

# ICMC

# 2012

NON-COCHLEAR SOUND  
LJUBLJANA \_9.-14. SEPTEMBER

DAILY SCHEDULE  
IRZU \_INSTITUTE FOR SONIC ARTS RESEARCH

\_ICMC2012

MONDAY, 10TH SEPTEMBER – 20:30  
EVENING CONCERTS: KINO ŠIŠKA

Belma Beslic-Gal

## VATNAJÖKULSPJÓÐGARÐUR

8'00" Violoncello + electronics  
Claudius Von Wrocham: Cello

Vatnajökulspjóðgardur\* is a search for higher and more complex modes while dealing with the subject of amorphousness. So are the chosen musical building blocks capable of abandoning their autochthonous, archaic being in order to unfold a new life of a higher, more refurbished structure? The discovered options are only partially useful to aid the respective inordinate (i.e. anarchic) components into developing a more complex structural existence. Therefore, ultimately, the described search is discontinued, being an unsuccessful endeavour: what is essential may only be transformed temporarily, yet a 'genomic' metamorphosis cannot be carried out. The electro-acoustic part of Vatnajökulspjóðgardur is based on audio recordings of Icelandic landscapes, among others including the waterfalls Skógafoss and Gullfoss, Vatnajökull Glacier, and Lake Jökulsárlón. Those untreated elementary sounds are omnipresent throughout the sound projection and displayed statically; yet transformed sounds can be perceived as movements within the stereo field. The violoncello is understood as a natural phenomenon as well, and treated accordingly.

Kari Vakeva

## P(X)

12'45" Acousmatic

The composition p(X) for eight loudspeakers is my first multichannel work. The piece sets off with strepitous voices, but gradually grows more mellow with deep bell-like sustained tones. The plan was to make a two-channel piece, but finally there were eight streams of sound that can be best heard - like independent musical instruments - from separate loudspeakers, because the spectra are rich. Therefore, instead of spatial movement, the experience of the sonorities and timbres of the music is more important.

The computer music work p(X) is written with C++ and MAL-d synthesis software.

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## Amil Camci BIRDFISH

Acousmatic

Birdfish is the second piece to come out of a tetralogy which explores evolutionary phenomena. Following up on 2011's "Nautik" which studied the dynamics of the underwater, "Birdfish" is a stand-alone statement on organic morphologies that sonically transcend the surface of the ocean. The piece is a result of extensive investigation on idiosyncrasies of liquid sounds and avian vocalizations and consists of ground-up sound designs originating from white noise bursts that weave the composition to its final form. The morphological quality of the piece is achieved by exploiting the listener's cognitive faculties with sounds that travel from representation to abstraction. Through this stimulation of varying spots on the continuum from perception to identification, implied are the intermediary steps of the evolutionary narrative.

Julio D'escriván

## GIVE ME A WORD, ANY WORD...

8'00" Live coding

A live coding performance that consists of using a word (or several words) provided by the audience to create rhythmic counterpoint and grooving polyphony by using the letters of the word(s) as symbols within the code itself, thus providing an entertaining link between coder and audience. This is done using Ixi Lang.

Maurizio Goina, Pietro Polotti and Sarah Taylor

## UN-PLUGGED PLODEN, A LIGAMENT LENTO

74' New interfaces

The work is part of a broader project denominated XXXX. In XXXX, sound is meant as an effect and not as the basis of the choreography. We conceive the system as a sort of "choreophone": an audible representation of the choreographic action. Symmetrically, the body movement is a visualization of sound: the audience does not only listen to sound but also "watches" the sound in a non-cochlear way. The sounds employed in this performance come from the Freesound project ([www.freesound.org](http://www.freesound.org)) and were retrieved by means of the keywords slowdown, decreasing, braking. The choice of the keywords determines the overall character of the performance. Indeed, the form of the work is a long and progressive deceleration starting from explosive sounds of big slowing down engines, passing through car brakes, train brakes, and ending with delicate, almost intimate, bike braking sounds. The idea is to realize a sonic metaphor of what in economic terms is known as "degrowth", a project for a new life style, which includes ecological as well as social issues, where a bicycle represents actual concerns of mobility today. We thank the Freesound contributors: melack, dobroide, marec, daveincamas, philippe-b, audible-edge, j1987, volivieri, benboncan, tomlija.