Music in Composition from Shanghai Conservatory of music. She is the composition winner of Mead Witter School of Music Concerto Competition and a residency composer of Atlantic Center of the Arts in 2018. Her works have been performed on OCE concert, in a recital by German violist Christiane Edinger, in the Beijing Modern Music Festival etc.

*Constellations***Julian Scordato** | Conservatory of Salerno | Salerno, Italy

This work begins from the exploration of an imaginary celestial space, which is translated into sound space. How does each celestial sphere – starting from its manifestation as a unit – interact with the cosmos where it belongs? How does it react to its law? How does it transform itself integrating with the system, until the loss of identity? In contrast with that process, the constellations act underlining the bodies in their uniqueness by means of creation of symbolic links: beyond their meaning, they stand as a classification and articulation device of the individual within the system.

Julian Scordato graduated with honors in Composition (BA) and Electronic Music (MA) from the Conservatory of Venice and completed a Master's Degree in Sound Art at the University of Barcelona.

Co-founding member of the Arazzi Laptop Ensemble, research assistant for the Sound and Music Processing Lab at the Conservatory of Padua, professor of Electronic Music at the Conservatory of Brescia, he currently works as professor of Music Informatics at the Conservatory of Salerno.

As an author and speaker, Scordato has presented results related to interactive performance systems and graphic notation tools in the context of conferences and workshops.

His award-winning electroacoustic and audiovisual works have been performed and exhibited in international festivals and institutions including Venice Biennale, Institute of Contemporary Arts (London), Centre de Cultura Contemporània de Barcelona, Prague Quadrennial of Performance Design and Space, Instituto Cervantes (Rio de Janeiro), Gaudeamus Music Week (Utrecht), Sonorities Festival (Belfast), Seoul International Computer Music Festival, Art & Science Days (Bourges), Kochi-Muziris Biennale, Center for Computer Research in Music and Acoustics (Stanford), Contemporary Music Research Center (Athens), ZKM Center for Art and Media Karlsruhe, Spektrum Art Science Community (Berlin), and New York City Electroacoustic Music Festival.

His music has been broadcast by Radio UNAM, NAISA Webcast, Resonance FM, RAI Radio3, RadioCemat, Radio Papesse, RadioCona, Radiophrenia, Radio Gracia, Radio Circolo, and other stations.

His scores have been published by Ars Publica and Taukay Edizioni Musicali.

*Noise Machine***Arran Tenzin Bradstock** | University College Cork | Cork, Ireland

My performance revolves around the 'Noise Machine', the name I have given to my instrument setup of the Boss Dr-670 drum machine being used through the EH-X Canyon delay and looper pedal. I treat this as an expanded instrument system, using the pedal to completely alter the sonic landscape. I have previously used this setup in improvised performance and recording.

My initial concept was to combine the old and the new to make something original, creating a new sound from two devices created many years apart and with no intention of ever being used together. The Dr-670 has long been discontinued and the Canyon is still a relatively new pedal, both very prominent factors in my decision to use this as a setup.

Improvisation is something that I feel is integral to my audio work with this particular setup, and therefore I intend my performance to be largely improvised. As well as having experience improving in my own projects, improv work is also a core feature of my current academic work. The postgraduate course I am enrolled in, 'MA in Experimental Sound Practice', features a module entitled 'Composing in Real Time' which focuses on improvising with an emphasis on experimental music.

I previously mentioned working with this instrument setup before in recording as well as performing. The second album that I released through my music project 'Don't Think' is comprised of an improv session recorded using the Dr-670 and Canyon pedal. Listening to excerpts from this album will give a very good impression of what I plan to do during my performance.

Arran Tenzin Bradstock is a filmmaker and musician from west Cork, Ireland. While his audio and visual work spans many styles and genre, his main focus is in the more experimental areas of music and film. He has directed over 20 short films, had screenings at many Irish and international festivals and won numerous awards.

He is the sole member of the experimental music project 'Don't Think'. The sound revolves around a mix of hypnotic drones, deep ambient passages and harsh noise- scapes. To date, Don't Think has released two full length albums, 'Into The Storm' and 'Noise Machine', and is currently working on several follow up releases. Both albums have been released in multiple formats including CD, cassette tape and digitally.

Arran is currently studying 'Experimental Sound Practice', a masters programme in University College Cork.

*Modern Conjuring for Amateurs***Leslie Deere** | Glasgow School of Art | Glasgow, Scotland

Taking its title from the eponymous book by J.C. Cannell, a popular guide to learning tricks, conjuring and ventriloquism, Deere's performance will combine her performing arts dance background with her sonic arts studies, as she creates a shared experience, conjuring up sound and visuals with gesture.

She will control sound and image through gesture, by way of Kinect camera and bespoke software. Drones, chimes, noise, field recordings, found audio, sounds from CERN and the Quantizer Sonification Project combine to create a lilting, minimal and evocative work à la post net Clara Rockmore.

Credits:

Modern Conjuring for Amateurs Leslie Deere

Created on the Embedded Residency at Music Hackspace London Kinect Interface Developer – Ross Flight

Silhouette Code – Tim Murray Brown

Photo – Marie Volognes

Leslie Deere is a UK based artist. Commissions include sound installations for Kew Gardens, SoundUK and Sound and Music. In 2018 Leslie has exhibited at FORTHWITH New Music and Art Festival (Winnipeg CA), Tramway Gallery, Track One (Nashville, TN) and N4 Gallery (Berlin). Leslie is a current PhD student at the Glasgow School of Art looking at affect and altered states through AV performance in VR.

*Hiding, Reticent, Blowy and Nice***Nate Chivers** | Royal Northern College of Music | Manchester, England

What these pieces seek to do is to expand the sound of the electric guitar by stripping it of effects so that there is only a guitar and an amplifier. By limiting effects of the guitar, but yet still exploring new sounds, new techniques had to be created, and old techniques had further expounded upon. By combining techniques, a different soundworld emerges, one that is more unstable. This instability leads to a new virtuosity and physicality to the instrument, as well as mistakes. There is similarity between these guitar pieces and new complexity, but these pieces are not meant to be portrayed as anxious and complex, but rather meditative and simple. It is these contradictions that I am interested in the writing of these pieces. The nakedness of the pieces allows for unintended sounds and quirks to come out.

Nate Chivers is a 1st year PhD Research student in composition at Royal Northern College of Music in Manchester, UK where he is supervised by Mauricio Pauly and David Horne. He did his undergrad at Berklee College of Music in Boston, MA, USA and his masters at RCNM. His works have been performed by Kinetic Manchester, BBC Singers, members Royal Scottish National Orchestra, COMA/Psappha, Music Theatre Wales, Alea III, and the Esterhazy String Quartet, among others. He is also an active electric guitarist who has performed with VIRTUALREALITY and in Darmstadt, as well as various solo concerts.

Coming from a Rock, Pop, and Jazz background, he seeks to combine these disciplines with classical compositional training, in an organic manner. The mistakes of rock and jazz, mixed in with the precision of notated music is what he is exploring. His research is based on information density in a composition going from strict notation to free improv.

*Long Green Jaws***Fergus Hall + Sarah McWhinney** | Glasgow, Scotland

We make fluid improvisations which flow between acoustic and electronic sounds, using strings, hydrophone and vocals. Using live projections of tactile materials suspended in water we create an immersive performance that explores textural sounds and rhythms, inspired by the movements of water.

Sarah McWhinney is a Glasgow based visual artist and collaborative musician, who also works under the mysterious pseudonym of Swampy Cello.

Fergus Hall is a composer and musician who writes, arranges and performs as part of a variety of projects.



Honey, I Granulated the Kids
Jim Bevington | Glasgow, Scotland

Drawing cues from acoustic ecology, *Honey, I Granulated the Kids* presents a perverted impression of the urban soundscape: a dull cacophony of innumerable sources colliding and blending in perpetuity. As a fixed media work composed from field recordings and granular synthesis, it exemplifies how technology has expanded the possibilities of ecological musical practice.

Like numerous pieces, *Honey* is animated by the chaotic vitality we sense in the sound of our environment, in this case Glasgow. Yet while composers in centuries past made do with evocation and imitation, contemporary practitioners can employ recording technology to capture snapshots of their surroundings as actual musical material. In a further decoupling from reality, digital processing allows us to highlight and deconstruct minute details of an audible moment that would otherwise leave just a fleeting impression. *Honey* is constructed predominantly from a single 45-second sample of a school playground subjected to extreme granulation and stretched in various ways across almost 12 minutes. Rather than erecting a musical structure element-by-element, numerous versions were overlaid initially to produce a dense, baseline texture to carve away at; a process more akin to sculpting from stone than arranging paint on a canvas.

Informed by ecological concepts described by Keller and Truax, the creative process centred around listening, imagining and intervening in response to this texture; following routes suggested by the material and bridging the gap between existing elements and what they evoked in the minds ear. This approach mimics our cognitive tendency to grasp for patterns in the noise of everyday life, sifting signals from the noise even when they are utterly imaginary.

Jim Bevington is a composer, software developer and sound engineer based in Glasgow. His work is concerned with the interactions between systems - aesthetic, environmental, economic or musical - and individual humans with their limited mental apparatus. A graduate of the University of Edinburgh's erstwhile Digital Composition & Performance MSc, he has presented his research and music at conferences/festivals in Scotland, London and Denmark.

Preghiera Campo Santo
Kris Magnusson + Camilla Donoso | Cleveland, Ohio, USA

The animation used in conjunction with this composition was created by Chilean director and animator Camila Donoso (with post-production editing completed by myself with her permission). Our collaboration was the result of a fortuitous, blind search on Vimeo on the my part, with both of us having used "Camposanto" (or its two-word derivation) in our piece's titles without knowing one another. As a composer I was under pressure to both arrange the piece digitally, and find an appropriate film, quickly—my doctoral recital was fast approaching and the work's original orchestration for twelve guitars stood no chance of being put together in time.

Particularly striking was how well the two works matched, thematically. After reflecting on the odds of such an occurrence, one can infer an element of protest to the traditional method of collaboration between filmmaker and composer (or any group of artists), and, even more broadly, to the notion of control. As artists we are always searching to strike what we conclude is an appropriate balance between right-brained intuition and left-brained analysis and organization. We want our art to be well-constructed and intelligible on some level, while also retaining an element of mystery that we believe can only arise from the subconscious. Of course, that decision regarding a proper balance can in the end only be made intuitively, and such decisions must be made constantly at every step of the composition process. In keeping with this sensitivity to the subconscious, we should also acknowledge the power of suggestion as a means of fostering collaboration: symbiotic relationships invariably arise between juxtaposed works of art that had no intended logical connection, at all. What does this say about our instinct to categorize?

Kris Magnusson is a composer and guitarist from Cleveland, OH. Recent works have seen performances at the Canadian Music Centre and SoundSCAPE Festival in Maccagno, Italy, and he has also completed works for guitarist Rob MacDonald in affiliation with the CMC, the Genkin Philharmonic at SUNY Buffalo, and multiple electronic works for the Cleveland Ingenuity Festival. His Palos for string quartet, based on flamenco song forms, won first prize in the University of Toronto String Quartet Composition Competition, and received its world premiere with the Cecilia Quartet at the 2015 University of Toronto New Music Festival. He recently received his DMA in composition from the University of Toronto in 2018, where he studied with Gary Kulesha. His dissertation was a mass for winds, percussion, electric guitar, and men's chorus. Future works will focus on the melding of the art/alt rock aesthetic with more traditional notions of lieder.

Barkeval
Fiona Harrison | University of Edinburgh (graduate) | Edinburgh, Scotland

This composition explores the emerging field of ecology and music, and in particular the field of volcano acoustics as an inspiration for composition. A number of compositional strategies, influences and processes were brought together to compose *Barkeval*, a four movement, fixed media sound composition. A wide range of sound processing and programming techniques were used to deliver the composition which explores the various stages of volcanic eruptions, and the sounds they make.

Fiona Harrison is a Scottish composer, and graduate of Edinburgh University with Masters in Digital Composition and Performance. She is particularly interested in experimental music and in bringing this to audiences in new and interesting ways. Nominated for the Scottish New Music Awards 2018 for her recent composition *Barkeval* in the electroacoustic/sound art category. Also a non executive Director of the Scots Music Group in Edinburgh, a wonderful organisation that promotes traditional music in the community and changes lives.

Workshop Works: Imitation**Jake Randell** | University of Leeds | Leeds, England

As many unserviceable pipe organs in churches and theatres are being dismantled and sold as scrap materials, I am interested in how composers may be able to repurpose these materials to create new music. Through a series of workshops, performances and sound installations, I aim to explore the sonic possibilities of organ pipes that have been decoupled from the instrument. These improvisatory workshop activities are designed to be accessible to any participants, regardless of their technical abilities. Participants are provided with short, instruction-based text scores, in which no musical knowledge is assumed. Instead, all actions are clearly described in lay terms. I wanted to create a performance environment that encourages any group to investigate the use of organ pipes as handheld, mouth-blown instruments.

Prior to the performance, participants are instructed to gather their own selection of pipes and arrange them within an area of the performance space. This area then becomes their own and may be marked with a personal item. During the performance, players first familiarise themselves with their selection of pipes through "free play". They then explore various modes of imitation, where their positions may be static or dynamic, and their attention to others may be exclusively through seeing or hearing. Participants are free to use earplugs and periscope glasses (divert vision to floor) to deprive their senses as they attempt to search and mimic the actions of others.

Jake Randell (b.1995 in Whitby, North Yorkshire) is researching the sonic possibilities of decoupled organ pipes through a practice-led PhD at the University of Leeds. Through a series of workshops, performances and sound installations, his practice explores how decoupled organ pipes may be used to create new music.

During his undergraduate and master's studies at the University of Leeds' School of Music, Jake has worked with a variety of performers and ensembles. His work *Canvas Walk* was performed by renowned soprano Juliet Fraser at The Hepworth Wakefield gallery. As part of the 2017 Leeds Lieder Festival, Jake collaborated with Leeds-based poet Pat Pickavance to compose a new Lied, *Flightpath*, for the festival's composer-poet forum and concert at Leeds College of Music. He has also conducted the Yorkshire Young Sinfonia for the premiere of his work *The Long Rain* at Hull City Hall. His acousmatic work *An Introduction to the Organ Pipe Ensemble* was performed in Leeds, York and Sheffield universities as part of the 3x3x3 concert series.

SATURDAY, NOVEMBER 17 | Session 6, Theatre | 2-3pm**Threshold - unbalanced system****Paolo Pastorino** | Sassari, Italy

Noise is today considered as the main factor of pollution of a physical nature, it represents a problem of great social importance for the number of subjects involved and for the consequences that this provokes on human health. Noise means unwanted sound, devoid of useful information for the man, which induces annoying and unpleasant sensations to cause, in particular conditions, serious and irreversible consequences both on the auditory apparatus and on the whole organism; it can also change the quality of life by influencing social behaviour and cognitive development. The sensitivity to noise is different for each subject: while some individuals are able to tolerate high levels of noise for long periods, others in the same environment quickly respond to a decrease in hearing sensitivity or, in contrast, develop hypersensitivity to it. This sound mass daily invests people degrading the quality of life, considerably overpowering the sounds of nature, alters and unbalances the ecosystem in which we live.

"Threshold - unbalanced system" is a composition that refers to the concepts of noise and the problems related to its perception and endurance. It manifests itself in different forms and timbres; it is a product that derives from man's transformative and intentional processes; it imposes itself, it stratifies, saturates the environment and modifies it.

Through dynamic contrasts, sudden breaks with silence and masses of sound independent of each other and without a precise identity, I wanted to give a personal interpretation to the problem of noise and tolerance to it.

Paolo Pastorino (08/12/1983) is an electroacoustic composer and "musical technologies" professor. Since 2006 he started to work as sound engineer for some Rock, Industrial and Nu-Metal bands. He studied and graduated in computer music and sound technology at the Conservatory of Sassari and he is specialized in new music technologies at the Conservatory of Cagliari. He has participated in several master classes held by artists such as Jean Claude Risset, Curtis Road, Bernard Fort, John Chowning, Yann Robin, Eckart Altenmüller, Michelangelo Lupone and Tolga Tüzün. In 2014 he attended an artistic training internship at the Rome Music Research Center under the guidance of Michelangelo Lupone.

His works have been presented/selected at NoiseFloor festival (UK), BBC Radio 3, Sound Spaces (Sweden), NYCEMF (New York), Mantis Sonification festival (Manchester), Sonorities festival (Belfast), Spot - Octandre (Bordeaux), VERV (Venice), OUA Electroacoustic Music Festival (Osaka), Dias de Música Electroacústica (Portugal), Homeostasis lab Biennale, Festival Contemporanea Acusmatica (Udine -Italy), Festival SpazioMusica (Italy), PLAY900 (Museo Novecento - Firenze - Italy), Festival MUSLAB (Argentina), Datscha Radio 17 festival (Berlin), Microtopies (Barcelona), Elektro Arts (Romania), Klingt gut! International Symposium on Sound (Hamburg), Forum Wallis - Festival International de Musique Contemporaine (Switzerland), Seoul International Computer Music Festival (Gwangju), EX NIHILLO (Mexico), NSEME Louisiana State University (USA), San Francisco Tape Music Festival (USA), Mixtur (Barcelona), NWEAMO Festival (Tokyo), CIM (Cagliari - IT), EMUFest (Rome - IT), CIRMMT (Montréal), Art & Science days (Bourges, France), Galleria comunale d'arte di Cagliari (Italy).

*Tesseract***João Oliveira** | University of Minas Gerais | Belo Horizonte, Brazil

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.. The use of digital technology provided the basis for the imagined transformations.

João Pedro Oliveira completed a PhD in Music at the University of New York at Stony Brook. His music includes one chamber opera, several orchestral compositions, a Requiem, 3 string quartets, chamber music, solo instrumental 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 in the same competition, the Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition, etc.. He is Professor at Federal University of Minas Gerais (Brazil) and Aveiro University (Portugal). He published several articles in journals, and has written a book about analysis and 20th century music theory.

*Echoss***Diego Ratto** | Royal College of Music, Stockholm | Stockholm, Sweden

This piece is correlated to my research on Electroacoustic Orchestration in Electroacoustic-Acoustic Music. How the sound material can be organised such as an 'orchestra' of sounds? How the DAW session can be set to work by following this idea? Which techniques from the traditional instrumental orchestration, can be used in the electroacoustic music field? These are only a few of the questions that I'm trying to answer to, since my research for my Bachelor's Degree in Electroacoustic Composition, and also now in my research for the Master Thesis.

Furthermore, for me everything is also based on the idea to try to create a method, at the moment for myself as composer, to be able to create an organised workflow along my compositions. Since this field is so wide and there is no right or wrong, or any manual, sometimes it's easy to loose the way among all the possibilities that an electroacoustic composer has.

The piece itself is made by thinking a lot about those points illustrated above. Plus, I've tried to work on other aspects that for me are essential in acoustic music, especially now days. Silence, virtual-space and picture-background management, are just a few of the important aspects which the composition is focused on.

Diego Ratto was born on January 14, 1988, in Alessandria Italy. He is a Musician and a Composer. He graduated from "A.Vivaldi" Conservatory in Alessandria (IT) with a Bachelor's Degree in Electroacoustic Music (under the guide of Gustavo Adolfo Delgado and Matteo Franceschini) in 2017, in Jazz Guitar (under the guide of Pino Russo and Paolo Silvestri as tutor) in 2016 and in Music Therapy (under the guide of Annamaria Gheltrito) in 2014.

Currently he is studying at the KMH - Royal College of Music (Stockholm). Master Program in Electroacoustic Composition.

His compositions have been performed and/or awarded at: Musicacoustica-Berlin CIME-ICEM 2018 (Beijing, RC), EMUfest 2017 (Roma, IT), MAVIN 2017 - MAteria INtermedia festival (Matera, IT), Residency Prix CIME 2017 (Moscow 2017, RUS), MusicLab 2017 and 2018 (Mexico City, MEX), Acoustic Premiere Performance Competition - TEM (Udine, IT), RMN Music Label (London, UK), Et Lux Radio, Diffrazioni Festival 2016 (Firenze, IT), Electroacoustic Contest EFME 2016 (Santa Fe, RA).

June 2018, artistic residency at ICST - Institute for Computer Music and Sound Technology - (Zhd) in Zurich.

He also studied with: Riccardo Piacentini, Cesare Saldicco, Antonio Galanti, Enrico Fazio, Massimo Morganti, Riccardo Fioravanti and Giovanni Ceccarelli.

Website: diegoratto.wixsite.com/diegoratto

Basel 8/04**Jack McNeill** | University of York | London, England

Basel 8/04 is a single channel audio visual installation. Set up in an imagined "rave" environment, the work exists in three sections: A sonically ambiguous sound poem, a highly surrealised field recording and a trance build up that never drops. The timeline of the piece is based on trajectories. Presented as an installation, the viewer walks in to the space as they like. They are free to come and go as they please, building multiple narratives depending on their entrance and exit point and their relationships with other viewers. However, the piece is deliberately discomfoting. It is positioned in an unfamiliar environment. Relationships between viewers become slightly tense and uncomfortable. as the visual changes, the shapes and colours, reminiscent of lasers, confirm a sense of detachment and artifice in the viewer. What they are being presented is artificial, almost tacky, yet the relationships in the space and the narratives they are building within the piece are very much real.

Boiler Room recently did their first VR broadcast, putting the viewer into the nightclub from the comfort of their own home. The Tate are currently developing an online virtual gallery. At the same time, clubs and music venues are closing down across the country, being replaced by Spotify playlists. Basel 8/04 is a critique of artificial methods of consumption. Rather than taking the real and putting it into a comfortable environment, it emphasises artifice in a very real environment. Rather than allowing the audience to listen to or watch the work at home, it indicates a new form of musical expression that demands presence, engagement and physicality. It represents new methods of creating socially engaged, relational music and places the role of the viewer into question. The piece was premiered at the 3Sixty in York in May 2018.

Jack McNeill is a London based composer and sound artist. His work focuses on drawn out soundscapes and the superimposition of familiar and realistic sounds onto abstract textures. Currently, his interest lies in emotion and memory, physicality and new relationships between viewers and music. By immersing listeners in non-traditional musical environments, both physically and sonically, his work crosses boundaries between the worlds of music, sound design and performance art and negotiates new forms of relational music. With a fascination in club cultures and electronic dance music and their abilities to subvert traditional performance, Jack mostly writes in an electronic medium. Drawing inspiration from personal and phenomenological experiences, his music plays with repetition and simple harmonic structures. This creates tension and dissatisfaction, but also a certain familiarity and nostalgic quality.

Jack is studying for a PhD in composition with Dr Federico Reuben at the University of York and is the current recipient of the Nonhebel Scholarship. Electro-acoustic and acoustic works have been commissioned and played extensively with artists such as Quatour Diotima, The Octandre Ensemble (commissioned by Sinan Savaskan), The Chimera Ensemble and the National Orchestra for All.

Jack also releases music under the moniker Oren. with a UK charting release and regular live and DJ performances across the UK and Europe. He is a resident with Clkwork (York) as well as heading London-based promoter Andromedance (jointly) and experimental performance studio Artificial Hells.

Annihilation + Aether - Sonified Deathscape**Holly Warner** | University of St Andrews | St Andrews, Scotland

Annihilation + Aether is a ten minute sound art piece illustrating a conceptual deathscape. The piece is based on field-recordings captured in sites evocative of death, and is processed and structured according to interlocking theories that sculpt the progression from soundscape to deathscape. In this manner, a soundscape reminiscent of death is processed through to conceptual deathscape, marking the destruction of memory in stages after death, and communication of grief.

An exploration in theory and practice of the manifestation of death in the sonic domain, this project exists as a sound piece utilising multi-sited field recordings and anthropologic/philosophical concepts and theories to inform the composition of a ten minute experimental sound work. Its aims were to expand on microprocesses arising between a soundscape and a theoretical conception of a deathscape by recreating this in the sonic domain using opaque mediation techniques [Brøvig-Hanssen].

I drew from my academic work on the application of cultural theory to studio technological practice, from my role as an electronic artist and as a sound designer. As death can be said to frame life, this project aims to assimilate ruptures attributed to annihilation, while drawing correlations between text and sound, life and death, and loss and the other. The concept of deathscapes was set out by Kong (1999); I employ the notion of deathscapes described by anthropologists Macdrell and Sidaway to portray the depth and resonance of loss and sorrow experienced as it meshes with the soundscape and embodied sentiment. My aim was to create a piece of sound art in the style of an acoustic soundscape [such as Feld: see Structuring the Soundscape], and through the application of multiple strings of sequential theory, transform this material to conceptual deathscape.

Holly Warner is a PhD candidate at the University of St Andrews. Drawing on philosophical anthropology with an ethnographic research focus on phenomenologies of sound, the sonic 'self', memory and metaphor, sound design, studio discourse, and compositional process. Research interests in individuality, phenomenology, relational musicology, symbolic interactionism, identity and narrative, consciousness, imagination, and technological mediation.

Glasgow New Music Expedition

The Glasgow New Music Expedition (GNME) is a group of brilliant young instrumentalists trained, raised or based in Scotland, with a few more experienced members alongside. We are fiercely committed to performing new music by Scottish composers with a special focus on developing emerging talent. We are led by our Artistic Director, composer Richard Greer and our Principal Conductor, Jessica Cottis.

Our repertoire to date has consisted of over 30 new works, written for us by some of the most promising young composers in Scotland and Europe with a few more experienced composers alongside.

In 2016 we collaborated with students at the Glasgow School of Art, pairing them up with composers to make new works. The result, *Intersections*, boasted a sold out event and several of the works have gone on to be nominated and win awards.

On May 16th, we were proud to be one of the delegates forming the Scottish Delegation to Classical:NEXT in Rotterdam - the worlds largest trade conference and fair for classical music with an emphasis on the new. We are grateful to Creative Scotland who have generously supported the delegation to attend.

We have been fortunate enough to perform at festivals including PLUG and The Piano and Glasgow University's conference of postgraduate festival, SoundThought, showcasing a European programme of new work.

We are delighted to return for this year's programme. We hope you enjoy exploring this new work with us!

Glynn Forrest | Percussion

Glynn Forrest is a freelance percussionist based in Glasgow and recently completed a Master of Music degree at the Royal Conservatoire of Scotland. He is a keen chamber musician and particularly enjoys the unique challenges that contemporary music offers to the modern day percussionist. Recent projects have seen him working with Rednote ensemble, the Pavel Haas Quartet and Auricle ensemble. He has also performed as a soloist in many situations, performing Rory Boyle's marimba concerto with the BBC Scottish Symphony Orchestra in February 2011 as part of the RCS / BBC SSO concerto masterclass. In February 2013 he performed a duo marimba recital with Calum Huggan as part of Glasgow University's lunchtime series, and a solo percussion / electronics recital with Edit Point as part of Glasgow City Halls 'Sound lab' series. In March 2013 he performed Gareth Wood's Percussion Concerto with the Royal Conservatoire of Scotland Wind Orchestra. Aside from orchestral, chamber music and solo performance, recent theatre credits have included *Hello Dolly* (Pitlochry Festival Theatre), *Hansel and Gretel* (ON Fife) and *How Keanu Reeves Saved the World* (Pony Pie).

While at the Royal Conservatoire of Scotland his main focus of study was orchestral percussion, studying under Kurt-Hans Goedicke and John Poulter. He also received regular tuition from New York Philharmonic principal percussionist Chris Lamb, international marimba artist Eric Sammut and widely regarded session musician Dave Hassell. During his studies he was the winner of orchestral apprenticeships with the Royal Scottish National Orchestra, BBC Scottish Symphony Orchestra and Orchestra of the Scottish Opera, which resulted in professional work with the Royal Scottish National Orchestra and Scottish Opera that he continues to enjoy.

Mark Bailey | Cello

Born in London, Mark Bailey has performed all over Europe, the UK, USA & Canada, the Far East and Middle East, both as soloist and cellist of the Edinburgh Quartet. The EQ is one of the UK's longest running chamber ensembles and celebrated its 50th anniversary in 2010. In 2007 the EQ received the much coveted Gramophone Editor's Choice for their recording of the complete string quartets of Hans Gal. Mark studied at the Royal College of Music on a Foundation Scholarship where he won all the major cello prizes, including the top concerto and recital prizes.

He was then invited by PauTortelier to study with him in France for two years, attracting scholarships from the British Council, The Countess of Munster and Suggia Trusts and the Martin Musical Scholarship Fund. There he was awarded the Premier Prix de la Musique de Chambre de Nice. Later he worked with William Pleeth and Jacqueline du Pré, as well as performing in master classes with, amongst others, Zara Nelsova and Johannes Goritzski.

As soloist he has broadcast for French & Spanish Radio and recorded recitals for the BBC. Works have been recorded under Meridian, Naxos, Delphian and The Divine Art labels. In the course of his distinguished career he has given recitals at the Purcell Room, Wigmore Hall and has appeared as soloist in many leading British festivals.

Mark teaches cello and coaches chamber music at the Universities of Edinburgh, Aberdeen and Glasgow, and Stirling – where the EQ is Quartet in Residence.

Alex South | Clarinet

Alex South studied science and philosophy at the Universities of Cambridge and Glasgow, and received his musical training at the Royal Scottish Academy of Music and Drama. Alex now focuses on contemporary and improvised chamber music: he performs regularly with pianist Oliver Rundell, is a founder member of the Scottish Clarinet Quartet, plays with Glasgow Improvisers Orchestra, and belongs to the avant-garde folk group The One Ensemble which forms part of the Scottish government's Made in Scotland Showcase. In 2015-16 The One Ensemble and Scottish Dance Theatre toured the UK, Mexico and Brazil with their collaboration Miann.

As a freelancer, Alex has been involved with numerous other music groups, performing in Scotland (Celtic Connections, Counterflows, Edinburgh Festival Fringe, Sound, Tectonics, West End Festival), the rest of the UK, and abroad. He also works regularly with Collective Endeavours, a Glasgow-based group exploring improvised music and dance, performing recently in Govanhill Baths and SWG3 as part of Dance International Glasgow.

*Targazing for cello***Alex MacKay | Glasgow, Scotland**

Alex Mackay is a composer based in Glasgow, making live and fixed works as well as collaborative work in the fields of visual art, dance, film and performance.

Alex has recently made new work with companies such as the BBC Scottish Symphony Orchestra, Red Note, Touch and the Glasgow New Music Expedition, and is currently one of the Sound & Music/British Music Collection New Voices 2017 composers, developing a new work for the Ludi Quartet Kernow electric guitar ensemble.

Alex is active as a performer specialising in experimental electronic and electric guitar music; through solo performances, as part of the dance/music duo The Cloud of Unknowing, and as a touring member of the experimental rock band Mogwai.

Alex studied composition at the Royal Conservatoire of Scotland, and was awarded the Craig Armstrong Prize for composition upon graduation in 2016.

www.alexdmackay.com

Critters for percussion and visuals

Fergus Hall + Sarah McWhinney | Royal Conservatoire of Scotland | Glasgow, Scotland

Fergus Hall is a composer, musician and improviser from the west of Scotland who graduated from the University of Glasgow with a Bachelor's degree in music with honours of the first class. While studying Fergus was awarded the Muriel Thorne Hague Memorial Prize for distinction in academic work and performance and the Goudie Prize for overall excellence in his final year. At the end of the 2016-17 academic year, Fergus was awarded a Carnegie Trust Vacation Scholarship to research relations in the performance practices of choral, jazz and Scottish traditional music. This research culminated with the writing of a new multi-movement work for choir and jazz rhythm section based on the poetry of Norman McCaig and George MacKay Brown.

As a choral composer Fergus has had music performed by Schola St Joseph and the Glasgow University Chapel Choir as well as commissions from Inverclyde Voices and The Stranraer and District Ladies Choir. At the start of 2016 he worked closely with Scottish author Alexander McCall Smith to create a new work for chamber orchestra and vocal soloists. This resulted in a sold-out performance in the Glasgow University Memorial Chapel by an ensemble of students from within the University. In August of 2016 Fergus also performed at one of McCall Smith's events at the Edinburgh International Book Festival playing newly composed music based on McCall Smith's work. Fergus has also taken part in workshops run by the Royal Scottish National Orchestra that included a recording of his piece *Bogland*, based on a poem by Seamus Heaney, as well as a choral writing workshop with Sir James MacMillan. Fergus has also had music workshoped by the Red Note Ensemble including his piece *Rain, Steam and Speed* based on the painting of the same name by J.M.W Turner. In April of 2017 Fergus' piece for brass band, *Those Who Were Seen Dancing*, was awarded first prize in The Scottish Brass Band Association's inaugural Young Composer Competition in association with Creative Scotland. The piece was performed by the National Youth Brass Band of Scotland as part of their summer residential.

Fergus is currently studying composition (MMus) at the Royal Conservatoire of Scotland.

Let me speak for clarinet

Lucy Hollingworth | Royal Conservatoire of Scotland | Glasgow, Scotland

I have had two lives as a composer. The first was nurtured at Manchester University where I obtained a MusB Hons in 1982. I worked as a freelance performer/composer in the 1980s and the early 1990s, had work performed by the SPNM and won prizes at the YAA Young Composers' Competition at the Huddersfield Festival. 'The Endless Knot', commissioned by viola player Susan Bicknell, was premiered in 1994.

Then for nearly 20 years circumstances in my life made composing impossible, but I returned to music in 2009 and obtained an MMus in Composition at Edinburgh University with Nigel Osborne in 2012. I am now undertaking a PhD in Composition and Dissertation at The Royal Conservatoire of Scotland supervised by Gordon McPherson.

www.lucyhollingworth.co.uk

Dancing Shadows for clarinet, cello, and percussion

Kevin Leomo | University of Glasgow | Glasgow, Scotland

Kevin is a composer based in Glasgow, Scotland. He writes primarily for acoustic instrumental forces. His works have been performed by Psappha Ensemble, Ensemble Okeanos, Oregon Composers' Symposium Guest Artists, Ensemble Mobile, Neave Trio, Society for New Korean Music, TaiHei Ensemble, Glasgow New Music Expedition, and The Hermes Experiment.

Kevin holds an MMus in composition from the University of Glasgow, completed under the supervision of Professor Bill Sweeney and Dr. Jane Stanley. He is currently undertaking doctoral studies with Jane Stanley, with his research focussing on aspects of cross-cultural composition.

Kevin is interested in music education and has participated in projects at both primary and secondary school level, and is currently a graduate teaching assistant for the senior honours course Composition in the Classroom. He is assistant coordinator for the Scottish Young Composers Project and is currently participating in Enterprise Music Scotland's Train and Sustain 2018 programme.

Kevin is passionate about the promotion of postgraduate practice and research in music and has been an active committee member of Sound Thought since 2015. He was the committee chair for Sound Thought 2017, overseeing the tenth anniversary of the festival.

www.kevinleomo.com

*iKlept***Emilio Adasme** | Pontificia Universidad Católica de Chile | Santiago, Chile

Forms of expression often emerges from the needs of interaction between society and the technological developments. In the era of digital reproducibility, internet embodies a particular environment in which music consumption leads to musical expression, and at the same time, creation feedbacks into the loop of consumption. within this behaviour, appropriation becomes a relevant concept to address new art forms and online digital expressions.

iKlept is a piece that addresses the concept of appropriation in the contemporary creative environment of internet. Its sound textures and materials attempt to create a discourse that elaborates around stealing, appropriating and repurposing sound elements. The piece must be understood as a modern device built to steal, appropriate and recycle the raw materials of the digital landscape of the internet.

The piece is built using different musical samples of diverse procedure, mostly internet, like Youtube and freesounds libraries. Just like in hip hop or electronic music, samples are chosen for their sound qualities and are modified to the point of severing its semantic values within its original context. However, using contemporary procedures of composition like hard sampling, samples tend to form an eclectic collage of sound in which the sonic values of each sample guides the music discourse while at the same time they conserve their cultural meanings.

Musical samples are merged with FM synthesized sounds to create a digital scatterer of sound material that reflects the diversity of musical expressions and appropriations of our contemporary society in this new digital era.

Emilio Adasme studied composition and musicology in Catholic University of Chile. He is a member of the Electroacoustic Community of Chile (CECH) and producer of the international electroacoustic festival *Ai Maako* in Santiago de Chile. His compositions often circulate within the field of electroacoustic, sound installations and mixed music.

He also teaches Electroacoustic composition and Max MSP software techniques at Casa Ruido in Santiago de Chile. As a musicologist has been part of the IX Chilean Musicology Society Congress at Santiago, Chile; the VI days of young researchers of Talca University at Talca, Chile and the I days of Ludomusicology of Universidad de Chile at Santiago, Chile.

His music has been played at *Ai Maako* festival, Santiago de Chile; Festival Internacional de Música Electroacústica UC, Santiago de Chile; Forum de Nueva Música, Córdoba Argentina and New York City Electroacoustic Music Festival, New York, EEUU; Sound art installation at EXPO DEL SIGLO, art exhibition at, Santiago de Chile.

*TRAGEN.Hz erasure oratorio***Celine Pierre** | France

Through a subject that touches upon the news and history of Europe, a creation that emerges from a collection of images & sounds on the Calais camps. The work conducted at the Conservatoire and at the National Center for Musical Creation - Césaire of Reims is intended for a series of installations and performances for multidisciplinary sites and scenes. The writing of the project solicits sequence-shots of the Calais camps recorded during its dismantling : fires, lands and calcined areas; and a corpus of sound sequences linked by the cry: cries and strident sounds of the stringed instrument, cries stemming from the tradition of the songs of mourning and of classical singing.

The ensemble of these constituents provokes a suspension of time and space where convocations, evocations and disappearance of anonymous voices resound. An evocation in the wake of the oratorio, which via one of its origins, "la lauda" – a sort of monodic hymn elaborated in the thirteenth century by penitents roaming devastated lands – is part of this long history of migration and war. Road, sand, soil and ashes, everything emerges here in a situation of erasure where the voice wants to become the way.

Conception/collectes/audio & visual composition: Celine Pierre/voices: Thierry Machuel, Caroline Chassagny & voices recorded in the Calais/refuges camp; alto Elodie Gaudet; viola da gambe Louis Michel Marion. Realized in the "Laboratoire de Composition du CRR-Reims" & in residencies in the "National Center for Music Creation CNCM Césaire-Reims with the founding of "Aide à la Création-Arts Visuels de la Région Grand Est et de à l'aide au projet Musique de la DRAC Grand Est".

CELINE PIERRE is a french multimedia author who received her degree from electroacoustique composition in the Regional Conservatory CRR- Reims and from Paris' National Higher School of Fine Arts in multimedia and performance. She conceives and sets up projects around the participation of populations taking place in public spaces, realizes installations of experimental cinema and environments of projections, radio pieces and film-essay. The *TRAGEN HERTZ* project opens a new stage of her work on visual and sound projection written from voices, sounds and images "collected" on the Calais' Jungle and intended for pluridisciplinaries spaces.

<http://celinepierre-mlab.tumblr.com/>

*Where The Ducks Go When It Gets All Frozen***Nicola Giannini** | Université de Montréal | Montréal, Canada

"Where The Ducks Go When It Gets All Frozen" is a multichannel piece whose aim is to create a soundscape that can evoke an imaginary frozen lake from different perspectives, making use of multi channel spatialization to create an immersive experience. The sound textures and the percussive elements are generated from ice blocks used as musical instruments. The piece is divided into four sections.

"Borders" aims to define, thanks to timber spatialization, the imaginary borders of the lake. Ice sounds can be useful for this purpose thanks to their rich frequency spectrum. "Life under the ice" intends to portray a slow-paced submarine life scene, where fish and other creatures are on the edge of hibernation, and move about very slowly. By the end of this section all sonic events gradually speed up, as if the creatures making them were about to wake up because of the melting ice. With "Life over the ice" I tried to depict life on the frozen lake surface, with sounds representing actions such as falls and ice-skating. The last section "Laser Lake" refers to the phenomenon called 'acoustic dispersion'. This is what occurs, as an example, when a stone is thrown on the surface of a frozen lake. We first hear the high frequencies of the impact sound, followed by the low ones, because of the different speeds at which the different parts of the sound spectrum propagate through the ice medium.

Nicola Giannini is a Sound Artist and an Electroacoustic Music Composer. He explores subjects such as narrative structures, aural features of buildings and he is interested in sounds that evoke physical materials and living organisms. His practice focuses on acousmatic multi-channel composition and live performance. In July 2017 he has been a guest composer at the EMS in Stockholm. In the last months, he played at the Toronto International Electroacoustic Symposium, at the Sounds-LikeThis Festival in Leeds, at the TEDxLondon, at the Serge Postgraduate Conference in Aberdeen, at the Palazzo Strozzi Museum in Florence, and at the Sound Spaces Festival in Malmö. His acousmatic music was played at the New York City Electroacoustic Music Festival. His piece "For Hannah" was chosen as finalist at the International composition competition Città di Udine 2018 and it has been performed at the festival "Contemporanea" in October 2018 in Udine (Italy). His piece "Eyes draw circles of light" has been selected to feature at MUSLAB Electroacoustic Music International Exhibition in Toluca, Mexico. Nicola has a master degree in Electroacoustic Composition with the honourable mention from the Conservatory of Florence. From May 2017 he is part of the artistic research group "La ricerca artistica in musica" guided by the composer Tiziano Manca (Orpheus Institute, Belgium). From September 2018 Nicola is a PhD candidate in Electroacoustic Composition, under the supervision of the Professor and Composer Robert Normandeau, at the Université de Montréal, where he also joined the "Groupe de recherche en immersion spatiale", as research assistant.

*[harmat]***Lina Tobler** | University of Glasgow (graduate) | Cologne, Germany

Nowadays, we don't necessarily stay in the place we've grown up in. We move away, to go to university, to find work, to be with the people we've got to know while travelling the world. Does this change our conception of the meaning of home? Growing numbers of people relocate to other countries. Given these changing circumstances in many peoples' lives, it is interesting to ask: "What does 'home' actually mean?" Inherent to this question are concepts such as nationality, belonging and a value system versus a perceived otherness.

[harmat] (phonetic transcription of the German word "Heimat" = home) is a multichannel audiovisual exploration of the meaning of home. Instead of scientifically approaching the question, it is explored in a creative and engaging way, creating an informative, yet unusual documentary-style piece based on interviews with people from different backgrounds. By treating the interviews not only as informative content but as melodic elements, the "emotional timbre" is captured - the topic seems to be very important, almost sacred, to people. Therefore, the piece's beginning and end were designed to resemble a Holy Mass.

Presenting the analysis as an audiovisual composition offers the possibility to see and feel the content by identifying with and immersing oneself in it. Its purpose is to make the issue intuitively comprehensible and to offer a platform for discussion. In order to create this platform for discussion and be able to distinguish between the different layers, the sounds were panned across a quadraphonic space. Listeners can concentrate on one particular voice by choosing a particular seat or by moving within the space. Even when listening several times, they can extract different information and associations.

Lina Tobler is a Cologne-based sound artist and social scientist.

In 2017, she graduated from the University of Glasgow with an MSc in Sound Design and Audiovisual Practice. She was a committee member of Sound Thought 2017. Her works evolve around the meaning of home and belonging and the exploration of storytelling. She approaches socio-political questions from a creative point of view and tries to find alternative ways of analysing societal topics. Combining her sociological and artistic backgrounds, she explores cultural diversity and the intertwining of societies and their creative art forms from a more artistic viewpoint.

Her works have been showcased at INTER, an event series for experimental sound work at Stereo in Glasgow, and at Sound Thought 2017. Her pieces "Heldenreise: A Hero's Audeal" and "West End Stroll" have been played on Subcity Radio. Lina recently moved to Cologne, where she is finishing her degree in Sociology and Social Research.

Contingent Events**Tom Mudd** | University of Edinburgh | Edinburgh, Scotland

The Contingent Events performance is essentially fairly simple: I perform with homemade performance software controlled via a simple MIDI controller. A large red button (or possibly two) is/are placed in the audience that audience members are invited to push whenever they like. Pushing the button instantly and completely changes the nature of the performance system, selecting from a wide range of pre-made performance systems. A new system is randomly selected, potentially changing from a synth-based melodic system to a sample-based granulator or a modular synth-like environment, FM feedback system, physical model-based instrument, and so on. The MIDI controller is retained as an input device for me as a performer, but is instantly remapped to provide control over the new system. Any of these systems (there are around 20 at present) can in theory be used individually for the entire performance if no one presses the button.

The audience have the power to completely alter the trajectory of the performance. This has been performed twice already with interesting results. Sometimes the audience are quite cautious, and sometimes they can be deliberately disruptive, e.g. if pummeling the button (particularly in more club-like performance spaces).

I see this as fun and engaging way to expose the innards of technology, highlighting the human-made nature of performance systems, and how the specific nature of the performance system governs to a large extent what a performer may do. It also opens up strange audience-performer dynamics. The performer is no longer a dictator of events, and is subject to the will of the people. The process is far from democratic however, is open to sabotage, and events tend to be dictated by the most brazen audience members.

Tom Mudd's work focuses on the relationships between technology and music making. As a musician and installation artist, he has presented work at Tate Britain, Café Oto, the London Contemporary Music Festival, Ether Festival, MS Stubnitz, and STEIM. He has curated and organised a range of concerts and talks (also) under the name Contingent Events that have explored both improvised practice and music/technology relationships (contingentevents.turn-blr.com).

Concan One**Ben Eyes** | University of York | York, England

Concan One is part of a suite of pieces investigating the transformation of a signal from digital to acoustic, acoustic to digital, analogue to digital and variations on this philosophy. The initial material for the piece was created using a custom made relay instrument created from two electrical relays controlled with an Arduino. The relay was controlled using a Pure Data patch and MIDI generated in Max for Live. Audio from the instrument was processed through the Buchla modular system at EMS Studios in Stockholm as part of a residency. The acoustic information from the relay instrument was recorded along with audio processed through the Buchla as audio and control voltage. This system was then used for long improvisations and a multitrack audio file recorded. These recordings were edited and further processed using further analogue processing through a modular synth and audio to MIDI conversion to trigger MIDI controlled analogue synthesisers. The visual material was generated using audio triggering lissajous patterns on an oscilloscope (analogue) which was then captured using a digital camcorder. A further investigation into how signals can be transformed from one realm into another. The performance of "Concan One" involves processing of the various materials that make the piece through a custom made modular synthesiser. The materials trigger the video which is projected live and reacts to the sound generation. The live performance is a further layer of abstraction of the various signal transformations made to create the original material.

Ben Eyes is a composer and sound artist working in the North of England. His work is typified by large, complex textures and sound collages using field recordings, heavily treated guitars, acoustic instruments and vintage analogue synthesisers. His performances combine video, immersive surround sound, live musicians and live audio manipulation. His interests lie in working outside the usual musical realms including collaborative work in theatre, performance art and film. Ben has performed at festivals and concerts across Europe and the USA and released music on record labels Time Released Sound (USA), The Centrifuge and This Is Music. Ben has recently completed a Masters by Research in Music Technology at the University of York entitled 'Multimodal Performance Approaches in Electronic music'. He is currently undertaking a PhD on Digital Instrument Design at York. Ben is also the founding member of experimental rock band The Diamond Sea – www.thediamondsea.co.uk, Port+Manteau and one half of the electronic and percussion duo, Stocker / Eyes. He produces electronica for a variety of labels under the name Quip – www.quipmusic.co.uk and ambient music under his own name – <https://timereleasedsound.bandcamp.com/album/flood>.
www.beneyes.co.uk
www.quipmusic.co.uk

*Divine Cut***Guillaume Dujat** | University of Manchester (NOVARS) | Manchester, England

Divine cut is an electroacoustic piece for fixed media & live haircut. Starting as an artistic take on the classic 'binaural haircut', the composition expanded into an exploration on the viral phenomena of ASMR (autonomous sensory meridian response) videos online. Having you hair cut is a strange intimate ritual, there are not many settings where stare at ourselves in a mirror for 20-30 minutes while a stranger wields sharp utensils at close proximity to our head. The micro sound-pallet from the utensils with the realistic proximity rendered by the binaural head create a somewhat un-easy intimacy between the performer and audience. Drawing parallels between the intimate sound collages of ASMR and micro-sound montage techniques used in acousmatic music long before the (ASMR) term was coined, Divine Cut re-introduces the sonic and theatrical aspects of these videos within an electroacoustic framework.

Special thanks: Michael Perret (Bass Clarinet), Ecka Mordicai (Cello) Tariq Eman (Gubal) Polski Fryzjer (in-Studio Haircut), Sasoon Academy London (Recording & Consultation).

With trending ASMR videos focused around roleplay and object/sound demonstrations (e.g. triggers to help you sleep, bank robbery, sleepover roleplay) in binaural audio, Divine-Cut aims to use this 'demonstration & scenario' aesthetic to build a piece. Spending time at the Sassoon academy (London) and Polski Fryzjer (Manchester) speaking to the hair stylists and recording/exploring sounds of the. Recreating tones and frequencies found in hair salons through synthesis & extended instrumental techniques, not for the 'tingle' or soothing purposes, but to bring out these quiet sounds sometimes to an uncomfortable level, before deconstructing the audio visual scene into something purely artistic. The theatrical gesture-to- sound connection is important to set the scene, both as the sounds themselves and the spacial image, mirrored in the speaker layout.

Guillaume Dujat (b.1993) is a French sound artist & electroacoustic composer currently undertaking his PhD at NOVARS (University of Manchester). Guillaume's compositional focus lies in extracting gestural & spacial information from field recordings, using these to create (often multichannel) pieces that focus on a specific environment. He is currently technical director of the 48channel MANTIS 'acousmonium' diffusion system.

His work includes site-specific commissions for the Manchester Central Library (Wakes Week 2015), Peoples History Museum (Manchester After Hours 2016) and an installation in the John Rylands Library reading room exploring 'hidden' sounds of the space (Manchester Science Festival 2017). He has worked on residencies with: PUSHmusic, Mr. Scruff and Grammy nominated artist Imogen Heap. His pieces have been played around Europe at sound conferences; Gōngān was played in Liverpool at Manuella Blackburn's CD launch for Empreinte digitales and for the Sound & Environments conference in Hull (Keynotes: Chris Watson, Leah Barkley). Après moi, la pluie exploring sounds of water/waste in MCR was premiered at New Music North West. He also teaches undergraduate courses at the UoM and practice-based workshops for adults with difficulties at Seed Studios / Broomwood Wellbeing Centre.

gdujat.com

*Image 8***Alessio Wagner** | University of Glasgow | Glasgow, Scotland

Image 8 is a generative, 4.1 fixed-media, electroacoustic composition by software music artist, Alessio Wagner. Image 8 is principally exploring the algorithmic use of the Fibonacci sequence in influencing the form of a piece. Some sub-patches and more subtle musical aspects in the piece have also been influenced by the Fibonacci pattern. This work is one in a series of compositions (that are currently being developed by Alessio Wagner) investigating the aesthetic dimensions of contorted mimetic responses to biological patterns in systematic composition.

Alessio is currently working on a PhD in computational sonic art at the University of Glasgow with Professor Nick Fells. He previously studied sound production and electronic music composition at Edinburgh Napier University (attaining a 1st class BA honours degree in 2015) and electroacoustic algorithmic composition with Dr Michael Edwards at the University of Edinburgh (attaining an MSc degree with distinction for his final dissertation and project in 2016).

Four Transformations of Space and Time

Hannah Newham + Benjamin Skop + Ben Fletcher | Glasgow, Scotland

What is the difference between experiencing something and imagining it? And what is the ground in-between?

'Four Transformations of Space and Time' is a live performance that explores these questions through a combination of immersive sound and physical movement.

The performance seeks to illustrate and ask the viewer to become aware of the complex relationships that constitute our experience:

Outer sense-impressions (movement of the performer and the sound that is generated) and the relationship to Inner projections (the expectations and ideas that the viewer—as well as performers—projects on to the performance).

To what degree does one shape the other? What is the relationship between the intention of the performer and the manifestation of the performance to the audience?

The performance moves through four phases:

- i. Slow Time
- ii. Mechanical Time
- iii. Liquefied Space
- iv. Gravity Shift.

Utilising surround sound, human motion and the venue space itself, the performance attempts to make conscious the effects of space and time on our bodies, minds and lives.

Hannah Newham has worked on a number of audio-visual festivals including as technical support for London's largest audio-visual festival Splice Festival (London, 2017,18) and as tech support for AV events ran by Cryptic Nights in Glasgow. Her personal practice focuses in the areas of expanded/live cinema, 3D imaging and field recording. She collaborates with other artists; producing the sound design for Benjamin Skop's collaboration with Studio Olafur Eliasson – a video piece called "Improvisation 2"(<http://www.soe.tv/video/242>).

www.hannahjoynewham.com

Benjamin Skop (b.1993) is an artist working with human movement as his primary interest. He is concerned with movement as a primal constituting feature of reality and looks at how it, in its very nature, is generated within a broader context of time and space. Through continuous experimentation with various mediums including photography, video, motion capture, performance and 3D technology, Skop explores new ways for corporeal movement to be performed, understood, represented and expanded upon.

www.benjaminoskop.com

Ben Fletcher works as a composer and musician. He has recently worked as the sound designer for the show "CON(SCRIPTED)" by the charity Vox Luminis and completed a theatre score for the artist Philip Stanier's show "The Naming of Trees." His work is concerned with synthesised textures that can become musical through repetition. He performs electronic music live under the name "Lucian Fletcher."

www.lucianfletcher.com

Kevin Leomo

Kevin is a composer based in Glasgow, Scotland. He writes primarily for acoustic instrumental forces. His works have been performed by Psappha Ensemble, Ensemble Okeanos, Oregon Composers' Symposium Guest Artists, Ensemble Mòbile, Neave Trio, Society for New Korean Music, TaiHei Ensemble, Glasgow New Music Expedition, and The Hermes Experiment.

Kevin holds an MMus in composition from the University of Glasgow, completed under the supervision of Professor Bill Sweeney and Dr. Jane Stanley. He is currently undertaking doctoral studies with Jane Stanley, with his research focussing on aspects of cross-cultural composition. Kevin is interested in music education and has participated in projects at both primary and secondary school level, including Enterprise Music Scotland's Train and Sustain 2018 programme. He is currently a graduate teaching assistant for the senior honours course Composition in the Classroom and is assistant coordinator for the Scottish Young Composers Project, a free composition mentoring programme for secondary school students. Kevin is passionate about the promotion of postgraduate practice and research in music and has been an active committee member of Sound Thought since 2015. He was committee chair for Sound Thought 2017, where he oversaw the tenth anniversary of the festival.

Andrew Rae

Andrew Rae is a post-graduate from the University of Glasgow (M.Litt, Music Industries) and performance graduate from the University of Liverpool (BA Music & Popular Music). He is the research assistant for the What's Going On Now? project at the Royal Conservatoire of Scotland/Creative Scotland.

He has worked for the Scottish Music Industry Association (SMIA) on research for database projects and organising the Scottish Album of the Year (SAY) award. Andrew also has experience in marketing for artists and record companies. He has worked for London based record label Ninja Tunes and subsequently worked as a marketing co-ordinator for volunteer and working abroad company BUNAC. Andrew is part of the committee for Sound Thought Festival based in Glasgow and has an interest in electroacoustic music. He has a qualification in Sound Production (Riverside Music Studios) and has produced tracks and music videos for a variety of artists based in Liverpool and Glasgow.

Alessio Wagner

Alessio Wagner is an electronic sound and music artist who works with digital, synthesised and acousmatic computer-mediated sound. He is currently working on a PhD in computational sonic art at the University of Glasgow with Professor Nick Fells. Alessio's doctoral pursuits are focused on exploring the aesthetic dimensions of contorted mimetic responses to natural patterns in systematic composition.

Alessio previously studied sound production and electronic music composition at Edinburgh Napier University (attaining a 1st class BA honours degree in 2015) and electroacoustic algorithmic composition with Dr Michael Edwards at the University of Edinburgh (attaining an MSc degree with distinction for his final dissertation and project in 2016). In addition to working in the electroacoustic domain, Alessio is actively involved in electronica.

Jamie MacPherson

Jamie has experience working in the music industry from both running sound at live events and studio recording and mixing; along with a history of volunteering to operate sound systems at events and venues. She has worked with studios to mix and master several albums and record many bands. She has also travelled around the UK and Ireland to help with crewing and running concerts of varying sizes. Jamie wishes to continue to produce music in both live and studio settings, she is passionate about the impact music has in peoples' lives and wants to be a part of that process. She feels strongly about helping to capture music and share it with people.

Jamie is passionate about Music Technology; and is experienced and enthusiastic about designing and engineering new technology to improve the recording and reproduction of sound. She intends to continue to further education to get a degree in Electronics and Music. Currently she hopes to be able to improve digital audio technology for live events, and to work on integrating that into mainstream venues and studios. She is also experienced with Foley Work and Sound Design for film and TV with a focus on using DAWs and synthesisers to create sound effects. She regularly uses this experience to produce SFX, mainly for Sci-Fi genres, with projects on Star Wars and The Lord of the Rings.

Fergus Hall

Fergus Hall is a composer, musician and improviser from the west of Scotland who graduated from the University of Glasgow with a Bachelor's degree in music with honours of the first class. While studying Fergus was awarded the Muriel Thorne Hague Memorial Prize for distinction in academic work and performance and the Goudie Prize for overall excellence in his final year. At the end of the 2016-17 academic year, Fergus was awarded a Carnegie Trust Vacation Scholarship to research relations in the performance practices of choral, jazz and Scottish traditional music. This research culminated with the writing of a new multi-movement work for choir and jazz rhythm section based on the poetry of Norman McCaig and George MacKay Brown. Fergus has also taken part in workshops run by the Royal Scottish National Orchestra that included a recording of his piece Bogland, based on a poem by Seamus Heaney, as well as a choral writing workshop with Sir James MacMillan. Fergus has also had music workshoped by the Red Note Ensemble including his piece Rain, Steam and Speed based on the painting of the same name by J.M.W Turner.

In April of 2017 Fergus' piece for brass band, Those Who Were Seen Dancing, was awarded first prize in The Scottish Brass Band Association's inaugural Young Composer Competition in association with Creative Scotland. The piece was performed by the National Youth Brass Band of Scotland as part of their summer residential.

Sound Thought is an annual festival of music and sound research, composition, and performance run by postgraduate students from the University of Glasgow. Sound Thought presents a unique opportunity for postgraduate researchers by providing them with a platform to present their research in a collaborative, interdisciplinary environment alongside the work of contemporary practitioners.

The theme, 'Signal' will be explored by exhibiting the work of postgraduate researchers, academics, and contemporary practitioners, contextualized by themes pertinent to the creative process exploring the intersections of music, sound, and other artistic genres.

The Committee would like to thank: Alex Misick, Kenny Christie, CCA staff and duty managers, Richard Greer and GNME, and festival volunteers.

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Sound Thought 2018 Committee:

Kevin Leomo, Andrew Rae, Alessio Wagner, Jamie MacPherson, Fergus Hall

Brochure Design: Kevin Leomo

Sound Thought Signal Logo: Alessio Wagner

SOUND THOUGHT



CCA: Centre for Contemporary Arts

