



**International
Computer
Music
Association**

ICMA Music Showcase 2022: Asia

Concert 3

**14 April UTC 13:00
7pm Beijing, Hong Kong, Singapore
8pm Seoul, Tokyo
3pm Paris
2pm London
9am New York
6am Los Angeles**

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Happiness

Audio-visual

"This animated video is about a story of a rodent's unrelenting quest for happiness and fulfillment. The music writing mainly adopts the technique of simultaneous music of sound and picture. The idea of the theme in this score starts with E F E. By using this idea, I developed different moods of music in this video. And I used lots of half-tones to make the score more humorous, and to set off the theme of this video. About the orchestration, I used the traditional orchestra to compose. Besides, I added other instruments such as accordion, mandolin, classical guitar.

Yueqing Li

Yueqing Li is studying at Xinghai Conservatory of Music, in the Modern Music and Theatre College, and majoring in music technology under the supervision of Dr. Xie Jun. In 2021, Li got in the finalist of Denny Awards.

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The Flooding of Jinshan Temple

Audio-visual

<The Flooding of Jinshan Temple> is a multimedia electronic music work that interacts with visual images in real time. It was jointly created by Beijing University of Posts and Telecommunications and the National Academy of Chinese Theatre Arts

The music part uses Peking Opera "The Legend of the White Snake" as the creative material, and uses electronic music composition technology to combine electroacoustic bands, orchestras and folk bands to express the most dramatic conflict of <The Flooding of Jinshan Temple>. The interactive image part uses the cross-media programming language Max to develop and design an interactive plug-in. The plug-in can extract audio feature data in real time and convert it into a visual image. The circular fluctuations and changes in the bottom layer reflect the undercurrents under the calm level of West Lake. This work embodies the opposition and unity of tradition and modernity, concreteness and abstraction, virtuality and reality, and explores the unique expression of oriental aesthetics in opera music in interactive electronic music.

Chen Si

Chen Si, lecturer of School of Digital Media and Design Arts, Beijing University of Posts and Telecommunications. Graduated from the National Academy of Chinese Theatre Arts composition and composition technology theory, music production direction. Master graduate from Florence, Italy Music Institute of new technology music professional, electronic music composition direction. In the record company as a music producer, engaged in composition, arranger, recording, film and television music and so on. After teaching at the School of Digital Media and Design, Beijing University of Posts and Telecommunications, teaching film sound design and film and television animation music and other related courses. In the Italian study abroad by the classical aesthetics and contemporary art of the influence and the influence of pioneer electronic music, the works of the integration of Eastern and Western artistic and cultural thinking, focusing on literature, painting, digital media and other art carrier combination, and Focus on the creation and development of interactive electronic music.

Personal electronic music works were selected in the 2017/2018/2019 Multimedia Art Festival in Florence, Italy. 2017/2018 Beijing International Electronic Music Festival. 2018/2019/2020 Denny awards International Electronic Music Competition, 2020/2021 CSMT China Conference on Sound and Music Technology, etc.

Guo Dongze

Guo Dongze, an independent musician. Graduated from the Music Department of China National Academy of Chinese Opera, majoring in composition and composition technology theory, he has served as the composition, arrangement, sound design, and mixing of various works of art for many times. In 2019, he won the national top 13 in the China Arranger Competition, and in 2020, he won the third prize in the 13th China College Student Computer Design Competition.

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Blink moment

Audio-visual

A record of Mahasangha Vinaya translated in Taisho Triptaka (1425) reveals the intuition and early understanding of the concept and value of time — in multiple/ submultiple of 20, smallest unit, niàn (念) at 18 ms, shùnqǐng (瞬顷) at 360 ms, tánzhǐ (弹指) at 7200 ms, luóyù (罗豫) at 2 minutes 24 seconds, and xūyú (须臾) at 48 minutes.

blink moment is an acoustic re-visioning of ancient time units mediated by mechatronic sound machines. The piece utilizes ancient time units to formalize musical events and actuations timings of serraE, a novel mechatronic sound machine inspired by the Chinese yǔ (敔), an ancient scraper-class percussion used to indicate time in ancient Chinese court and ritual music. Through the re-visioning of ancient time units as musical time scales, blink moment demonstrates the relationship between elapsed time and sonic characteristics.

The niàn, shùnqǐng, and tánzhǐ were used as rhythmic time values for actuating the percussive hit as well as the radial rasping motion of serraE. This renders a stream of percussive and ratcheting tones, embellishing a constant tone of 55.5555 Hz sine wave (audification of niàn) generated by a loudspeaker. These acoustical renderings are juxtaposed against the ancient Chinese value of second at 144 ms (percussive tone by serraE), and the modern unit of second at 1000 ms (silent). The modern second is not acoustically manifested as the intuition of a modern second elapsing is assumed to be inherent.

blink moment is part of a series of works for serraE to explore its creative affordances in different artistic contexts.

Jingyin(Jon) He

Jingyin (Jon) He is an experimental sound and integrated media artist, and researcher. He explores the frontiers of sonic expression and experience within a hybridized culture of sound and music computing. Jon's works draw upon ancient sonic practices and bring ancient sound worlds to contemporary practice through re-visioning them as gestural controllers and mechatronic sound devices for live performances and installations.

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まだら – madara

Audio-visual

Being pretty, womanly, only to be stolen and buried by others for greed. We appear and disappear, come back and go away. まだら – madara is a lament for the dead and alive whose souls have been taken away. The word “Madara” is a Japanese word metaphorically indicating a phenomenon that is sometimes appearing and sometimes not appearing.

まだら – Madara expresses the hardship that many women and minorities in society experience. We always face the risk of being stolen, whether our ideas, resources, sexualities, health, or lives. Medical and social discrimination and racism toward people of color became worse, or rather reinforced, during the pandemic. The threat of being attacked has stolen our freedom to live normally, too. More people recognized aggression during the pandemic, but it has always been there. There are a number of missing indigenous women in the U.S., and there are silenced women who are in misogynistically oppressed cultures. The music and visuals of まだら – Madara together represent the current condition, and a lament and anger toward that.

Akiko Hatakeyama

Akiko Hatakeyama is an award-winning composer/performer of electroacoustic music and intermedia from Japan. She explores the boundaries between written music, improvisation, electronics, real-time computerbased interactivity, and visual media. Storytelling, memories, and nature play an important role in Akiko’s work, and she most often finds beauty in simplicity. Akiko’s research focuses on realizing her ideas of relations between the body and mind into intermedia composition, often in conjunction with building customized instruments/interfaces. It is a form of nonverbal communication with her inner self and with the environment, including the audience. By somatically actuating perceptions with sound, light, and haptic objects, her ideas of relations between the body and mind become embraceable. Her exploration in embodying time – in the form of memories, emotions, and personal experiences – is realized.

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Breathing-for cello, electronics and video

Audio-visual

Breathing is so essential to our lives; sometimes we take it for granted, and never perceive and appreciate it. It means the aliveness of our body, the pace of our mind, and even the freedom of being able to be alive and be active.

The composer tries to create a meditative musical space for the audience to experience their own breathing, with the timbre varies between the original cello sounds and the synthesized sounds in the electronic music, people will perceive their own pace through intensive sounds and relaxing sounds. All the images develop to abstract phantoms following the development of the sounds.

QI Mengjie (Maggie)

QI Mengjie (Maggie) is a composer and multimedia artist. Her music, multimedia works and installation works focus on the cultural exchanges and the organic fusion of the technology and artistic languages. Her works have been widely presented at many international festivals in the US, Europe and Asia. As a curator, she is devoted to the promotion of the cultural and artistic communication between different countries and cultures. She has served as International Coordinator for MUSICACOSTICA-Beijing since 2012. She has curated a number of concerts, contemporary art exhibitions and festivals world widely. She is one of the At-Large Directors of ICMA and peer reviewer for the main festivals and conferences in the computer music and electronic music. In 2020, she founded the Ensemble Phoenix Beijing which dedicates itself to the exploration and presentation of the works of multiple music styles, cultural elements and media languages. Currently she is an assistant professor at the China Conservatory of Music.

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stagnant spring, drifting inside

Computer Music

Clumsy sounds were confined.

Inside the stagnant spring, they scampered, splashed, fluttered, and frolicked.

--- unusual drifting, in Paris and Tokyo.

Ayako SATO

Ayako SATO is a Japanese electroacoustic composer/researcher. She received a Ph.D. degree for her study on Luc Ferrari's works from Tokyo University of the Arts in 2019. In her musical works, she treats recordings of everyday noises, sounds of daily life and objects as materials, confronts the colors, scents, textures, and meanings of these materials, and by confronting the colors, scents, textures, and meanings of these sounds, she constructs music that struggles at the border between concrete and abstract. Another important part of her work is her collaboration with various artists working in the fields of film, image, installation, fashion, and dance, etc. Her compositions have been selected for international conferences and festivals including ICMC, SMC, ISMIR, FUTURA, NYCEMF, and Banc d'Essai (Ina-GRM), etc.

She was awarded the third prize of International Electroacoustic Music Young Composers Awards at WOCMAT (2012, Taiwan), the honorary mention of Destellos Competition (2013, Argentina), the third prize of Prix Presque Rien (2013, France), Acanthus Prize at Tokyo University of the Arts (2014, Japan) and Special Prize for Music&Sound at Korea Independent Animation Film Festival (2019, South Korea). Currently, she is a part-time lecturer at Tamagawa University and Osaka University of Arts. <http://asiajaco.com>

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Day 8 : Between Fleeting Somethings

Computer Music

Day 8: Between Fleeting Somethings, from our debut album 42 Days, is a composition for pipa (a Chinese string instrument), voice, field recordings, and electronics. The piece portrays the experience of being transported between the real and the imagined, the synthetic and the natural - a magical realist world where the boundary between human and nature is porous.

Composed and recorded during our residency at the Headlands Center for the Arts, a former military base with a unique history and ecosystem, this piece combines site-specific improvisations with multiple processed field recordings as real-time impulse responses to simulate the imagined soundscapes. It intends to create an immersive experience and evoke the audience's environmental awareness.

Southeast of Rain(Sophia Shen and Lemon Guo)

Southeast of Rain is an experimental duo formed by Sophia Shen (MFA, Mills College) and Lemon Guo (MFA, Columbia University), two female composers and sound artists based respectively in California and New York. With shimmering textures of Sophia's pipa, evocative cores of Lemon's vocals, and immersive electronics whimsically processed out of field recordings, their genre-bending works travel freely between multiple worlds while paying homage to the affinity with nature found in traditional Chinese music.

Their compositions and installations have been featured internationally on BBC Radio 3, SXSW, ICMC, SEAMUS, Computer Music Journal (MIT Press), San Francisco Asian Art Museum, Rubin Museum of Art, amongst others. Their debut album 42 Days was hailed as "a collaborative gem and a highlight among this year's new releases... inspires a sort of breathless introspection—a meditation on the perception of time and space in sound." (I Care If You Listen)

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EGO

Audio-visual

"In the philosopher Freud's theory, the three parts of consciousness, namely the id, the ego, and the superego, constitute a person's complete personality. Simply put, the true self is human instinct, and the superego is Our idealized goal is that the ego is somewhere in between, the regulator is the id, and is subject to the superego."

In reality, we often feel anxiety, fear, hesitation, and hesitation. It seems that there are two different selves living in our bodies.

Zhang Junhong

Zhang Junhong, graduated from Sichuan Conservatory of Music. His main research direction is new media music, computer music, music production, etc. His works have been performed and won awards in academic activities such as ICMC2018, musicacoustica-Beijing2017 and 2019, NYCEMF2020, WOCCMAT2019, Denny Awards2021, etc.

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Elements

Computer Music

Elements represents the composer's quest to create an evolving virtual space and to manipulate the listeners' perception of time, using natural sounding materials. It represents how COVID-19 has permanently changed the global soundscape as well as our collective idea of time passing. This piece is mainly processed and manipulated with Rossum Electro-Music's Assimil8or module before additional post-processing and editing on the computer.

Chin Ting CHAN

Hong Kong-American composer Chin Ting CHAN (b. 1986) has been a fellow and guest composer at festivals such as IRCAM's ManiFeste, the ISCM World Music Days Festival, and UNESCO International Rostrum of Composers. He has worked with ensembles such as City Chamber Orchestra of Hong Kong, Ensemble intercontemporain (France), Ensemble Metamorphosis (Serbia), Ensemble Signal (U.S.), eighth blackbird (U.S.), Hong Kong New Music Ensemble, Mivos Quartet (U.S.), and Rosetta Contemporary Ensemble (Japan), with performances in more than twenty countries.

His recordings appear in more than fifteen albums, and his scores are published through BabelScores. He is currently an Assistant Professor of Music Composition at Ball State University. He holds a D.M.A. degree from the University of Missouri–Kansas City, as well as degrees from Bowling Green State University and San José State University. www.chintingchan.com

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Feather-Crater

Audio-visual

Feather-Crater is an audiovisual composition (2019; 7:00) by PerMagnus Lindborg, featuring Chan Hing-yan (erhu) and Cheryl Ong (biangu/drums). The musicians performed guided improvisations in studio, and from the recorded material certain sequences were selected by the composer and subjected to edits and transformation.

The guqin-like plucked instrument and sheng-like chordal backgrounds were generated with custom syntheses in Max (Cycling 74). The visual material was collected during the same time period in various locations. Like the sonic material, the images start out fairly concrete and are then transformed to achieve a level of post-painterly abstraction which nevertheless preserves clues as to their origin. The piece can be screened in its fixed-media film version, or performed live performance with erhu and biangu musicians, video, and audio backing track.

PerMagnus Lindborg

PerMagnus Lindborg (林博培), PhD, is a research-driven composer and sound artist, author of more than a hundred media artworks and compositions, commissioned or selected for ArtScience Museum (Singapore 2021), Osage Gallery (Hong Kong 2021), CubeFest (Virginia 2019), Berlin Konzerthaus (2018), Xuhui Museum (Shanghai 2017), Tonspur (Vienna 2016), National Gallery (Singapore 2015), Onassis Centre (Athens 2014), Moderna Museet (Stockholm 2008), Centre Pompidou (Paris 2003), etc.

Won awards for short films at World Film Carnival (2021), Cannes Short, and TIFF (2020), and for composition at SSO [First Prize] (Norway 2002), Forum [Audience Prize] (Canada 1996), Young Artist and TONO Awards (Norway 1998, 1999, 2003). Refereed publications in PLoS One, Leonardo, Applied Acoustics, Frontiers, Applied Sciences, JAES, IRCAM-Delatour, Springer-LNCS, and conference proceedings such as SMC, ICMC, ICMPC, NIME, and ICAD. Serves as Regional Director for Asia-Oceania of the International Computer Music Association, and as Associate Professor at the School of Creative Media, City University of Hong Kong.

ICMA Music Showcase 2022: Asia

Curated by:

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Mikako Mizuno
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