

ICMA Music Showcase 2022: Asia

Concert 4

14 April UTC 13:00

**(9pm Beijing, Hong Kong, Singapore; 10pm
Seoul, Tokyo; 3pm Paris; 2pm London, 9am
New York; 6am Los Angeles)**



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若水 ...as Water

for piano and live electronics

The image shows a page of a musical score for the piece '若水 ...as Water' by Yifan Guo. The score is for piano and live electronics. It features three systems of music. The first system starts at measure 1 with a tempo marking of quarter note = 48. The piano part begins with a series of notes in 1/8 time, marked with dynamics like pppp, ppp, pppp, p, ppp, pp, ppp, and pp. There are cues for the live electronics part, labeled 'cue1'. The second system starts at measure 10 and includes complex time signatures such as 2/3, 3/4, 1/4, 3/16+1/4, and 1/4+5/16. It features a 'molto' marking and a 'p' dynamic. A note in the electronic part is marked 'sf' and has a fermata. A cue for the live electronics part is labeled 'cue2'. The third system starts at measure 18 and includes time signatures like 1/4+5/16, 6/16, 1/8, 2/3, 3/4, 1/8, and 1/4. It features a 'poco p' marking and a note that is 'slightly shorter than the previous fermata'. Cues for the live electronics part are labeled 'cue4' and 'cue5'. The score also includes markings for 'una corda' and 'Cue pedal'.

Yifan Guo

Yifan Guo is a composer, conductor and multi-media artist whose works are inspired by Eastern/Western music, painting, architecture, literature and philosophy from various eras. His work has been lauded by the Morning Sentinel as “(Guo’s music) like Whitman... a sound that continues onto another sound and they form poetry, in essence...” His works include solo, chamber, orchestral and electroacoustic music, music theater, incidental music for film, animation and dance, and sound installation.

As a composer, Yifan Guo’s music has been performed world-widely by notable ensembles and musicians such as the JACK Quartet, Arditti Quartet, Quatuor Diotima, Ensemble l’Itinéraire, PinkNoise Ensemble, Ensemble Paramaribo, soprano Tony Arnold, violin virtuoso Alexandra Greffin-Klein, AMF Orchestra, International Chamber Orchestra of America, Guangzhou Symphony Orchestra, Mannes Chorus, and many others. His music has graced the stages of David Geffen Hall of Lincoln Center, Carnegie Hall, National Sawdust, Jordan Hall, Château de Fontainebleau, Le Domaine Forget de Charlevoix, Guangzhou Xinghai Concert Hall, and the Guangzhou Opera House.

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Dream Butterfly

梦蝶——为Wacom与交互式电子音乐而作

“Dim morning dream to be a butterfly; Amorous heart poured out in cuckoo's cry.” Don't know if Zhuang Zhou dreamed of becoming a butterfly, or a butterfly dreaming of becoming Zhuang Zhou. Dream Butterfly is an interactive piece of for Wacom and interactive electronic music. Based on Wacom, OSCulotor, Max/MSP, Ableton Live, the composer design and made the installation for interactive performance. Performers use Wacom to simulate the visual effect of the "picture scroll", and embody the movement and angle of Wacom's unique hardware Pen as the expression of electronic music, thus expressing the interaction between "pen" and "sound" in a way of fusion of media. It expresses the opposition and transformation of things, and creates a miraculous scene where reality and dreams blend together.

WenZhao WU

Wu Wenzhao, received his bachelor degree in recording art from Sichuan Conservatory of Music. he has participated in the production of personal musical albums such as Xue Tao, Du Shiniang, and Zhuo Wenjun. In 2018, he joined Xishanju as an audio designer and participated in the audio design of games such as Jianwangsan and Fingertip of Adventure. Now he is a graduate of Sichuan Conservatory of Music, and studies with Prof. Lu Minjie in new media art of Electronic Music Department. His piece of works used to be selected in WOCMAT2020, 2021 Earth Day Model Festival and won prizes in Beijing Electroacoustic Music Festival, 2nd and 3rd prize given by 9th National College Digital Art & Design Awards by Ministry of Education of P.R.C.

吴文钊，2018年毕业于四川音乐学院电子音乐系录音艺术专业，获学士学位；曾参与《薛涛》、《杜十娘》、《卓文君》等个人音乐剧专辑的制作、《剑网三》、《指尖江湖》等游戏的音频设计工作。现为四川音乐学院电子音乐系新媒体音乐硕士研究生，师从陆敏捷副教授。作品曾入选2020国际计算机音乐与音频年会WOCMAT、2021“地球日”全球马拉松异地实时音乐节；作品曾在北京国际电子音乐节电子音乐作曲比赛、全国数字媒体艺术设计大赛“数字音乐”比赛获奖

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将进酒 *Invitation of wine*

*Do you not see the Yellow River come from the sky,
Rushing into the sea and ne'er come back?
Do you not see the mirrors bright in chambers high
Grieve o'er your snow-white hair though once it was silk-black?
When hopes are won, oh! drink your fill in high delight,
And never leave your wine-cup empty in moonlight!
Heaven has made us talents, we're not made in vain.
A thousand gold coins spent, more will turn up again.
Kill a cow, cook a sheep and let us merry be,
And drink three hundred cupfuls of wine in high glee!
Dear friends of mine,
Cheer up, cheer up!
I invite you to wine.
Do not put down your cup!*

《将进酒》是一首为女高音而作的古诗词作品，器乐部分由民乐队于管弦乐队组成，结构是a-b-c，其中c部分的主题是由a部分演变而成的材料。引子部分，用以咏叹的方式呈现。abc之间的对比，好像是古代宫廷乐与用于军营表演乐之间的场景切换，片段的进行，也表现出了唐代诗词歌赋的繁华。

"Invitation of wine" is an ancient poetry work written for soprano. The instrumental music part is composed of folk band and orchestra, and the structure is A-B-C. The theme of part C is the material evolved from part A. The introduction, in the form of a chant. The contrast between ABC seems to be a scene switch between the ancient court music and the music used for military performance. The progress of the fragment also shows the prosperity of poetry and songs in the Tang Dynasty.

Yuchun Dong

Yuchun Dong is from China and is studying in shenyang Conservatory of Music. He is a freshman majoring in Recording Art in the middle school affiliated to Shenyang Conservatory of Music. In 2018, he participated in the third "Sound Winner Award" of Shanghai Conservatory of Music and won the nomination award
董宇淳 来自中国 就读于沈阳音乐学院大学一年级录音艺术专业 中学就读于沈阳音乐学院附属中等音乐学校 2018年参加上海音乐学院第三届“音中奖”荣获提名奖 附中在校期间连续五年获得一、二等奖学金

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Samsara

[Quarter, Two-fourths]

Introduction to the works of Samsara

The electronic music "Quarter" for violin and guitar sampling and the electronic music "Two-fourths" for string quartet are the first movement and the second movement of suite "Samsara" respectively. The two movements total 11 minutes and 16 seconds.

Samsara: The movement of energy and matter in the universe in a cyclic way. The composition of everything is inseparable from the most basic material composition: molecules. The mutual composition of molecules constitutes the existence of matter. The existence of matter has a transformation, which is irregular; Because of the composition of multicellular rules, it constitutes the existence of human beings. The existence of human beings is a false cycle relative to this space, not material expenditure. Then it can be said that things change in a relative space, not static. In our time arrow, energy is circulated by the body, but in another time and space where we don't have a standard of thinking, the change between substances is uncertain, maybe it is the dispersion of molecules or another combination of innovation and innovation.

The suite "Samsara" compares every tiny sound material to a substance composed of multiple molecules, and disperses or recombines it by means of sound deformation or music development, thus colliding with the edge of the sound world; Among them, the Tone block and sequences represent the space-time with thinking standard.

I hope all listeners can give valuable comments on this work!

Mingyu Zhang

Mingyu Zhang, enrolled in Shenyang Conservatory of Music composition Department recording Art major in 2020.

Served as music editor of the musical "Indelible Faith" in 2020; Won the third prize of provincial Computer Music Competition;

In 2021, he was shortlisted for the fourth Denny Award; Won the Liaoning Province radio song Competition innovation work award.

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The Nebula of Cotard

This piece represents the abstract starry sky for people with Cotard syndrome.

这首曲子展现了科塔尔综合症患者眼中抽象的的星空。

It's Acousmatic orchestral music. This musical piece shows the starry sky as seen through the eyes of people with Cotard syndrome. People with Cotard syndrome think they are dead, so This piece of music presents an abstract world.

The musical works combine the harmonics of acoustic instruments with electronic timbre to create a multi-layered sense of space. A variety of orchestral orchestration techniques are used to create psychedelic and hazy musical colors. Use a variety of audio clips to explore its integration with different timbre.

Chenye Liu

Chenye Liu is a sophomore majoring in music and technology at Xinghai Conservatory of Music. Under the guidance of young composer Jun Xie, Doctor from Shanghai Conservatory of Music and achieved excellent academic performance. He has obtained the Professional Excellence Scholarship, comprehensive Scholarship, and The "Three Good Students" Scholarship and so on. In 2020, he won the second prize in the Modern Music Competition of Xinghai Cup in Gleason. Good at orchestral music, electronic music, computer music.

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Huadan's Whisper

for Leap Motion and Kyma

Huadan's Whisper is an interactive composition for data-driven instrument Leap Motion, custom software created in Max, and Kyma. The main sound materials were based on audio recordings of bells, the Chinese instrument pipa, and a singing phrase from Huadan, a female role in Chinese opera. By physically engaging the invisible three-dimensional performance area provided by the Leap Motion, position data of the two hands were sent to Kyma to control its sound-producing algorithms, and I was able to control musical parameters in real time. Through this interactive composition, the audience was encouraged to travel through multiple sonic worlds.

Fang Wan

Fang Wan is an intermedia composer and performer. Fang's primary research interests are sound design and interactive composition. Her compositions have been performed internationally including performances in Asia, North America, and Europe, and at major music festivals, such as the Future Music Oregon Concerts (FMO), the Kyma International Sound Symposium (KISS), the Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, MUSICACOUSTICA-BEIJING, the New York City Electroacoustic Music Festival (NYCEMF), Turn Up Festival, and the International Computer Music Conference (ICMC) where, in 2017, she was awarded the top prize for a student composition. The quality of Fang Wan's musical composition was again acknowledged when her work Origin for Wacom tablet and Kyma was selected to be in SEAMUS compact disc series. Fang received her BA in Electronic music from Xinghai Conservatory of Music, a MM in Intermedia Music Technology, and a D.M.A. degree in the Performance of Data-driven Instruments at the University of Oregon.

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Pulse Geometries

[Audio-Visual Work]

In this solo performance, the author uses experimental waveform generators that serve as single sound sources. The simple analogue waveforms are impure and constantly slightly out of tune. The author samples these waveforms with a digital system in real-time, allowing a dense and rough beat music with an analogue charm to emerge. While the numerous layers of music follow an abstract rhythmic structure, the composite result is nevertheless a groovy, if perhaps not danceable music, which is extended by the author's digitally created video projections (available as single channel video as shown here, or as 3-channel video installation).

Used tech:

analogue waveform generators

digital processing system

mixing desk

speakers with subwoofer

1-3 video projectors

Marcel Zaes Sagesser

Marcel Zaes Sagesser is a Swiss-born sound researcher working at the intersection of sonic materiality, the technologies of sound (re)production, and popular culture. Besides, he is also an artist under his moniker 'Marcel Zaes.' In his international gallery and performance activity, he often deploys computational rhythm machines to craft moments of togetherness, hesitation, doubt – or even defiance. Currently, he is Assistant Professor of Media Arts and Technology at the SUSTech School of Design in Shenzhen. He received his PhD in Computer Music and Multimedia from Brown University in 2021.
<https://marcelzaes.com>

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Action-Reaction

Action-Reaction is a real-time interactive electronic music composition of approximately eight minutes in duration for two GameTrak controllers, Max/MSP, and Kyma.

In classical mechanics, Newton's third law of motion states that for every action, there is an equal and opposite reaction. The action and reaction form a single interaction, they are simultaneous and neither force exists without the other. The GameTrak's retractable tethers interact with the performer's push, pull, release and free movements, causing the tethers deviating from and aligning with the rest state. The performer sometimes makes subtle and sparse push movements while sometimes pulls and drags the tethers dramatically. However, after releasing the tethers, the tethers are retracted back to the rest state, creating predictable yet unique realignment path each time. The data measured from the physical movements are mapped to various parameters in the sound producing algorithms, creating musical expressions that are both superimposed and nuanced.

Chi Wang

Chi Wang is a composer and performer of electroacoustic music. Her research and compositional interests include sound design, data-driven instruments creation, musical composition, and performance. Chi's compositions have been performed internationally including presentations at the International Computer Music Conference, the Society for Electro-Acoustic Music in the United States, Musicacoustica–Beijing, the New York City Electroacoustic Music Festival, New Interface for Musical Expression International Conference, Kyma International Sound Symposium, International Confederation of Electro-Acoustic Music, Electronic Music Midwest Festival, Third Practice Festival, and Electroacoustic Barn Dance. Chi's composition was selected for inclusion on the music from SEAMUS CD Volume 28. She is the recipient for the Best Composition from the Americas at the 2018 International Computer Music Conference. Chi received her D.M.A. at the University of Oregon. Chi is currently an assistant professor of music (composition: electronic and computer music) at the Indiana University Jacobs School of Music.

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Curated by:

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