

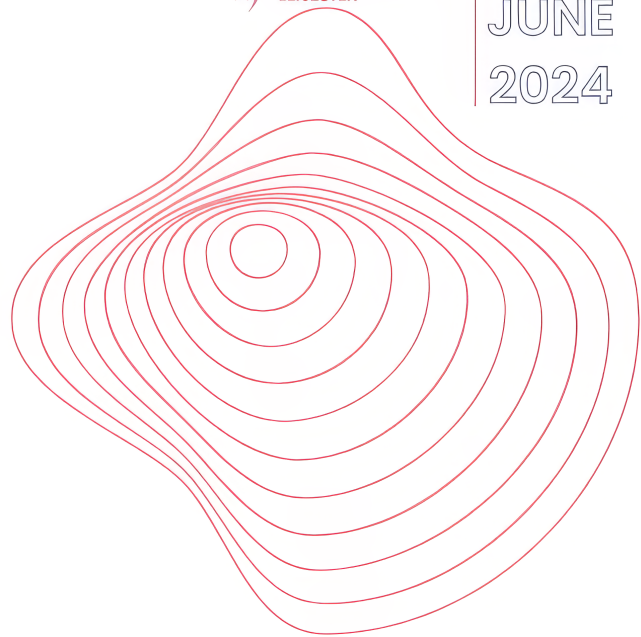
Proceedings of SAG 2024 Spatial Audio Gathering

17–18 June 2024

De Montfort University
Leicester, UK



17-18
JUNE
2024



Foreword

Welcome to the proceedings of the Spatial Audio Gathering (SAG) held at De Montfort University on June 17–18, 2024. The event aimed to be a scholarly, artistic, and hybrid platform, a meeting where to converge a range of viewpoints—from technical to artistic and everything in-between—on spatial audio, facilitating the discussion on related issues and providing a platform for showcasing artworks revolving around the exploration of space.

In recent years, the advancements in audio technology have opened up new dimensions for artists, engineers, and listeners alike. Spatial audio, with its ability to position and move sounds in a three-dimensional space, offers a revolutionary approach to how we experience sound. Hence, the urge to establish a platform to foster discussion on the topic is fundamental to keep all the stakeholders, with their different perspectives, together as an organic whole. Responding to this necessity, SAG aimed to bring together a diverse group of experts, from sound designers to composers, musicologists, technologists, and researchers keen on exploring the possibilities of spatial audio and spatialisation.

The genesis of this event traces back to SMC 2023 in Stockholm, where Enrico and Stefano, inspired by the spatial concerts organised in Lilla Salen (KMH), conceptualised what would eventually evolve into SAG. The translation from the idea to the actual event was possible in Spring 2024 when Ian and Teddy joined the team, and financial support was awarded from M4C - Midlands 4 Cities Doctoral Consortium.

A few months later SAG was live with a tight schedule of concerts, talks, keynote presentations, and installations. We were delighted and profoundly grateful to the ones who responded to our call and submitted their proposal for consideration. We received more than 75 high-quality international proposals. As we were unable to accommodate all of them, the reviewing process was particularly challenging.

At the end of this introduction, we wanted to thank all who made SAG 2024 possible: all the artists, presenters, and attendees; our keynote speakers; DMU in-house technician Harry Pentony; Simon Smith for additional assistance; and our student volunteers who helped to set the pace before the start of the event. We also wanted to thank the institutions who supported us, namely De Montfort University for granting us the usage of PACE Studio 1 and 2, Birmingham University for allowing us to bring in Leicester their IKO Speaker, and M4C - Midlands 4 Cities Doctoral Consortium for sponsoring and financing the event. To all of them, our heartfelt thanks.

While future iterations of SAG remain uncertain, the positive and supportive reception we collected was encouraging and highlighted the importance of venues promoting the realisation of strong linkages between the actors involved. Together, we have embarked on a journey to explore the frontiers of spatial audio, fostering a community dedicated to pushing boundaries and nurturing innovation in this dynamic field.

Enrico, Stefano, Ian, Teddy

Proceedings of the Spatial Audio Gathering 2024

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Conference programme outline

Day 1 // Monday 17th June

Registration and welcome to the Spatial Audio Gathering

09:30–10:00 // PACE Studio 1

Keynote presentation 1

10:00–11:00 // PACE Studio 1

Spatialization, a critical overview

Henrik Frisk

Break

11:00–11:15

Paper session 1

11:15–12:15 // PACE Studio 1

- *Compositional strategies to create experiences of imaginary spaces through headphone listening*
Neval Tarim
- *Sound Imaging: Exploring Sonic Ethnography in Northfield, Birmingham*
George Edmondson
- *Spatial Audio in Mixed Reality*
Robert Chafer

Lunch break

12:15–13:30

Audiovisual and installations room opening

12:15–20:30 // PACE Studio 2

- *Leviathan* (07:19)
Elliot Hernández
- *Distractions, Horizons* (05:34)
Jérémie Martineau
- *Distant Motility* (13:21)
Edmar Soria
- *Grim Posterity* (04:10)
Zohreh Baghban and Kristian Parker
- *SPUTNIK* (05:00)
Kristian Parker
- *Entwining of Lost Souls (Aberration 3)* (09:11)
Simon Le Boggit
- *Spatial Sonification of Patterns in Nature* (installation)
Gareth Mitchell

Performance session 1
13:30–13:45 // PACE Studio 1

Labyrinth (14:18)
Tim Cooper and Lucia Capellaro

Keynote presentation 2
13:45–14:45 // PACE Studio 1

Imagining Space and Place through Sound and Music
Simon Emmerson

Acousmatic concert 1
14:45–15:15 // PACE Studio 1

- *SPATIO* (07:16)
Neval Tarim
- *Loss* (09:52)
George Edmondson
- *Cori Spezzati* (11:05)
Andrew Lewis

Break
15:15–15:30

Keynote presentation 3
15:30–16:30 // PACE Studio 1

The material agency of acoustic space
Nikos Stavropoulos

Break
16:30–16:45

Acousmatic concert 2
16:45–17:30 // PACE Studio 1

- *Simple_test* (09:59)
Enrico Francioni
- *Textures Arc 'The Points'* (09:56)
David Nguyen
- *Pembrokeshire Coastal* (06:42)
Tim Land
- *Macropsia* (07:53)
Leo Cicala
- *The Grain of the Voice* (07:02)
Jake Parry

Dinner break

17:30–19:00

Evening concert

19:00–20:30 // PACE Studio 1 and PACE Studio 2

- *For Bill, Rising* (10:00)
Henrik Frisk
- *Near and Far (At Once)* (12:00)
Simon Emmerson
- *Khemenu* (08:19)
Nikos Stavropoulos
- *Waking Cloud* (live performance)
Nicola Casetta
- *Liu Yao* (interactive performance)
Lin Lin and Yizheng Zhu

Day 2 // Tuesday 18th June

Registration and welcome to the Spatial Audio Gathering

09:30–10:00 // PACE Studio 1

Keynote presentation 4

10:00–11:00 // PACE Studio 2

Spatial Narratives: Creative Approaches to New Technologies

Annie Mahtani

Break

11:00–11:15

Paper session 2

11:15–12:15 // PACE Studio 1

- *Foresta di Corpi Elettrici: Reflections between field recording and spatialization techniques*
Valentina Ciniglio
- *Enabling Enactive Approaches to Spatial Performance*
Adam Barkley
- *Neural Narratives: Live Conifcation of Brain Data in “The Glass Menagerie”*
Penelope Bekiari

Lunch break

12:15–13:30

Audiovisual and installations room opening

12:15–18:00 // PACE Studio 2

- *Leviathan* (07:19)
Elliot Hernández
- *Distractions, Horizons* (05:34)
Jérémie Martineau

-
- *Distant Motility* (13:21)
Edmar Soria
 - *Grim Posterity* (04:10)
Zohreh Baghban and Kristian Parker
 - *SPUTNIK* (05:00)
Kristian Parker
 - *Entwining of Lost Souls (Aberration 3)* (09:11)
Simon Le Boggit
 - *Spatial Sonification of Patterns in Nature* (installation)
Gareth Mitchell

Acousmatic concert 3

13:30–14:00 // PACE Studio 1

- *coulouirs...* (13:15)
Wei Yang
- *Durée* (09:59)
Jiajing Zhao
- *Foresta di Corpi Elettrici* (07:20)
Valentina Ciniglio

Break

14:00–14:15

Keynote presentation 5

14:15–15:15 // PACE Studio 2

Spatial audio explorations with the IKO Loudspeaker
Brona Martin

Break

15:15–15:30

Acousmatic concert 4

15:30–16:00 // PACE Studio 1

- *Here One Moment* (10:00)
Cameron Naylor
- *InFlute_* (04:35)
Linda Conforto
- *Gemelli Siamesi* (08:48)
Cristiana Palandri

Break

16:00–16:15

Acousmatic concert 6

16:15–16:45 // PACE Studio 1

- *La porta nel dado* (11:01)
Jakob Gille
- *Piano Trace* (09:13)
Tom Williams

Break

16:45–17:00

Roundtable discussion and conclusions

17:00–18:00 // PACE Studio 1

Full programme

Day 1 // Monday 17th June

Registration and welcome to the Spatial Audio Gathering

09:30–10:00 // PACE Studio 1

Keynote presentation 1

10:00–11:00 // PACE Studio 1

Henrik Frisk

Spatialization, a critical overview

Spatialization as both a technique and a technology has been used in the arts and media for many decades. There are a number of technologies to help us achieve the sensations of three dimensional audio, and a broad range of techniques with which precise audio spatialization can be achieved. Yet, in my experience, the results are often quite unsatisfying. With a large array of speakers the sensation can still be impressive, but may lack the dynamics of world spatiality. It also comes with great political implications and may be seen as an excluding construction for rendering electroacoustic music; its potential social dominance should be considered. Although there is a great amount of knowledge in the commercial media industry of how to create a sonic space, but in terms of resources the multimedia industry has won the battle here. Not even academia can compete in terms of technology development. In the practice of field recordings there is a slightly different, but equally impressive knowledge about how to record and portray spatial sound. In my own work, however, I have felt a growing frustration that is connected to my inability to use the methods of these and other practices and apply them to my compositional practice. Is there a knowledge gap somewhere in the continuity between accuracy, reproduction, meaning and spatial gestalt in sound art? To approach this frustration I have worked together with my colleague Jan Schacher for a few years in trying to better understand what spatial listening may constitute. By engaging ourselves, students, and fellow artists in what may be best described as deep spatial listening exercises. Through these we have tried to expand our spatial sensibility, on the one hand, and our ability to conceptualize it on the other. Going on listening excursions and discussing our experiences we have documented the results in various ways, employing qualitative and experimental methods on the results. A brief summary of our experiences is that the basic method of listening excursions is effective at large and the first general chat (on site) about what was heard is also quite effective. However, which should come as no surprise, the conceptualization phase is much more difficult.

Break

11:00–11:15

Paper session 1

11:15–12:15 // PACE Studio 1

- **Neval Tarim**

Compositional strategies to create experiences of imaginary spaces through headphone listening (online presentation)

The study aims to find effective compositional strategies for creating experiences of imaginary spaces through headphone listening, which can be used as a descriptive tool during composing. The compositional strategies are discussed under the framework, structured as four interrelated elements: composing the narrative, environment, movement and space, in order to provide strong detail and continuity of experience. There is no doubt that electroacoustic music has the potential to stimulate the listener's mind to imagine spaces. There are imaginary spaces in the listener's mind that are evoked and changed by listening to the compositions. My main goal, in its simplest form, is to develop a spatial experience that is guided only by hearing, like virtual reality (VR),

but only for the ears. The study will begin by identifying different types of imaginary spaces evoked by sound compositions, elaborating on the immersive listening experience of the listener, investigating compatible software instruments for enhancing spatial imagery, and transmitting the full impact of the piece in three-dimensional acoustic space through headphones. This study is an example of the use of headphones in electroacoustic spatial music, with the aim of creating more accessible and affordable immersive listening experiences. Therefore, is it possible to direct each listener's spatial imagination at a significant level? Do the differences in spatial thinking ability and spatial vocabulary extent of the listener influence their experience? In order to answer these questions, I developed a methodology consisting of a theoretical foundation (descriptive tool), a practical implementation (composition) and the observation of users' experiences through qualitative surveys (listening experiment). Using this descriptive tool, I created a composition that is a subject for evaluating the user experience in terms of the effectiveness of the strategies. I conducted controlled listening experiments with different listening groups, which are combinations of people trained in spatial and/or sound design. The subjects reported their spatial impressions of the experience by answering yes or no, scaling, and commentary questions. The aim of the first stage of the listening experiment was to assess their general spatial impressions by having them listen to the composition for the first time with their eyes closed, while the aim of the second stage was to obtain more details about their impressions of the spatial properties of the imaginary space, their experience of the imaginary space and the compositional elements. From these experiences, both quantitative and qualitative reports were obtained through three staged interviews. Both the impression scores and the comments reveal that listening to the composition created by the descriptive tool produces strong spatial impressions and immersive listening experiences to a considerable extent. All in all, I summarise the accuracy of my research method in measuring the perceptibility of abstract works.

- **George Edmondson**

- **Sound Imaging: Exploring Sonic Ethnography in Northfield, Birmingham**

This research applies spatial audio techniques as a method for ethnographic engagement. Reflecting on Northfield's transition from its industrial origins, the project examines the community's response to shifts in its economic and social environment. In collaboration with the Northfield Arts Forum and other local stakeholders, the study explores how collaboratively created spatial sound practices can document and articulate community narratives, fostering innovative and immersive forms of creative expression and documentation. Addressing the socio-economic changes following the decline of the industrial sector, this project employs sound spatialisation to capture and represent the ambient stories of the locality from the perspectives of its residents. Participants are involved in walking, listening, recording, and co-composing, contributing to the creation of immersive sound exhibitions. These exhibitions aim to make Northfield's lesser-known past and present more accessible, transforming them into collective public narratives. The methodology integrates acousmatic composition and immersive audio performances with conventional ethnographic techniques, emphasising an acoustic ecology approach to better understand environmental and cultural contexts. This synthesis aids in a deeper comprehension of how communities perceive and interact with their local spaces. The project further investigates the potential of VR/AR platforms for developing sustained, interactive digital soundscapes. This study contributes to academic discussions about the role of spatial audio in ethnography by proposing a methodological framework that supports reciprocal creation and sound art co-production. It demonstrates how spatial audio can enhance social creativity, engagement, and public exhibitions. Moreover, it encourages community involvement by using sound art as a means for collective expression and empathy, thus narrowing the gap between individual experiences and broader community stories. By documenting, analysing, and presenting a range of voices and perspectives from Northfield, this research seeks to enrich understanding of the utility of sound spatialisation as a tool for social research and community engagement. The findings are expected to illuminate the interactions between sound, technology, and ethnographic practice, potentially paving new ways for incorporating

sound art into community engagement initiatives.

- **Robert Chafer**

- Spatial Audio in Mixed Reality**

- My focus in spatial audio centres on compositional affordances offered by mixed reality (MR) technology. Although some of the earliest sets have now been around for several years, for example, the Magic Leap One, until now, and even currently, availability and price point have restricted widespread research and development with this equipment. However, given the great investment in developing this technology from industry, all signs are that MR will likely become a pervasive technology in the years ahead. Research around spatial audio is now picking up at a breath-taking pace, with at least three major global conferences on spatial audio last year. I anticipate a significant increase in publications within my field over the next 18 months. In the MR environment, instead of the sound coming to the listener from specific physical sources, the listener is—essentially—in the music experience; having agency of their place in space in the sonic experience, not just presenting an arrangement as defined by the original production through fixed media channels.

- As with many new and exciting technologies, there is a lot of hype regarding both XR technology and its associated ‘buzz’ words. ‘Spatial audio’ fits this last category. Take, for example, Apple and their ‘Spatial audio’ brand in Apple Music, Dolby Atmos, and Sony’s 360 Reality Audio. ‘Spatial audio’ in their marketing sense relates to highly detailed and powerful algorithms that allow producers to mimic pseudo-spatial sound placement relative to the listener in fixed binaural experiences. Can this really be called ‘spatial audio’? How does this differ from a super high-resolution stereo image, which one usually associates with record production and arrangement? This may be an argument I cannot resolve, and not one I am challenging in my research, however, to me, spatial audio is—whether in the physical world or digital (MR or VR)—where the listener has agency to explore the sonic environment they are in. If you have tried Apple’s ‘Spatial audio’, then you might be aware they separately term spatial audio as ‘fixed’ or ‘with head-tracking’, head-tracking referring to when the experience gives the listener 3 degrees of freedom (dof). To me, spatial audio starts with the consumer having locational agency in an aural experience, not just the employment of high-quality HRTFs. I believe, as researchers and practitioners, we need to open discussions about these topics. In my paper, I will present the state of XR/MR technology, some further discussion of the terminology, production insights, and some observations gained through my research.

Lunch break

12:15–13:30

Audiovisual and installations room opening

12:15–20:30 // PACE Studio 2

- **Elliot Hernández**

- Leviathan (07:19)**

- Leviathan is an electroacoustic composition that delves into the concept of “as above, so below” inspired by the ancient Hermeticism principle, which suggests a profound interconnection between celestial and earthly realms, the microcosmos and macrocosmos, among others. This sonic journey explores the parallels and reflections that exist across different planes of existence.

- The composition invites the listener to reflect on the interconnectedness of the universe, resonating with the ancient wisdom encapsulated in the axiom of Hermeticism. Through a careful combination of textures, sonic gestures, field recordings and various types of sound synthesis, Leviathan serves as a meditation on the interplay of opposites, the cyclical nature of existence and the mysterious forces that unite the cosmic and the mundane.

- **Jérémie Martineau**

Distractions, Horizons (05:34)

Distractions, Horizons is a short experimental film/videomusic portraying meditative concentration dynamics. It invites us to oscillate between global and focal attention, while depicting the difficult task that is mindfulness. Distractions are represented by harsh noises and flickering lights, while "Horizons", those moments of true mindfulness, are pictured by lush pads and slowly evolving liquids.

- **Edmar Soria**

Distant Motility (13:21)

Distant Motility is a multimedia audiovisual work that deals with the speculative capacity of machines to know and experience the phenomenon of the divine. In this work, speculative research, experimental electroacoustic rhythmic music and advanced 3D computer modeling/animation converge in a single multimedia experience. The visual element is developed through a deep exploration of diverse 3D modeling/animation techniques such as procedural modeling, parametric modeling, hard-surface and 3D scanning among others, in order to create audioreactive virtual scenarios and unimaginable entities that move between the extremes of the organic-figurative and the abstract. The sound element emerges as a result of an experimental exploration of the language and compositional techniques of electroacoustic music in conjunction with elements of rhythmic patterns and artificial soundscape. In this sense, the work seeks to develop an audiovisual language based on the interaction of the visual, sound, body and technology; in other words, it proposes an alternative form of human-machine interaction from the digital creative but that is raised not only at the technical level but from the conceptual and reflective. This work starts from the premise of formulating a question within the context of possible futures and technological singularity: could a machine come to assume, investigate and experience the concept of God? Clearly, from this premise, countless consequent questions arise: what capacities, from the techno-scientific point of view, would a machine need to possess so that at some point the need to question the phenomenon of the divine could arise in it? What implications and effects could arise in the behavior and/or agential preconceptions of the machine and its environment (natural and artificial) as well as of the machine with other agents of the same species or of other different species?

- **Zohreh Baghban and Kristian Parker**

Grim Posterity (04:10)

This audio visual (mixed media) presentation explores how imagery mixed with sound and the environment might constitute a form of practice-research project in the way we communicate multiple perspectives. Through the application of digital collages and arresting compositions, 'Grim Posterity' tells the tale of entangled humans and nonhumans in the contemporary world. It confronts the audience with the discerning gaze of a cat upon the world. It's the audiovisual experience of global warnings of two clashing sides as the clock is ticking for the next generations. It provokes searching for possibilities in the hasty world of parallel interests. The universe is watching closely while enslaving death has stripped us of our faces. Yet, we consume what we see and time feeds on our consumptions. We yearn for connections in the woven words and spun yarns. We flee from revealing apocalypses looming over corpses of our children. Putrefaction of our desires ails us as war, the herald of Armageddon, warps our dreams and nightmares. Our presentation addresses this dynamic interplay between humans and the more-than-humans through the lens of our own creative practice. This short film will propose that creative associations with nonhuman representations through audiovisual modes offer a potent vehicle in imaginatively enabling an audience to inhabit 'other' perspectives. In the act of looking through an 'other' perspective through my collages, we explore how our creative actions approach what Joseph Anderton suggests is a 'gulf between the human and the world of nonhuman animals' so often figured in terms of language and subjectivity. We make collages/music where writing fails.

- **Kristian Parker**

SPUTNIK (05:00)

This Sci-Fi CGI short film 'SPUTNIK' was written, directed, and produced by Russian filmmaker Maxim Zhestkov. My intentions were to compose the music and produce sound design/foley for the project to add to the films evocative and dark, brooding aesthetic which follows the narrative. The animated film is set on a primordial planet with a volcanic rock landscape. A probe is searching on the surface and befalls a landslide and is stranded. Enter the Alien lifeform who inhabits the planet and rescues the probe from certain doom. The lifeform then takes a journey back to his village and looks in wonderment at the probe communicating with the enormous neighbouring planet. At the start of the film the visual takes you from darkness and upwards onto the planets surface, so the music corresponds with this by being faded in slowly to match the visuals with the addition of some dynamics. To represent the sound of the hostile environment dissonant textures were used to create the right aesthetic. When composing the music, I felt that the beginning of the soundtrack should be brooding and evolving to epitomize the volcanic rock surface which is visually menacing. As the film progresses you are taken on a journey, so the music changes from scene to scene to represent the journey of the probe and the lifeform. For the sound design and foley I decided that the probe egg should have sound enabling it to move, communicate and have personality. To add to the brooding soundtrack, I decided to create some foley recordings to represent the planet surface. The end titles re-introduce themes from the film, which include the village choir's, the strings, and effects from the communication with the sister planet and finally the Mbira from the journey. This was composed to pull all the elements together as one ending narrative.

- **Simon Le Boggit**

- Entwining of Lost Souls (Aberration 3) (09:11)**

- The algorithmically generated music soundtrack of this video was created from a process of gently entangled chaos, repetition and mutation in which melody and harmony spontaneously emerge from chance events and the human compulsion to identify patterns. Its animated abstract visuals were similarly generated from that same generative database. Spatially, the sound of each musical note is matched to spread along the length of its corresponding splash of light. The quadrasonic soundtrack plays through four loudspeakers positioned at the corners of the screen. Despite the random origins of this abstract video artwork, its gently mesmerising influence may sometimes feel quite "human", and illicit unexpected waves of emotion.

- **Gareth Mitchell**

- Spatial Sonification of Patterns in Nature (installation)**

- The piece commences with geophonic recordings of the roots of a tree, heard around the listener, as though under the earth or as if an underground world had been exhumed. A recording of branches moving in a tree, made with an ambisonic microphone situated at its trunk, reveals patterns of movement emphasised in manipulated playback, disseminated using multi-speaker spatialisation. The precariousness of the tree's life is intimated by areas of sonic degradation, its struggle to grow due to pollution and subsequent decay can be inferred from the distortion of the sound of branches moving in the wind. The tree's ultrasonic, pixilated articulations are brought within the range of human hearing. Sustained, circling feedback describes dendrochronology, rings forming as the tree ages, whilst the speaker layout invites the listener to viscerally experience normally indiscernible patterns. Spatial Sonifications of Patterns in Nature - Tree will evolve over approximately half an hour and run on a loop. It represents an opportunity to reflect from a sound art perspective on normally unnoticed phenomena and current issues relating to climate change, bringing predominantly outdoor phenomena into the contemplative atmosphere of a gallery space. The work will utilise spatialisation in combination with the practices of field recording and sonification. The combination of these typically distinct approaches represents a novel form of expressing the patterns in nature being researched.

Performance session 1

13:30–13:45 // PACE Studio 1

Tim Cooper and Lucia Capellaro

Labyrinth for amplified baroque cello and 4-channel electronics (14:18)

Unsettled, moving. Restless. Seeking. Round each curved corner ever onwards. Let us follow Lucia, on their turbulent passage through this labyrinth.

Keynote presentation 2

13:45–14:45 // PACE Studio 1

Simon Emmerson

Imagining Space and Place through Sound and Music

This paper picks up from my contributions to the Oxford Handbook of Sound and Imagination (2019) – ‘Playing the Inner Ear – Performing the Imagination’ - and to MuSA 2023 (Manchester) - ‘Imagination and Image (in sonic art)’. In these I suggested that the imagination was the most powerful tool for sound synthesis that we possess. But what of space, movement and, most importantly, listener perspective? How do we imagine these? How do we describe and represent them (‘write them down’)? On the one hand we have geometric and distanced worldviews of space and on the other, participatory and immersive representations of place which we might also describe as environmental or ecological. (I shall critique this distinction.) I present two case studies from my own work. Solo Flute Quartet (2017-18), for a solo performer on four flutes, with live electronics. This attempts to create a surround soundworld of multiphonic timbral material such that the listener is suspended in an ever changing web of flute sound. The soloist and listener remain stationary while the sound is continuously in motion. I describe Near and Far (at Once) - which will be performed at one of the concerts during the symposium - as an imaginary soundwalk, a multichannel acousmatic work which ‘walks us’ from the wind farm off Brighton’s coast, onto the beach, through the pier, the city, via loud and quiet places - real or imaginary - on up to the top of the Downs on a hot day. Here the opposite is the case – the imaginary listener is in constant motion across the dynamic landscape. A link between the sounds and scenes is the ‘murmuration’ of birds, humans, vehicles, insects, trees, atmospheres. The silent movie of a starling murmuration is (for me) already sounding. These are profoundly spatial – how might this be captured or synthesised, and how best presented to the listener?

Acousmatic concert 1

14:45–15:15 // PACE Studio 1

• Neval Tarim

SPATIO (07:16)

The use of sound as a medium for creating temporary yet immersive spaces fascinates me, both as an architect and a sound artist. The thoughts, techniques, and approach that I have taken to compose SPATIO demonstrate my artistic and academic interests. SPATIO navigates the listener’s perception of space based on the interaction between the physical space and sound, thus a listening space and multiple loudspeakers are needed to experience the spaces in the composition. It shows a series of singular sound space variations. The piece is a quadrasonic electroacoustic/soundscape composition created for the definition/description and manipulation of space. It is intended to be heard in a room with a loudspeaker placed in each of the four corners. It uses the listening space as an instrument to express its existing properties, creating different perceptual spaces by manipulating the existing features of the listening space through sound. The stages form the structure of the composition, such as introducing the space, and manipulations of size, form, texture, and function. The graphical score, which I made during the creation process of composition to visualise all my ideas, shows all the used sounds, techniques, and choreographies among the speakers throughout the piece.

- **George Edmondson**

- Loss (09:52)**

Loss was initially motivated by experiencing the death of a loved one. The five movements of this composition: anger, exhaustion, anguish, nostalgia, and reverie, were emotional states felt most patently during the period following this time. Researching the ways in which these emotional states have appeared and have been addressed throughout literature, from the ancient world to the contemporary, gave a broad pool of adjectives and illustrations from which each movement's sonic form and character was realised. The only sound material used in this piece comes from the flute and is predominantly, at least for material of defined pitch, based around the D diminished 7th scale. The flute itself signifies one of the oldest and most natural ways of producing sound – with breath. Key clicks, harmonics, breathing, shooting and whistling are magnified and developed to suggest the intimacy of human presence in a number of forms as the piece develops. Groans and sighs, both produced by the flute and flautist further develop an introspective experience. Whilst recording sound material with flautist Gavin Osborn, I decided to direct him only by telling him to play based on the adjectives, descriptions and illustrations that the literature review for each emotional state had provided. This included directions such as “play something that, to you, resembles ‘aching’” (description of nostalgia), or “play something that feels as though it is ‘flaring’” (description of anger). This method ensured that, collaboratively, the sound material was organised and created as a response to the contained set of emotional responses the piece concerned.

- **Andrew Lewis**

- Cori Spezzati (11:05)**

for Jonty Harrison

At the turn of the 17th century, composers in Venice were perfecting many years of experiments in spatial music. Their sonic laboratory was St Mark's Basilica, and the most famous and accomplished of them was Giovanni Gabrieli. Cori Spezzati is one of a series of works inspired by Gabrieli's spatial music, the first being Canzon in Double Echo (2020). The title (literally 'broken choirs'), refers not only to the distribution of musical material across multiple spaces, but also to the 'brokenness' of some of the sound materials, whose contorted glitches and twisted, explosive discontinuities are the result of the failure of digital software. Since the piece was composed as the war in Ukraine was taking hold, these broken and shattered sounds became associated in my mind and with the daily news reports of broken bodies, broken lives, a broken international order. A question began to suggest itself: is it possible for broken choirs to sing together? Cori Spezzati was composed in 2022 in the Electroacoustic Music Studios of Bangor University (Wales, UK) and premiered on July 1 2022 in the Elgar Concert Hall, Birmingham, as part of BEAST FEaST.

Break

15:15–15:30

Keynote presentation 3

15:30–16:30 // PACE Studio 1

Nikos Stavropoulos

The material agency of acoustic space

This talk suggests a compositional approach which considers acoustic space as material in the construction of acousmatic works and introduces the notion of aural micro-space, an acoustic space whose aural architecture is not accessible unless it is mediated by recording technology. The methods discussed here are an attempt to unify spatiomorphology and spectromorphology in the collection, processing and organisation of sound materials and propose the extension of the acousmatic ethos to the development of the spatial attributes of the work.

Break

16:30–16:45

Acousmatic concert 2

16:45–17:30 // PACE Studio 1

- **Enrico Francioni**

- **Simple_test** (09:59)

- This audio work in 3D (duration 09' 59") was created mainly for full-sphere reproduction, for an ambisonic acoustic listening experience of the 6th order and has already been performed once in the Sonosphere of the city of Pesaro (Italy). From a formal point of view, the piece can be divided into "rooms" that house materials and gestures of various categories that return by type in a cyclical manner, from time to time varied in content. The typologies range from synthetic sounds, to concrete material, up to totally artificial elements. In the details, only monophonic files have been used, or elsewhere monophonic files derived from the decomposition of stereophonic files. The gestures that we can identify are of the "continuum" type, but also of the "impulsive" category, or highly fragmented in other moments. Materials may also include the use of very short quotes from at least six electro-acoustic works by Eugenio Giordani, as well as other audio material (such as C-Pong.csd audio, musical performances, or human footsteps taken from a hypothetical but real and unpublished library put together by E.Giordani).

- **David Nguyen**

- **Textures Arc 'The Points'** (09:56)

- Textures Arc The Points is dedicated to my late teacher Mark Chambers, who was a great composer that often introspect about music. Thank you for introducing me to the world of "Spectra and Pixies" and the world of electronics. Textures Arc The Points was commissioned by the Debris Project; utilizing sound solely from their database. Engulfed by the many points, as these materials conglomerate within the plane

- Matter as figurative and external

- Conglomerates veil the arcs

- Meandering through the flow, at times with extreme exaggeration

- Flow that is never the same

- As flow is made up of impermanent elements

- Cyclic material that occurs "once"; an ephemeral quality

- Often unfair

- Endure with an inner rhythm of

- Textures of a phantom-like movement

- Veiled by the engulfment of the points

- We endure through perception of, not form, but rather

- Yielding the flow

- And respond to the "through" material

- **Tim Land**

- **Pembrokeshire Coastal** (06:42)

- A sea venture in 2021 around Dinas Head in Pembrokeshire collected field recordings, sounded sea caves and cliffs, listened to wildlife, basked in sun, bathed in sea, day dreamed, and day tripped. A spatial composition exploring episodic memory, altered states of consciousness, acoustemological strategy, and the meeting points of metaphorical and representational forms.

- **Leo Cicala**

- **Macropsia** (07:53)

- At this moment in my career as a composer I am focused on using the voice in my music as a carrier of energy and vitality. I find very interesting the relationship that is established between

the element that most characterises man, which is precisely the voice, and the synthetic element generated by the computer. I always start from recorded samples that I organize in variously electronically manipulated sequences, and I intertwine them with sound synthesis sequences. In this piece I used granular synthesis for synthetic sequences and vocal samples, violin and sound bodies excited by percussion and rubbing. The elaborations were all done with csound. The piece is bipartite and plays on two planes: that of the sound saturation and that of the fine detail. The listener must be at the centre of a sound vortex that is demanding for listening.

- **Jake Parry**

- **The Grain of the Voice (07:02)**

- Jake Parry

- During WW2 my Great Grandad James Cunningham, or Jim, was captured on a phonograph recording by the British Army. This message was known as a 'talking postcard' and it was sent to his family back home. Over 70 years later my Grandma, Jim's daughter, handed me a flimsy, weathered celluloid disc. She hadn't heard the message since she was a child and asked if I could play and record it for her. In doing so I was able to capture a grainy slice of personal and social history. Incredibly, I could hear my great-granddad's voice, a man I had never met. 'The Grain of the Voice' is an intimate exploration of this recording, a sonic examination of resonance through time. On initial listening, I was amazed at how upbeat and assured Jim sounded, especially given that my family had always told me that he came back a different person and, post-war, went through poverty, homelessness and alcoholism. My family recall Jim's distress and regret in his experience of the war and at the young age of the men he served with. The phonograph recording radiates an unfathomable stoicism. To create this piece I listened intently to the recording many times and attempted to extract the underlying severity of the context. The entire piece is made from the roughly 30-second recording. It is a tribute to the memory of Jim, a recognition of his trauma and a means of personally connecting with a person who has formed an almost mythical figure in my mind.

Dinner break

17:30–19:00

Evening concert

19:00–20:30 // PACE Studio 1 and PACE Studio 2

- **Henrik Frisk**

- **For Bill, Rising (10:00)**

- The title of this piece refers to my dear friend Bill Brunson and also to James Tenney, the reference in the title being to his piece "For Ann, Rising". They were both incredibly important to me. The basic musical idea behind this composition is a simple synthesis model through which timbral variations are created by creating complex harmonic patterns of the original sound. The tonality and the rhythms are both derived from a 7-limit, 11-note scale. Throughout the piece rhythms are treated as slowed down intervals and vice versa. For Bill, Rising was premiered in Stockholm, June 2022

- **Simon Emmerson**

- **Near and Far (At Once) (12:00)**

- Commissioned by BEAST (Birmingham).

- I originally intended a work focusing on homemade percussion instruments (as found in Stockhausen's *Momente*): car spanners, dowelling claves, postage tube drums, plastic containers holding ball bearings. These do make important appearances but the work was originally intended for 2020 and took a new turn in lockdowns. The Sound Art Brighton Festival was planned for 2020 or '21 but eventually took place in March 2022. Kersten Glandien, its curator-director, asked me for a short festival catalogue essay ('The global *dérive flâneur*'). I created a narrative around an

imaginary soundwalk from the off-shore Rampion windfarm through the City and on up to the Downs. This rapidly became the inspiration for this piece. There are real sound walk materials, but transformed and interspersed with meditations on the sound behaviours (or imagined behaviours) at the various locations. The startling murmurations so beautifully seen around Brighton's piers lie behind a lot of the working. You may ignore the following programme of the work's short scenes, here for the benefit of soundwalkers and psychogeographers: windfarm, beach walk, Palace pier (human and bird murmurations), North Laine, bee hive, A27 (pedestrian bridge), bluebell wood, Ditchling Beacon (hot air with larks descending). Commissioned for a big birthday of mine in 2020, it landed up in BEAST FEAST 2022 as a 'happy birthday' to BEAST [40] and to Jonty Harrison [70], long-time inspirations and friends, both.

- **Nikos Stavropoulos**

- Khemenu** (08:19)

- The name of the work, Khemenu, is derived from Egyptian mythology and refers to The Ogdoad, a group of eight primordial deities worshipped in ancient Egypt. The group consisted of four male and female couples who are symbolising the balance between the primary elements of the cosmos. The notion of the Ogdoad (group of eight) is also found in early gnostic belief systems and ancient astronomy and cosmology (eight celestial bodies), as well as Chinese mythology (eight immortals). Eight is also the number of channels in a 2nd order Ambisonic recording (A Format), the technique used to capture the raw materials for the work.

- Khemenu is part of a series of works which explore the notion of aural microspace - an area of acoustic space, which cannot be inhabited due to physical constraints, and whose aural architecture is only accessible when mediated by recording technology. In this case, sound materials for the work were recorded exclusively with a 2nd order ambisonic microphone in an effort to capture and work with three-dimensional spatial detail at source. These recordings were processed using tools which catered for multichannel sources in order to embed the characteristics of the source's aural architecture in the development of new materials. This is not to say that the acoustic space captured in the recordings is retained in the processed sounds materials, but rather that it permeates, it informs the aural architecture of the resulting materials once the original has gone through processing.

- **Nicola Casetta**

- Waking Cloud** (live performance)

- "Waking Cloud" is a dynamic live-set performance, centering on intricate internal feedback processes. The piece unfolds through a series of meticulously curated feedback states, offering a delicate balance between controlled parameters and improvisational freedom. Its temporal evolution is characterised by a remarkable flexibility, capable of seamlessly adapting to the unique dynamics of each performance setting. The title of the performance, "Waking Cloud," draws inspiration from James Joyce's seminal work, "Finnegans Wake." In Joyce's novel, time experiences a feedback state, reflecting the cyclical and recursive nature of human experience. The title alludes to this theme of temporal feedback, suggesting a parallel between the fluid, ever-shifting nature of time in Joyce's narrative and the dynamic, flexible temporal development of the performance. "Waking Cloud" aims to create an immersive sonic experience where time itself becomes a fluid and malleable element, shaped by intricate feedback processes and improvisational exploration.

- **Lin Lin and Yizheng Zhu**

- Liu Yao** (interactive performance)

- "Liu Yao" is an immersive audiovisual experience project inspired by the divination method of the ancient Chinese philosophical classic, "I Ching". This project is designed to enable people to listen to the sounds of nature and contemplate the principles of the world. The texts of the classic are translated into sound and visuals, enabling participants to transcend language barriers, experience the allure of ancient divination culture, and ultimately find their answers.

Day 2 // Tuesday 18th June

Registration and welcome to the Spatial Audio Gathering

09:30–10:00 // PACE Studio 1

Keynote presentation 4

10:00–11:00 // PACE Studio 2

Annie Mahtani

Spatial Narratives: Creative Approaches to New Technologies

In the rapidly evolving landscape of spatial audio, new tools for composing, recording, and performance are transforming how we create and experience spatial audio works. This presentation delves into the composer's own methodologies and creative processes as they explore these technologies, including tools for ambisonics composition, higher-order ambisonics field recording, and live performance with the IKO loudspeaker.

Through practical examples and live demonstrations, attendees will gain valuable insights into these tools and strategies used to sculpt spatial narratives within musical works.

Break

11:00–11:15

Paper session 2

11:15–12:15 // PACE Studio 1

- **Valentina Ciniglio**

Foresta di Corpi Elettrici: Reflections between field recording and spatialization techniques

What can be learnt from the field about spatialization possibilities and its consequences for acousmatic music? As a composer who heavily bases her work on field recording, and as a researcher, I asked this question my-self many times. This paper is a reflection about the salient technical and aesthetic aspects underpinning the piece "Foresta di corpi elettrici", and its theoretical background. It analyses some aspects of the research I have been doing about the relationship between sound, space and bodies through in-ear binaural microphones, and how these considerations affected the way the space was conceived in the piece, and how sound objects were put in motion. I draw on decolonizing practices, sound studies, electroacoustic and acousmatic literature to bring up topics that can be valuable not only on a theoretical level, but also on a technical and aesthetic level, when composing.

- **Adam Barkley**

Enabling Enactive Approaches to Spatial Performance

This paper and presentation considers the use of idiosyncratic interfacing methods to support and encourage enactive approaches to audio spatialization in musical performance. These approaches will be explored practically and demonstrated through the use of Tower of Babel - an unintuitive ambisonic Max for Live source panning tool devised and developed by the author. Many ambisonic spatialisation tools succeed in their ability to establish a precise and effective relationship between a performer and the real-time spatialisation of their sounding material by employing direct and predictable mapping systems paired with suitable input devices. Where these processes prioritise performative efficiency and accuracy, this presentation explores how the introduction of unintuitive, idiosyncratic or arbitrary control systems may encourage practitioners to engage with spatialisation processes enactively. Research into the influence of enactive approaches to musical practices has largely emerged from environmental listening studies, such as within Ronald Boersen's article Enactive Listening: Perceptual reflections on soundscape composition (2022). As new digital tools and interfacing technologies broaden the discourse around spatial audio practices, this study considers the influence of Boersen's enactive listening approaches in the context of live spatial

performance techniques. David Wessel's explorations around enactive performance techniques heavily emphasise the role of sensory-motor engagement in musical experience through a process of cognition and perception informed by an interactional relationship between a performer's actions onto a gestural controller, and the resulting sonic material (Wessel 2006). Wessel's assertions distinguish this process, which he refers to as babbling, from direct, intentional commands in that 'auditory feedback provides information about the relationship between a gesture and a resulting sound whereas auditory feedback to intentional commands provides information about the match between the desired output sound and the actual output sound.' (Wessel 2006, 94). Tower of Babel, averts a performer's expectations of a sensory-motor relationship by contorting and mapping control data arbitrarily from an input device (in this case - a Playstation 5 dualshock controller) to an ambisonic source panner. The range and intensity of these contortions can be adjusted through Scatter and Bāl parameters. In order to effectively internalise how gestural actions correlate to spatial movements, a performer is required to undergo a period of experimentation, exploration, or 'babbling'. Where the gestural affordances of a controller (joysticks, triggers etc.) infer certain mapping strategies relative to the spatialisation parameters of an ambisonic panner (azimuth/elevation, X, Y, and Z coordinates), Tower of Babel's arbitrary integration methods encourage attentive engagement between the performer, their environment and the sounding material. This presentation will explore the potential of these techniques in the development of new performance-focused spatialisation practices.

- **Penelope Bekiari**

- **Neural Narratives: Live Conifcation of Brain Data in "The Glass Menagerie"**

This project merges Tennessee Williams' "The Glass Menagerie" with a groundbreaking auditory experience powered by live brain data sonification. The focus is on creating a spatialized soundscape that physically embodies the fluctuating attention and meditation levels of the reader, brought to life through an 8-channel audio ring that encircles the listener. Participants wear biosensors that specifically track brain wave activity, capturing real-time changes in attention and meditation levels as they read selected passages from the play. This biometric data is not merely collected but transformed into a live, auditory narrative—sonifying mental states into auditory cues that spatially interact with the participant in an enclosed audio environment. The project utilizes an advanced sound diffusion system comprising eight placed speakers that form a ring around the reader. This setup allows for precise control of the sound's movement and placement, creating a dynamic 3D soundscape that responds in real-time to the biometric inputs (brain waves, heart beat and GSR). As participants' focus intensifies or their minds relax, the system modifies the acoustic properties of the sounds—crafted from crystal recordings to echo Laura's fragile glass menagerie—accordingly. For example, heightened attention might trigger rapid movements of sound across the speakers, mirroring the sharp focus of the mind, while deeper meditation might produce a more ambient, enveloping flow of sound, symbolizing a serene mental state. This not only enhances the emotional depth of the reading experience but also allows the audience to 'hear' the brain's response to the literary content, creating a truly personalized engagement with the play. This approach transforms the reading into an interactive performance, where the boundaries between reader, text, and audience blur. The technology behind this involves sophisticated software capable of processing EEG signals into control signals for sound modulation and spatialization. The use of an 8-channel system ensures that the sound not only surrounds but also interacts with the reader, creating a physical sensation of being within the sound, which moves and changes as if alive.

The application of such a system opens up new possibilities beyond the realm of artistic interpretation. It can be adapted for use in cognitive therapy, aiding in concentration and relaxation techniques. Educational settings could also benefit, using similar setups to teach students about neuroscience and biometric feedback through interactive experiences.

In conclusion, this project does more than just present a play; it offers a unique method of experiencing literature by embodying the neural processes of the reader in a tangible, auditory form. By

integrating live brain data sonification with spatial sound technology in an immersive 8-channel audio environment, "The Glass Menagerie" is experienced not just as a story but as a living, responsive entity shaped by and reflecting the mental state of its audience.

Lunch break

12:15–13:30

Audiovisual and installations room opening¹

12:15–18:00 // PACE Studio 2

- *Leviathan* (07:19)
Elliot Hernández
- *Distractions, Horizons* (05:34)
Jérémy Martineau
- *Distant Motility* (13:21)
Edmar Soria
- *Grim Posterity* (04:10)
Zohreh Baghban and Kristian Parker
- *SPUTNIK* (05:00)
Kristian Parker
- *Entwining of Lost Souls (Aberration 3)* (09:11)
Simon Le Boggit
- *Spatial Sonification of Patterns in Nature* (installation)
Gareth Mitchell

Acousmatic concert 3

13:30–14:00 // PACE Studio 1

- **Wei Yang**
coulouirs... (13:15)
The title of the piece is borrowed from Alain Resnais' *Last Year in Marienbad*, where the words and the memory that contains them distort, filter, corroborate, and even construct each other, resulting in the observation that "conversation took place in a vacuum, as if the words meant nothing, as though they could have no meaning. A sentence would be suspended in space, frozen in its flight, and then could resume its journey there or elsewhere". All sonic materials are derived from a vibrato F above middle C played on the concert flute, which serves as the metaphor for coulours. It can further connect to vocals as both have been physically modeled as filters, not to mention the flute vibrato already resembles voice. Technically, the source flute was recorded with EigenMike in 4th order and upmixed to 5th order with custom spherical caps, enabling the piece to be composed in native 5th order. The piece was almost entirely composed in SuperCollider with Ambisonic Toolkit for the high-order spatial transformation, except for the last assembly stage done in Reaper. Various signal processing techniques were employed to achieve rich varieties of sonic materials from the source flute sound, including granular synthesis, filtering, spherical-angular decomposition/recomposition, custom reverb with feedback delay networks, etc.
- **Jiajing Zhao**
Durée (09:59)
Durée draws inspiration from Henri Bergson's philosophical insights, delving into the inseparable

¹For the programme notes of the artworks in this session, please refer to day 1

connections among time, consciousness, and memory. Time is inherently subjective, immeasurable, and subject to stretching or compression based on individual experiences. In the introduction, the composition harnesses surround sound to transform the listening space into a metaphorical clock face. The ticking of the clock circulates the horizontal plane, transitioning from regular to irregular rhythms before gradually disintegrating into particles. These clock tick particles are then enveloped by chaotic fluxes of experiences and memories, manifested in intricate sound collages. Over time, the soundscape evolves from distinct elements into a multi-directional resonant drone, making a unseen sculpture of time in the space that presents an imaginative manifestation of temporality. As the spatiotemporal sculpture dissolves, overlaid deep breaths emerge, measuring the passage of time, and thereby underscoring the subjective nature of temporal perception. Subsequently, the breaths ring into an ethereal chorus. In the finale, the clock particles and ticks return with a non-linear behaviour dispersed throughout the space.

- **Valentina Ciniglio**

- Foresta di Corpi Elettrici** (07:20)

- "Foresta di Corpi Elettrici" is a piece in Ambisonic which combines electronic synthesis and field recordings carried out with different techniques (binaural, contact mics, geophone, re-amping). The sonic material approaches anecdotally the sonic space of the dhikr in Egypt, which mean that it recalls it but at the same time represents also something separated from its "original".

- The dhikr is a Sufi ritual which literally means "remembrance", and it expresses the spiritual feeling of love towards God. It consists of improvised chants, chanted by a munshid (singer) and accompanied by music. It is usually performed during the ḥaḍra, group meetings that can take place during the mawlid, religious festivals celebrated in honor of saints.

Break

14:00–14:15

Keynote presentation 5

14:15–15:15 // PACE Studio 2

Brona Martin

Spatial audio explorations with the IKO Loudspeaker

This talk will discuss new spatial audio technologies such as the IKO loudspeaker. Throughout this talk I will provide examples of how composers and sound artists are using this loudspeaker to create works in response to the acoustics and materiality of a variety of different and unique spaces. This talk will also feature a demo of the IKO Loudspeaker.

Break

15:15–15:30

Acousmatic concert 4

15:30–16:00 // PACE Studio 1

- **Cameron Naylor**

- Here One Moment** (10:00)

- A postcard to Wales.

- Hiraeth can be interpreted a homesickness for a time and place that exists only in one's memory. A nostalgia that rears its head at unexpected moments, shifting shapes as contexts change and memories form new meanings. Using the home as an allegory for hiraeth, sounds were selected for their capacity to draw forth strong personal memories. These materials are recontextualised as we venture through the living spaces, becoming tinged with new emotions and associations as the environment shifts around them, each transformation revealing new emotional nuances of hiraeth.

- **Linda Conforto**

- InFlute_ (04:35)**

- InFlute_ is an electroacoustic piece representing human reality in its simplicity, fragility, and complexity. For this purpose, the composition is structured in a way that sees the original sound material getting manipulated, mangled, and decomposed as time passes: musical effects and sonic manipulations, as interferences from the world around us, distort our perception of reality. Such perception, represented by the sound of the flute, gets, thus, musically distorted and fragmented, eventually becoming dissonant and unrecognisable. Yet, despite this metamorphosis, a trace of its roots is still there and retraceable, symbolising and reminding human perseverance and persistence, which stands strong despite any trial and challenge one may face throughout a lifetime. The end of the piece, unpredictably, presents a harmonious solution. After a clash between the odds of life (mangled sounds) and one's will (original samples), one single, tuned note closes the piece, representing our ability to—eventually—overcome any obstacle and preserve our essence intact.

- **Cristiana Palandri**

- Gemelli Siamesi (08:48)**

- Gemelli siamesi is a piece of land and rarefied atmosphere.

- Distance can live in proximity.

- The ancient is perceived as today, the future as memory.

- Wakefulness is sleep, thoughts are constrictions, and the dissolved body is at the point of enjoying abandonment in the eternal cohesive double.

- A drift of dream machines and celestial drones.

- While the eye and the ear remain in us, vigilant.

Break

16:00–16:15

Acousmatic concert 6

16:15–16:45 // PACE Studio 1

- **Jakob Gille**

- La porta nel dado (11:01)**

- "La porta nel dado" (italian for "the door into the cube") is an electroacoustic ambisonic composition that explores the theme of creation from destruction, taking the listener on a transformative journey within an immersive soundscape. Inspired by Pierre Henry's Variations pour une porte et un soupir from 1963, the piece begins with familiar soundscapes that take on a different form and meaning through the spatialisation techniques employed. As the soundscape progresses, the initial sonic elements are completely deconstructed and destroyed, leaving behind a small, bristling sphere. This sphere then unfolds into space, filling the entire ambisonic sphere and creating new, ever-changing rhythmic patterns. The composition continues to evolve as the rhythms undergo a series of transformations, eventually collapsing until something seemingly different emerges at the top of the sphere, still resembling the rhythms from before, but with completely new material.

- **Tom Williams**

- Piano Trace (09:13)**

- The work is conceived as an unfolding of trace material that marks its original source: soundings made on an upright piano. My piano. The piano that has been by my side as a tool for composition but never, until now, the sonic source of my composition. A pocketful of recordings from the soundboard, piano keys, pedals and strings are the sonic roots. Throughout, and within the digital transformations of the source sounds, there lies an inherent trace, a timbral DNA, a semblance of sonic integrity that is the ephemeral body of Piano Trace. Two, musically-explicit threads knit

and weave the interlinked composition's halves. They are the cords, the ropes, that ultimately suspend the concentrated and shifting gestures and its interruptions.

Break

16:45–17:00

Roundtable discussion and conclusions

17:00–18:00 // PACE Studio 1

Artists and speakers profiles

Zohreh Baghban (De Montfort University)

Zohreh Baghban is an Iranian PGR writer/artist, undertaking an M4C funded PhD at De Montfort University, concerning creative writing's capacity to imaginatively adopt animals' perspective to generate a bio-ethical understanding of UN's SDGs (2, 12, and 13) in Climate Change, sustainable consumption, and food security to impact non-scholarly audiences, using theoretical and empirical research. Her PhD project is titled: 'Munching as if the More-than-Human Counted: Creative Writing, Bioethics and Net-Zero'. She has an Undergraduate BS degree in Petroleum Engineering studies from Islamic Azad University (IAU), Science and Research Branch, Tehran and an MA in English Language and Literature from Allameh Tabataba'i University in Tehran. Her visual work has been shared and featured in several online platforms, including Artists for Ecocide Law (from Stop Ecocide International, a UK non-profit company as the central hub to criminalise ecocide), and in print, such as Paris Collage Collective Yearbook 2020 (a Paris located non-profit digitally connecting global artists). Her art has also been showcased in the annual event Sleeping with Art at Buckinghamshire's Hedsor House.

https://www.midlands4cities.ac.uk/student_profile/zohreh-baghban

Penelope Bekiari (University of Athens)

Penelope Bekiari is an experimental composer based in Greece. Her contributions have been featured in various events such as the Mantis Electroacoustic Festival (UK), Hellenic Association of Composers of Electroacoustic Music (ESSIM, Greece), The John Rylands Library (UK), EASTN-DC (UK), Ultima Festival (Norway), Duncan Research Centre (Greece), MA/IN FESTIVAL at Goethe Institute (Rome), IDSAI — Advances in Data Science and AI Conference (Revisiting Andromeda of Euripides with biofeedback), SMC Porto 2024, etc. Continuing her doctoral studies in the field of biomusic in University of Athens, she enjoys exploring music-theatrical forms, including ancient Greek drama, and through her research, she advances further approaches to electroacoustic music through biofeedback and performative approaches.

<https://www.penelopebekiari.info>

Lucia Capellaro

Lucia Capellaro completed her undergraduate degree at Birmingham Conservatoire in 2009 with a 1st class BMus (Hons), and in 2011 went on to study for her Masters at the Royal Academy of Music, where she received a Distinction with the prestigious DipRAM Award, under cellist Jonathan Manson. Alongside historical performance, Lucia is passionate about many other genres and performs regularly with jazz, folk and contemporary groups. She has been involved in a number of cross-disciplinary productions including 'Where late the Sweet Birds Sang' directed by Martin Parr at the Rose Theatre, 'Noh Time like the Present' with Noh theatre master Akira Matsui at LSO St Luke's, 'Calcutta' directed by Katie De La Matter, 'A Thousand Faces' directed by Amina Khayyam, and Dunedin Consort's 'Sonata' project. In 2023 she directed the fully immersive production, 'The Enchanted Snake', with storyteller Mara Menzies, musicians of Dunedin Consort, and a set created by artist, James Abell. Lucia has worked with contemporary artists including DJ Yoda, Eva Lazarus, Joel Culpepper, Swindle, and Meilyr Jones, and performs in the nine-piece jazz ensemble, the Sam Watts Band. She also has an interest in 18th century folk music, performing and recording with the Twisted Twenty and Scots Baroque.

Nicola Casetta (“G. Rossini” Conservatory of Music of Pesaro)

Nicola Casetta is a computer musician, live electronics performer and lecturer. His music focuses on the use of computer technology to transform, disassemble and reassemble sounds in innovative ways to create sonic drama and musical development. This involves fusion of sounds recorded in natural environments with more abstract sounds developed through electroacoustic processes. His music has been performed at CNMAT, (Berkeley), Angelica Festival Bologna, Festiva di Nuova Consonanza Roma, Borealis in Bergen (NO), Festival DME in Lisbon (PT), Festival Zeit für Neue Musik in Rockhenhausen (DE), Manifeste Ircam in Paris, Ma/In in Matera, 8th FKL Symposium, NYCEMF, ICMC in Athens, XX CIM in Rome, SoundKitchen (UK), Sweet Thunder Festival of Electro-Acoustic Music in San Francisco (US), UCSD Music - CPMC Theatre in San Diego (US), Premio Phonologia in Milan, Silence Acusmatica, Segnali and Distanze. Nicola is currently Professor of Electroacoustic Composition at the Conservatory of Pesaro.

Kelon Cen

Kelon has worked in many forms of media, from traditional academic art paintings to digital animation and programming. He has explored animation in film and digital forms along with its integration into video installation, dome, and theater projection. “Fluidity” is the word to describe his mastery of the smooth lines in his calligraphy and paintings, the animation of metamorphosis and body movement, and sound-driven editing. His works are influenced by surrealism and have been exhibited in various festivals, including Electronic Language International Festival in São Paulo, Animamix Biennale in Hong Kong, Japan Media Arts Festivals, etc.

Leo Cicala

Electroacoustic composer, acousmatic performer, live performer, teacher. He studied Band Instrumentation at the Conservatorio “Tito Schipa” in Lecce and graduated with honours in Electronic Music from the same institution; he also graduated in Biological Sciences. He studied electroacoustic composition in Paris with Denis Dufour and sound projection on the acousmonium with Jonathan Prager. He set up the association “ACUSMA Teatro del suono” in Bari (southern Italy), which encourages sound arts research by promoting activities of teaching, pedagogy and musical production. He has also created a sound diffusion system consisting of 44 loudspeakers, the acousmonium “Rhizome”, with which he is carrying out a busy concert programme. Winner of the first prize in electroacoustic composition “Bangor Dylan Thomas Prize” in the UK, has been a finalist in several international competitions, his compositions are performed in major festivals in Italy, France, Belgium, Sweden, Japan, UK, Germany, Cyprus, Montecarlo, Argentina, Chile and in the USA (Florida, Louisiana, Oklahoma and New York).

Valentina Ciniglio (University of Cambridge)

Valentina is a composer of Electroacoustic music, musician and researcher, focusing on field recording, binaural format and spatialization techniques. She completed her BA’s and MA’s at L’Università degli Studi di Napoli “L’Orientale” in International Relations and Institutions of Asia and Africa, has studied Electronic Music at the Conservatory of Naples “S. Pietro a Majella”, and currently she is finishing her PhD researcher in Music at the University of Cambridge. As a composer, her work focuses on multi-channel diffusion and site-specific performances. She uses immersive audio techniques as a way to explore collective heritage and social dynamics both in urban and rural contexts. Her work has been awarded by Zeugma Collective (Italy) and Tempo Reale (Firenze), CCMC 2024 Tokyo (Japan). She has worked with Liminaria (Benevento), Sardegna Teatro (Cagliari), Adef (Cairo), Italian Culture Institute of Cairo, Goethe Institut of Cairo, the Italian Embassy in Cairo. Her research focuses on the relations between sound, space and collective rituals. Her current PhD

project in Sound Studies is about the relationship between sound, bodies and space in the Sufi ritual of dhikr in Egypt, and the exploration of the binaural format as a research tool. As a performer and improviser, she participates to the activities of the electroacoustic orchestra OEOAS (Orchestra Elettroacustica Officina Arti Soniche) and has co-lead two workshops on radical improvisation practices in Egypt, which later led to the formation of the Cairo Improvisation Orchestra.

https://www.instagram.com/far__dous

Rob Chafer (De Montfort University)

Rob Chafer is a Midlands 4 Cities PhD candidate at De Montfort University, Leicester, specialising in spatial audio composition in mixed reality. This builds on his previous academic study, which included an MA by Research in multichannel audiovisual composition and a First-Class BA (Honours) degree in Music, Technology, and Innovation. With a unique perspective, his work seeks to form a synthesis of electroacoustic composition and a technology platform, which, in being wedded, presents truly revolutionary prospects for the future creation and distribution of a new media sonic artform – MR audio compositions in 6-degrees of freedom (dof). Chafer's PhD research, being practice-based, looks to explore this new environment for aural experiences from both a technical and creative perspective. As an electroacoustic multichannel composer, he has significant experience working with spatial audio in the physical environment, knowledge and skills that translate intimately to the virtual and MR environments. Chafer has also extensively employed programming in MaxMSP, creating software to realise new forms of audio arrangement for physical or virtual environments. Because MR technology is—arguably—at the cutting edge of XR technological progress, frameworks defining these experiences are yet to be established. This leads to Chafer's work being novel and highly innovative.

https://www.midlands4cities.ac.uk/student_profile/robert-chafer/

Linda Conforto (“F. A. Bonporti” Conservatory of Music of Trento)

Linda Conforto is a sound artist particularly interested in multimedia installations. Former classical flautist, she later began to explore the possibilities offered by new technologies applied to music. She is currently enrolled at the F.A. Bonporti Conservatory of Trento as a BA student in electronic music, investigating, in particular, the art of multimedia installations, and programming languages for visuals and audio. She attended masterclasses and seminars held by leading experts and artists.

<https://www.lindaconforto.com>

<https://www.instagram.com/linda.conforto>

Tim Cooper (Institute for Advanced Studies in the Humanities)

Timothy Cooper is a composer and recording engineer. His work is often collaborative, working with musicians, artists, and poets amongst others. Currently Tim is the Susan Manning Postdoctoral Fellow at the Institute for Advanced Studies in the Humanities. His current project explores Robert Hooke's 1655 book of observations made through microscope and telescope lense titled 'Micrographia' and builds on work composed for Ensemble 1604 a group dedicated to the performance of contemporary music on period instruments. Recent work with Ensemble 1604 includes a concert length show called shadows that in darkness dwell that explores the music and life of English renaissance composer John Dowland. The first work composed for this . . . shadows that in darkness dwell . . . was shortlisted for the Scottish Awards for New Music and an Ivor Novello Award. In 2023 Tim was awarded his PhD from the University of St Andrews and the Royal Conservatoire of Scotland supervised by Professor Alistair MacDonald and Dr Diana Salazar. He currently works as

a specialist technician in music and sound at Edinburgh College of Art and lectures at the Royal Conservatoire of Scotland.

www.timothy-cooper.co.uk

<http://www.tidetimescramond.wordpress.com> <http://www.ensemble-1604.co.uk>

George Edmondson

George Edmondson is a sonic artist, researcher and educator. His work often investigates societal themes collaboratively, using a variety of sonic methods. Valuing both process and output, George continually seeks to develop adaptive methods which promote sound art as an agile vehicle for social reflection and democratised commentary. His research, compositions and projects have been conducted, disseminated, and discussed regionally, nationally, and internationally, across a number of mediums. George's current research focuses on Northfield in Birmingham, employing ethnographic methods within electroacoustic composition. He collaborates with local communities to investigate and co-create sound art that explores how sound influences memory and perceptions of place.

<https://www.georgeedmondson.info>

Enrico Francioni

Born and resident in Montefeltro (Italy), Enrico Francioni is an interpreter and composer. As a double bass player he is interested in the production of the historical and contemporary twentieth century, while as a composer he is active in electroacoustic and instrumental music. He graduated in Double Bass and Electronic Music: he studied double bass with F.Grillo and B.Tommaso and Electronic Music with E.Giordani. He performed and recorded the first time Suite I for double bass by F.Grillo following its creative phases. As a soloist he has been awarded in national and international competitions. He is the author of the generative code written with Csound for the SOLO App [Nr. 19] dedicated to the homonymous work of K. Stockhausen. As a composer he has been awarded in competitions and his works selected and performed at major international festivals. Professor of Music at the MIUR, he also taught Double Bass at the Conservatory "G. Rossini" of Pesaro (Italy), in addition to having carried out orchestral activities. He is the founder of the "Fernando Grillo Project" which is developing concerts, conferences and publications for the recovery of the work of the Perugian musician.

<https://enricofrancioni.github.io/index.html>

<https://www.facebook.com/enricofrancioni>

Jakob Gille (KUG & IEM Graz)

Jakob Gille began his formal education at the Hochschule für Musik Carl Maria von Weber Dresden, where he studied composition and music theory. His passion for sound and experimentation led him to institutions such as the ZKM Karlsruhe and the Darmstädter Ferienkurse. There, he worked with the Akusmonium GRM Paris and the Studio für elektronische Musik HfM Dresden respectively. Jakob Gille is the driving force behind Into Sound, an initiative that has organised multiple concerts in Berlin for 3D loudspeaker setups since its inception in 2018. In 2022, he joined the Catalyze Institute Berlin as a lecturer in room acoustics and conducted workshops on ambisonics. Currently, he is pursuing a master's degree in computer music and sound art at KUG & IEM Graz. His compositions have been played several times at the Medium Sonorum concert at the Ars Electronica Linz, in Ústí nad Labem in combination with the Ambisonics Summer School 2023, at the Festival Izis in Koper and the Apnéés Festival in Grenoble. In 2023, he won an honorable mention at ISAC in Pesaro.

<https://jakobgille.bandcamp.com/>

Elliot Hernández

Elliot Hernández is a digital artist based in Mexico. His work encompasses multi-channel electroacoustic music composition, acousmatic music, computer-generated visuals, creative coding, electronic art, data sonification/visualization, among others. His works have been presented in different countries such as Mexico, Colombia, Peru, Argentina, Brazil, USA, Canada, Türkiye, United Kingdom, France, Japan, Portugal, and Austria. As a digital artist, he is dedicated to exploring a wide range of cutting-edge tools and techniques to create immersive works using new technologies. His current line of research is based on the development and implementation of artificial intelligence models applied to the composition of electroacoustic music.

<https://www.elliothernandez.com/>
https://www.instagram.com/elliott_h1/

Tim Land (University of Gloucestershire)

Tim Land has a background as a musician and producer and has released albums, EP's and remixes on independent and major labels. He has received a BAFTA for interactive sound work and has toured internationally with award winning bands and as a DJ. Tim is currently a course leader in sound & music at the University of Gloucestershire, where he teaches music production and immersive audio. He is also the convenor of the 'Everyday is Spatial' conference and his research work focuses on spatial audio production.

Simon Le Boggit

Simon Le Boggit is a self-taught multimedia artist based in Lincoln UK. His lifelong love of cascading church bells, and the sound of orchestras tuning up, eventually led to a search for statistical sweet-spots which might allow chaos-edged music / soundscapes to algorithmically self-generate in emotionally moving ways.

<http://quantsouporchestra.weebly.com>

Andrew Lewis (Bangor University)

Andrew Lewis studied composition with Jonty Harrison at the University of Birmingham where he was one of the original members of BEAST. He is currently Professor of Composition at Bangor University where he directs the work of the Electroacoustic Music Studios. His music is concerned with the materiality of perceived sound, and often uses technology in its realisation and performance. He is best known for his acousmatic music, but also composes chamber and orchestral music, with or without electronics. Notable prizes and distinctions include ARTS XXI (Spain), Bourges 'Euphonie d'Or' (France), Prix CIME (International), CIMESP (Brazil), Destellos (Argentina), KLANG! (France), HEAR Hungarian Radio (Hungary), Music Nova (Czech Republic), Noroit (France), Prix Ars Electronica (Austria), PRS Prize (UK), Stockholm Electronic Arts (Sweden). He is married with four grown-up daughters, and lives in North Wales.

<https://www.andrewlewis.org.uk>

Lin Lin (University College London)

Lin Lin (b. China) is a sound designer. Her work spans multiple fields such as film, music and performance. She focuses on exploring spatial audio, soundscapes, and the relationship between sound

and emotion. Currently pursuing a master's degree at University College London. Lin is committed to integrating her expertise with other art forms to create immersive sound experiences that guide audiences in exploring the connection between themselves and the external world.

https://www.instagram.com/liu_yao_audioexperiences?igsh=MWpsZWZrMXB1NnJoNg%3D%3D&utm_source=qr

Jérémie Martineau

Jérémie Martineau is a Montreal-based audiovisual artist and researcher. Currently working on his PhD, he graduated from the Université de Montréal with a master's degree in Sound Creation and Composition during which he wrote a thesis entitled "Weekly Meditations: immersive experiences through audiovisual composition, performance and meditation", and explored the potential of approaching music through meditation to enhance immersion for both performers and audiences. His work develops a multidisciplinary approach, bridging together digital art and concert music through the integration of acoustic, electronic, visual, spatial and scenographic dimensions. His recent research interests surround immersion, silence, field recording, spatial audio and videomusic. His work has been presented in events and places such as SOUND/IMAGE (UK), Écoutes Périphériques (FR), The Performing Media Festival (US), AV@CMU (US), NoiseFloor (UK, PT), Maison Symphonique de Montréal (CA). His research has been presented in several symposiums at OICRM (CA), CIRMMT (CA), Université de Montréal (CA), University of Greenwich (UK) and LCCT(UK) and he has published articles as main author or co-author in *Musique en acte* and *Papyrus*. He recently won the JTTP award from the Canadian Electroacoustic Community for his work *Distractions, Horizons*.

<https://jeremiemartineau.com>

Gareth Mitchell

Gareth is a sound artist practising in composition, performance and installation. He has released albums for labels such as Kranky and Staalplaat and performed at festivals such as Online Flash Film Festival (Barcelona) and EARational ('s-Hertogenbosch), along with venues such as New York's The Knitting Factory and Berlin's Madam Claude. He has created installations at locations such as Angus Hughes Gallery, Waterman's Arts Centre (London) and La Nuit Blanche (Calgary), and composed works for theatre and dance, including those at Düsseldorf Opera House, Vault Festival, The Coronet Theatre and The Place (London). Most recently he contributed a multichannel sound work to UAL's *Unfolding Narratives 4* exhibition. Gareth also creates, composes and performs using tiny fragments of voice and guitar samples of his own making, along with a wide variety of synthesis techniques. During live performances, he explores unusual approaches to presentation in the utilisation of spatialisation techniques, such as Bluetooth vibration speakers, wireless microphones and custom multi-speaker set-ups. His current focus is on a PhD based at London College of Communication, UAL., *Spatial Sonification of Patterns in Nature*, and on lecturing on the BA Sound Arts and MA Music Production courses, also at LCC, UAL.

<https://gmitchellc470.myportfolio.com/work>

<https://www.linkedin.com/in/gareth-mitchell-b6159437>

Cameron Naylor (NOVARS Research Centre)

Cameron Naylor is an electroacoustic composer and sound artist. His research focus is on compositional methodologies for musical storytelling in fixed media and installation settings. A recipient of the Presidential Doctoral Scholar, he is currently undertaking a PhD at NOVARS Research Centre. His music has garnered first prize in the Iannis Xenakis International Electronic Music Competition 2023, and the award of distinction at MA/IN23. Further afield his music has been performed and

exhibited around the UK and internationally, including the Ars Electronica Festival (Linz, 2023), and the G20 Summit (New Delhi, 2023).

<https://www.cameronnaylor.com>

<https://www.instagram.com/cameronnaylor>

David Nguyen

David Quang-Minh Nguyen is a composer of concert music. Along with the concert music that he composes, he is also an audio engineer for music and post production. His current interests lie in composing acousmatic works dealing with multi-channel loudspeaker expansion, sound spatialization, and immersive audio. David Q. Nguyen holds a BM from Old Dominion University where he studied with Andrey R. Kasparov and Mark Chambers. He has received his Masters and is pursuing a Doctor of Musical Arts degree at the University of Illinois Urbana-Champaign, where his primary teachers are Sever Tipei and Scott A. Wyatt.

Cristiana Palandri

Composer and visual artist, Cristiana Palandri graduated in Electronic Music at the Giuseppe Verdi Conservatory in Milan and in Composition at the Conservatory of Italian Switzerland. In 2018 she participated in the Premio Nazionali delle Arti with the Canadian composer Barry Truax (Conservatorio "Alfredo Casella", L'Aquila). In 2020 she was selected at the Sound and Music Computing Conference in Turin with an acousmatic piece and in the same year she won the TAP/21 prize of the Tramontana Trio of Bern and the Netzspinnerei Award for Young Swiss Composers. In 2021 she collaborates with the Orchestra della Svizzera Italiana on the project *Sulle Tracce di Tchaikovsky* and her *Nebulae* was performed at the LAC in Lugano. Since 2022 she is part of the Spheres ensemble, with which, in 2023, she performed her *A Letter to Johanna*, dedicated to the composer Johanna Beyer, at the LAC in Lugano. In 2023 she performed her opera in four scenes, *Il sogno di Kubic*, at the DamsLab, University of Bologna and in the 2024 at NYCEMF in New York. In the same year her composition *Gemelli siamesi*, an ambisonics acousmatic piece, was performed in Portugal for NoiseFloor Festival.

<https://soundcloud.com/yokokono>

https://www.youtube.com/@cristianapalandri_yokokono403

<http://www.cristianapalandri.com/>

Kristian Parker (De Montfort University)

Kris Parker is a Post Graduate student at De Montfort University studying for an MA by Research in Music. His project title is currently: 'Exploring the Potential and Means for Making Original Electronic Music to Enrich our Experience of Historical Silent Film'. Completing a BA in Music, Technology and Performance (MTP) with First Class (Hons) in 2023, his passions are composing music for Animation, Film, Dance and Silent Film. As part of his Spatial Audio Production and Composing with Dance modules he composed music using the Multichannel Spatial Array, Studio 1 in the PACE Building, DMU. His Research Project for his final year was Composing the Sound Design and Score to the 1920 Robert Weine classic 'Das Cabinet des Dr. Caligari'.

<https://www.youtube.com/@kristianparker7509>

Jake Parry

Jake Parry is a sound artist and composer based in Sheffield, UK. His practice has grown from producing cutting-edge, club-focussed electronic music (supported by BBC Radio 6 Music, Mixmag, and

Resident Advisor) to broader experiments in electroacoustic music. His output includes multichannel sound installations, live audio/visual performances, radio productions and published compositions. His current conceptual practice is concerned with depictions of reality in media, informing a compositional approach that focuses on the representation of reality in spatial audio composition. His work involves extensive use of technology; microphones for field recordings, digital sound processing software for source transformation, and multispeaker arrays for spatial reproduction. This has led him to reflect and consider issues of access, working on participation projects with diverse communities that tackle barriers to engagement in sound art practice.

<https://soundcloud.com/losssy>

https://www.instagram.com/losssy__

Edmar Soria (SNI-CONACyT)

April 1983. PhD. and M.Sc. in Music Technology from UNAM, a B.Sc. in Mathematics from the Instituto Politécnico Nacional and an M.Sc. in Applied Economics from UNAM. He is currently a postdoctoral fellow in mathematics and artificial intelligence at the Instituto de Investigaciones en Matemáticas Aplicadas y en Sistemas, UNAM and is currently a member of the Sistema Nacional de Creadores de Arte (FONCA, 2024-2027). He was head of the PIATS Research Area (Practice as Research in Art, Transdiscipline and Sound) of the Division of Social Sciences and Humanities at UAM-Lerma (2017-2023). Winner of the Acousmonium INA GRM (Groupe de Recherches Musicale) Contest 2016 (France-Mexico), he also obtained the 3rd place in the Xenakis Electroacoustic Music Contest 2023 (Greece). Winner of the SONOM 2014 contest (International Festival of Sound Art), finalist of the "Concours International de Composition Electroacoustique SIME 2018" (Lille, France) and of the Programs, Creadores Escénicos 2018 (FONCA, Mexico), Resiliencias Sonoras-Composición Electroacústica 2020 (UNAM Mexico) and Ecos Sonoros 2022 (Secretaría de Cultura, Mexico). He has done artistic residencies in two of the most important acousmatic music studios in the world: Musique & Recherches (Belgium) and INA GRM (Paris, France). He has completed residencies in electroacoustic music composition and digital art at DXArts (Center for Digital Arts and Experimental Media, University of Washington), the Conservatory of Belo Horizonte-Brazil (under the direction of composer Joao Pedro Oliveira), and CMMAS (Morelia, Mexico). He has been recognized internationally through official commissions for multimedia compositions and performances by Difrazioni Festival 2016 (Florence, Italy), Multiphonies GRM 2017 (France) and New York University Music Ensemble (2017), as well as in Digital Art Biennials (UK and Colombia, both in 2020). His works include multichannel electroacoustic music, digital art (3D procedural modeling/animation), experimental music and music for contemporary dance and his works have been selected and presented in several international forums in Europe, USA, Asia and Latin America. As an academic researcher he is a member of SNI-CONACyT (Sistema Nacional de Investigadores) and his areas of interest and work include spatiality/localization of sound (acoustics/psychoacoustics), 3D immersive sound, data visualization/sonification, applications of artificial intelligence to digital art, philosophy of AI and topics of mathematics applied to art, among others and has several refereed publications in this regard. He has published so far, three books as author and two as co-coordinator and author. He is Director and founder of the International Colloquium Espacio Inmersividad, which has so far 3 issues (2018-2019-2020) and Desfases, Festival Inmersivo de Producción Multimedia (2021-2022).

<https://vimeo.com/soriaedmar>

<https://www.instagram.com/edmar.soria>

Neval Tarim

Neval Tarim is a transdisciplinary artist, sound designer and composer with a background in architecture and sound art. Her academic and artistic interests lie in exploring the relationships between

sound, space and perception. During her Master's degree, she started contributing to the architectural design studio processes and led many sound-centred workshops for architecture students. Her thesis explores compositional strategies for using sound as a medium to create temporary yet deeply immersive spaces. She combines spatial sound technologies with architectural aspects to create spatial narratives that can lead audiences to experience different imaginary places. Her work ranges from spatial sound compositions, site-specific sound installations, sound design for visuals, etc. These works have been exhibited both locally and globally.

<https://www.nevaltarimworks.com>

<https://www.instagram.com/nevaltarim>

Tom Williams (Coventry University)

Tom Williams composes music for acoustic and electroacoustic media. His music is available on the Kitchenware, TEM, Cuillin Sound, and Albany Record labels, and has been broadcast and performed at international festivals, including, ICMC, ACMC, SEAMUS, NYCEMF, SICM, Futura, and Sonorities. Recent commissioned works include for the New York cellist, Madeleine Shapiro; New York soprano, Juliana Janes Yaffé; contrabass clarinetist Sarah Watts; French percussion Thierry Miroglio, and Orchestra of the Swan. He has received awards from ALEA III Boston, the Italian music medal 'Città di Udine', and nominated for an Ivor Novello Composer Award. He has a doctorate in music composition from Boston University and leads the MA in Music Production at Coventry University.

<http://www.tw-hear.com>

Wei Yang (DXARTS, University of Washington)

Wei Yang is a composer/sound artist from China. He works with different mediums, through which he often contemplates the body's role in sound production, sound in space, as well as the integration of various data from the performance environment (reverberation, light, etc.). Wei composes both instrumental and electronic music, and often incorporates various sensors and physical computing to build performative systems that allow dynamic interaction among different actors within the system. His works have been performed internationally, at occasions such as BEAST Festival, NUNC!, ICMC, ISAC Sonosfera, Tomeistertagung, ORF Musikprotokoll, San Francisco Tape Music Festival, SEAMUS, Espacious Sonores, Festival Atemporánea, Nucleo Música Nova SiMN. Wei received his Doctor of Musical Arts from University of Washington under the supervision of Joël François-Durand. He is currently a PhD candidate at the university's Center for Digital Arts and Experimental Media, working closely with Richard Karpen and Joseph Anderson.

<http://weiyangmusic.com/>

Jiajing Zhao

Zhao Jiajing (b.1996, Beijing) is a composer and interdisciplinary artist currently based in London. He holds an MA in Information Experience Design with a focus on Sound Design from the Royal College of Art. Zhao's artistic practice encompasses sound, installation, and new media, exploring themes such as temporality, technology, and nature. Since 2019, he has been deeply engaged in spatial sound, creating multichannel electroacoustic and electronic compositions. His compositions craft soundworlds that evoke cross-sensory imaginations through intricate sound collage and granular techniques. Zhao Jiajing's works have been shown internationally at events and places such as Soundcinema Düsseldorf, LUMINOUS by LG Display & RCA, Sound/Image Festival, EiS Immersive Audio Conference, Goldsmiths CCA, NN Contemporary, and IRCAM Forum. He also works as a versatile composer and sound designer. As a versatile composer and sound designer, he has

collaborated with pioneering theatre groups, performers, and visual artists, producing projects that captivate audiences globally.

<https://zhaojiajing.com/>

Yizheng Zhu (University College London)

Yizheng Zhu (b. China) is a multidisciplinary designer. She obtained an Industrial Design degree in 2023 and was selected for the Asian Design Magazine Yearbook for her comprehensive graduation project 'Pre'. Currently, she is pursuing a Master's degree in Design Audio Experience at University College London. Yizheng's practices spread across visual art, installation and experimental sound creation. She is passionate about exploring the intersection of multisensory and experimental design, and infusing her designs with humanity and emotion. Her goal is to find connections between interdisciplinary methodologies and aesthetics.

https://www.instagram.com/liu_yao_audioexperiences?igsh=MWpsZWZrMXB1NnJoNg%3D%3D&utm_source=qr

Keynote speakers

Simon Emmerson studied at Cambridge and at City University, where he founded the electroacoustic music studio in 1975. He joined De Montfort University in 2004 where he is now Emeritus Professor at the Institute for Sonic Creativity. He has been a composer and writer on electroacoustic music since the early 1970s - most recently curating the Routledge Research Companion to Electronic Music – Reaching Out with Technology (2018) and keynote at EMS Network Conference 2021 (Leicester) and at MuSA23 (Manchester). He was Edgard Varese Visiting Professor at TU, Berlin (2009-10) and Visiting Professor and Composer at the Western Australian Academy of Performing Arts (Perth) in November 2016. Recent works include for: Inventionen (Berlin), Sond-Arte Ensemble (Lisbon), Musiques et Recherches (Brussels), BEAST (Birmingham) and for soloists Darragh Morgan (violin), Philip Mead (piano), Carla Rees (flute) and Heather Roche (clarinet). He is currently mixing an album of recent works for NMC (due 2025) and at work on a new project with The Six Tones (Sweden).

<https://www.dmu.ac.uk/about-dmu/academic-staff/technology/simon-emmerson/simon-emmerson.aspx>

Henrik Frisk is an active performer (saxophones and electronics) of improvised and contemporary music and a composer of acoustic and electroacoustic music. He is professor at the Royal College of Music in Stockholm at the department for electroacoustic music composition, and his research is concerned with improvisation, interactivity, spatialisation and experimental electroacoustic music. Among other research projects he is currently involved with Musical Transformations, a project exploring musical traditions and change. He has contributed to the Routledge companion to research in the arts and is the co-editor and contributor of Acts of Creation, an anthology on artistic research supervision. After having pursued a career in jazz in the nineties with performances at the Bell Atlantic Jazz Festival, NYC and Montreux Jazz Festival, Switzerland, he is now spending most of his time composing and playing contemporary music with a recent interest in sound installation and sound art. He has worked with musicians and artists such as David Liebman, Gary Thomas, Michael Formanek, Richie Beirach, Jim Black, James Tenney, Luca Francesconi, Cort Lippe and others. He has performed in Belarus, Canada, Czech Republic, China, Cuba, Denmark, Finland, France, Germany, Iceland, India, Mexico, Norway, Poland, Spain, Sweden, Switzerland, the United States and Vietnam. As a composer he has received commissions from the Swedish Broadcasting Company, NOMUS, Stockholm Saxophone Quartet, Dave Liebman Big Band, Copenhagen Art Ensemble, Ensemble Den 3. vej, Statens Kunstfond, Ensemble Ars Nova and several big bands, soloists and ensembles in Scandinavia. He has made numerous recordings for American, Canadian, Swedish and Danish record labels. He has had a close collaboration with Malmö based record label dB Productions but is currently mainly involved with the independent collective Kopasetic Productions. Henrik Frisk is also a renowned teacher and apart from working at the Royal College of Music in Stockholm (KMH) he has in the past managed the Performers Department for Jazz and Improvised music at the Malmö Academy of Music for five years (1999-2004). He has also been teaching composition, saxophone and ensemble classes at the Rhythmic Conservatory in Copenhagen and has been associate professor at the University of Skövde teaching interactive music. As a visiting lecturer he has given lectures at several schools, mainly in Scandinavia.

<https://www.henrikfrisk.com/about/bio/>

Annie Mahtani (UK, 1981) is an electroacoustic composer, sound artist and performer working and living in Birmingham (UK). She studied with Jonty Harrison at master's and doctoral level at the University of Birmingham, completing her PhD in 2008. Her output encompasses electronic music composition from acousmatic music to free improvisation. As a collaborator, Annie Mahtani has

worked extensively with dance and theatre, and on site-specific installations. With a strong interest in field recording, her work often explores the inherent sonic nature and identity of environmental sound, amplifying sonic characteristics that are not normally audible to the naked ear. Her music explores abstract and recognizable sound worlds and all the spaces in between. Annie works extensively with multichannel audio both in fixed medium works and in live performance.

<http://www.anniemahatani.co.uk>

Dr Brona Martin is an Electroacoustic composer and sound artist from Banagher, Co. Offaly, Ireland. Her compositions explore narrative in Electroacoustic music, acoustic ecology and spatialisation techniques through the creation of metaphorical and real-world representations of soundscapes where the aim is to reveal particular sonic characters that are not normally the focus of listening.

<http://www.gre.ac.uk/people/rep/las/brona-martin>

Nikos Stavropoulos studied piano, harmony and counterpoint at the National School of Music and Nakas conservatoire in Greece. In 2000 he graduated from the Music Department of the University of Wales, Bangor where he was awarded an MMus in electroacoustic composition studying with Dr Andrew Lewis. In 2005 he completed a PhD at the University of Sheffield Sound Studios with Dr Adrian Moore specializing in tape composition in stereo and multi channel formats, as well as music for video and live electronics. His work ranges from instrumental to tape and mixed media. He has composed music for video and dance and his music has been awarded mentions and prizes at international competitions. He joined the Music, Sound and Performance Group at our University in 2006 and is a founding member of the Echochroma New Music Research Group.

https://electrocd.com/en/artiste/stavropoulos_ni

Organisers

Stefano Catena is an Italian composer and researcher: he specialises in acousmatic music, ambient and multimedia installation, sound synthesis, spatialisation and sound programming. He graduated at Milan's Conservatory in Electronic Music with the 110/110 cum laude with the thesis "The Virtual Acousmonium: a study on expressiveness of musical gestures". He also studied at the Hochschule für Music in Detmold with Fabian Levy and Andrea Valle. His works have been included and performed in some of the most important international conferences such as the Sound and Music Computing (SMC), Colloqui d'Informatica Musicale (CIM), the New York City Electroacoustic Music Festival (NYCEMF), the Sonosfera in Pesaro, NoiseFloor in Stoke-on-Trent, Sonorities Festival in Belfast and more. He is currently pursuing a PhD in Music, Technology and Innovation from De Montfort University in Leicester under Peter Batchelor, Leigh Landy and Scott Wilson.

<https://stefanocatena.github.io>

Ian Corkill is a student at De Montfort University (DMU), studying for an undergraduate degree in Computer Games Programming (BSc). He is currently on a placement year at DMU as a Spatial Audio Artist in Residence with the MTI2 and IOCT, focusing on spatial audio within mixed reality environments.

www.linkedin.com/in/ian-corkill

Enrico Dorigatti is a sound artist and creative technologist working across different formats. He is especially interested in the artistic exploration of indeterminism, audio-visual interaction, generative systems, and shared agency between humans and machines. Formerly a conservatory graduate (BA and MA in electroacoustic music composition), he is currently a PhD candidate in creative technologies at the University of Portsmouth (UK). His artistic and scholarly output has been presented internationally.

<http://www.enricodorigatti.com>

Teddy Hunter is an audio visual artist and electronic musician working in alternative music and immersive audio. Her practice takes root in sonic arts, exploring the environment through sound, installation, the ambient and the immersive. Her research focus is around the voice of a forest from the micro to the macro. Experimenting with field recordings, spatial sound and visuals to create soundscapes and ambient electronic immersive experiences, her work takes a focus around ecology and the interactions between humans and their surroundings. Teddy is studying for a PhD in Musical Composition (M4C) at The University of Birmingham under Annie Mahtani and Adriane Esquivel Muelbert.

<http://www.teddyhunter.co.uk>