

ICMA Music Showcase 2022: Asia

Concert 6

UTC 9:00

(5pm Beijing, Hong Kong, Singapore; 6pm Seoul, Tokyo;
11am Paris; 10am London, 5am New York; 2am Los Angeles)

15 April



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"#404" (demo)

Audio-visual

The piece "4'33" by John Cage shows the extremely powerful inclusiveness of music, where all sounds can be part of the music, and I was inspired by that.

People always ignore the sounds that they often hear in life, the kind of noises that don't get noticed in a very noisy environment. So this work is like an experiment, the constant change of sound makes it impossible for people who hear it to ignore their own feelings when facing the sound, and any change of emotion will be infinitely magnified, making it impossible to ignore itself. And I hope that after this noise work meets the image, the viewer can have interaction with the bouncing sound through the image. Not just a single noise, but let the fragments of daily sound and images to re-interfere with the daily, to bring feelings and thoughts to the viewers, and to trigger their memories and emotions.

Production idea.

I used max software to modulate high frequency tones and white noise which are not the norm, but also some samples of special tones such as radio interference signals, TV show recordings, dripping and roaring sounds of transmitters, etc.

For the video production, I chose to combine images and sounds such as the grand landscape of the universe, the pixels of a TV glitch, and the slowly changing water surface. The intention is to show that sound is an everyday ambient sound, and that we can reacquaint ourselves with the everyday from the everyday.

Wenying Xue (Mianyang Normal University)

Wenying Xue is studying musicology at Mianyang Normal University under the supervision of Associate Professor Yang Yongguo and Mr. Chen Tong. Her main research interests include: electronic music composition and sound design. During her studies, she has composed several electronic music works, among which "#404" was premiered at Mianyang Normal College in July 2021.

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The Time Reverie of Cotard

Audio-visual

Cotard syndrome is characterized by delusions of nihilism and denial, in which a person believes that his or her body and internal organs have changed, that he or she no longer exists, or that he or she is an empty shell without organs, and that other people and even the whole world, including houses and trees, do not exist. They think they're dead, and they use near-death experiences to try to rationalize their bizarre experiences.

Cotard's Time Reverie is a fantasy about time. It tells the story of a cotard patient who creates a nothingness but rich fantasy land for himself, leading to a series of daydreams about time, from questions to answers, to the perception of memories in the outline of life, and finally to discover that he comes from the earth and belongs to time. The antidote to time's reverie, in the fabric and reorganization of man, is part of our pulse, naked and mysterious. At our reunion, we pulse from the sky and back to the sky, reflecting prehistoric light.

This is an audio-visual work of electronic music. The work uses acoustic instruments and electronic timbre to create a strange and psychedelic atmosphere. The main sources are Orchestral Berlin, Berlin Percussion, Damage, serum and many other synthesizers.

Wu Zhiqian (Xinghai Conservatory of Music University)

Wu Zhiqian, enrolled in Xinghai Conservatory of Music University in 2020, majoring in Music Technology in School of Modern Music and Drama. Under the tutelage of Xie Jun, a young teacher of Modern Music and Drama College, I mainly studied music production and film and television soundtrack.

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Rabbit In Wonderland

for marimba samples and four-channel electronic music

Computer Music

The work was inspired by the character White Rabbit in "Alice in Wonderland". He tried to seduce Alice fell into a rabbit hole, where is a magical underground world. The composer used marimba samples as the main sound material for sound design, trying to express the theme through marimba's flexible and light tone characteristics, and follow "White Rabbit" into the fantasy world of sound. This piece was premiered at the 2021 Sound Theater of Time-Space Sonic Mirror in Chengdu.

Zhang Kewanchen (Sichuan Conservatory of Music)

Zhang Kewanchen is a postgraduate student in the Electronic Music Department of Sichuan Conservatory of Music. She studied electronic music composition from associate professor Lu Minjie. She has participated in many workshops and performed works. The work "Memory of Two Cities" was selected for the WOCMAT electronic concert and won the Winsor Award of the 16th International Youth Computer Music Competition. It was selected for the 2021 Earth Day Art Model Festival and performed on the global Live webcast . The work "Siren" won the second prize of the provincial competition in the 9th Future Designer NCDA Competition in 2021. The main works are: "Memory of Two Cities", "Siren", "Gem".

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YAN YUE

Computer Music

The works are inspired by the State-Level Non-Material Cultural Heritage List: Chinese Sichuan dishes. Sichuan cuisine is one of the four traditional Chinese cuisines. Food is not just the ingredients themselves, but also carries hundreds of thousands of cultures, etiquettes and customs. The composer uses washing, cutting, frying, eating, and enjoyment to express the process of making food and the scene of people drinking and having fun after cuisine. It is intended to wake up the listener's sense of hearing through sound, but also wake up the taste buds of the listener.

The work is roughly divided into four sections, using Waves and GRM-Tools plug-ins to perform various artistic sound processing such as cutting, watering, frying, speaking, and eating. The host software used for the work is Logic Pro, and the recording device used for pickup is SONY PCM-D100.

Bowen Shi

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Moonbow

Audio-visual

This audiovisual work attempts animating the images of moonbow which continuously vary with the balance of its pale colors and rays. Both of the sound and visual parts mainly consist of the elements of multi-layered gradual transformation, and most of the motion graphics used in this work were generated by various manipulations of 3D particle systems. As for the sound part, the main sound materials were recordings of bowed string instruments. For delicate sonic representations, a variety of beating sounds was derived from the original sources using partial tracking technique, and some of them were transformed into various types of pulse-like sounds. These materials were parallelly deployed as multiple layers which formed drones. This work was revised as an audiovisual piece by adding a visual part on “Whitebow”, which was premiered in March 2019 at Contemporary Computer Music Concert 2019 in Tokyo.

Takeyoshi Mori (Senzoku Gakuen College of Music)

Takeyoshi Mori is a composer, programmer, and educator whose works have been performed at Musica Viva 2007 in Portugal, 101Tokyo in Iceland, Taiwan Sonic Arts Festival 2015, Asia Computer Music Project 2018 in Bangkok, and International Computer Music Conference 2019 in New York and 2020 in Chile.

He studied composition and sound programming at Senzoku Gakuen College of Music and at New York University, where he studied with Robert Rowe, Joel Chadabe, and Nick Didkovsky. His recent activities have ranged from composing electroacoustic music to organizing lecture classes and exchange concerts in East Asian countries. He is Co-Director and Professor at Music Design Course of the Senzoku Gakuen College of Music.

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Clouds·Dyeing

Computer Music

As one of the four treasures for study, Xuan paper has been the best carrier for calligraphy, painting and ancient book printed since the Tang Dynasty. The work takes the sound of rice paper as the main body, sampling the sound form through different methods such as playing, tearing, kneading, shaking and rubbing, and adding samples of the Chinese folk instrument pipa. Trying to visualize the ink painting with sound, let the audience feel the artistic characteristics of "ink can express a variety of colors" with ears as eyes.

Jinglong Wang

a graduate student from Sichuan Conservatory of Music in China

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For Tashi

Audio-visual

This visual music composition is dedicated to all the mothers who lost their children prematurely. It was produced in loving memory of Tashi, the composer's own miscarried baby, who was gone too soon. Pregnancy and birth are regarded as joyful times, but pregnancy loss is usually a shocking and traumatic event for women and their families. Globally, about 10–20 percent of recognized pregnancies end in miscarriage, which can lead to grief, anxiety, depression, and possibly symptoms of PTSD. Grief following a miscarriage is comparable in nature, intensity, and duration to grief reactions in people suffering other types of a major loss. And yet, we rarely talk openly about pregnancy loss, and our society has yet to recognize the significance of this loss to the parents, especially to the mothers, leaving them to grieve alone, socially isolated. For many women, although their grief will become less acute over time, miscarriage is a loss they always carry with them.

With this work, the three women artists Jiayue Cecilia Wu (composer, vocalist, electronics, and music producer), Rebecca Ruige Xu (visual artist), and Lucina Yue (Konghou Performing artist) aim to create a representation of the physical, emotional, and psychological journey that a woman goes through when losing her baby prematurely. It depicts the physical trauma inside a woman's body, hinting at the complex emotions she feels while experiencing this emotional and psychological turmoil before she might reach her relative acceptance of this profound loss.

The artists are motivated to share this deeply personal and emotional experience through music and art in the hope to raise public awareness of the impact of miscarriage on a woman's mental and physical health, which is often unspoken, misunderstood, and otherwise overlooked in our society. Furthermore, the artists wish to bring attention to the importance of women's prenatal and mental care, as well as the support and assistance needed by survivors of baby loss and their families.

Jiayue Cecilia Wu

Composer, electronics, and voice

Originally from Beijing, Jiayue Cecilia Wu (AKA: 武小慈) is a scholar, composer, multimedia performer, and audio engineer. Cecilia earned her Bachelor of Science degree in Design and Engineering in 2000. Upon winning the MTV Asian Beat contest, Universal Music Group identified her talent and hired her as a music producer in Hong Kong. She then worked as a professional musician for ten years. In 2010, Cecilia produced her original album of spiritual electronic music, *Clean Your Heart*. In 2013, Cecilia obtained her Master of Arts degree in Music, Science, and Technology at Center of Computer Research in Music and Acoustics (CCRMA) at Stanford University, where she focused on computer-assisted composition and audio engineering. In 2018, Cecilia obtained her Ph.D. in Media Arts and Technology from University of California Santa Barbara, where she studied computer music with Dr. Curtis Roads. As an audio engineer, she received a two-year-long grant award from the Audio Engineering Society (AES). As a musician, she received an award from the California State Assembly for being a positive role model in sharing Chinese culture. As a multimedia artist, she received the "Young Alumni Arts Project Grant Award" from Stanford University. As a scholar, she has been awarded a University of California Central Campus Diversity Fellowship and a Humanities Research Fellowship. She is also a U.S. National Academy of Sciences Sackler Fellow. Currently, Dr. Wu is an Assistant Professor at the University of Colorado's College of Arts and Media. She is the chairperson of the Diversity, Equity, & Inclusion Committees at both Audio Engineering Society (AES) and Colorado MahlerFest. She also serves as a voting member of the Recording Academy (GRAMMY), the Editor-in-Chief of the Society for Electro-Acoustic Music in the US (SEAMUS), and director at-large at the International Computer Music Association (ICMA).

Rebecca Ruige Xu

Visuals

Dr. Rebecca Ruige Xu's artwork and research interests include experimental animation, visual music, artistic data visualization, interactive installations, digital performance, and virtual reality. Her recent work has appeared at Ars Electronica Animation Festival; SIGGRAPH Art Gallery; Aesthetica Short Film Festival, United Kingdom; Museum of Contemporary Art, Italy; Los Angeles Center for Digital Art; Magmart International Videoart Festival, Italy; FILE – Electronic Language International Festival, Brazil; Techfest - Technical Arts Exhibition, India; Colloquium culture and digitization, Switzerland; CYNETart, Germany; International Digital Art Exhibition, China; Huddersfield Festival, UK; and Boston Cyberarts Festival. She has also been a research fellow at Transactional Records Access Clearinghouse, Syracuse University, since 2011. Currently, Dr. Xu is a Professor of Computer Art and Animation at Syracuse University.

Lucina Yue

Konghou Performance

Lucina Yue, born in Xinjiang, is residing in New York City. She is the Executive Director of the Konghou Society at Chinese Musicians Association, and the Executive Director of the Konghou Professional Committee at China Nationalities Orchestra Society. She won the Award of Excellence and the first place for Konghou in the Folk Music Television Contest held by Chinese Central Television (CCTV). She also received the Gold Award from Hua'yin Cup Chinese Instrument Competition; and also awarded the Gold Award at the Asia Arts Festival. Her debuts of modern Chinese Konghou with a symphony in the Lincoln Center and Carnegie Hall have successfully opened a new chapter of this Chinese Traditional Musical Instrument.

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Her Voices

Audio-visual

This work depicts people's inner struggle and uneasiness when faced with difficult decisions. The word "省" in the title means self-reflection, which expresses the hesitation and distress of making difficult decisions. The "声" expresses the inner voice when thinking and weighing.

In the process of thinking and making choices, many different voices will appear inside people to tell them how to balance and choose. However, when many voices emerge, people often fall into deeper confusion and disorientation. After a painful struggle, people gradually regain their composure, try to analyze the opinions expressed by different voices, and finally make a decision that suits them, without fear of the road ahead and without further struggle. This kind of inner introspection and reflection is a necessary process for a person to grow up, through which people can be more brave and less hesitant.

This work takes human voice samples as the main material and creative element, deforms and reorganizes the samples with real-time signal processing to build different characters and objects, and uses sound effects and material arrangement rationally to realize communication and dialogue in different time and space.

The first part is divided into three sections. The first section is mainly based on music and lighting, and the granular vocals show the emergence of different voices in the composer's heart when she is faced with a choice; the second section is a mezzo-soprano reading, expressing that in front of many voices and choices, the composer hopes that she will not be influenced by one-sided factors, telling herself not to be bound by other things and to follow her heart; the third section expresses that although the main character in the composer's heart is not a person, she should not be bound by other things and follow her heart. The third sub-section expresses that although the subjective voice within tells oneself to make the right decision, it does not tell which is the most correct choice at the moment among the many voices, thus returning to the re-presentation of the different voices within the first sub-section. The second part expresses the extreme confusion and entanglement inside with more low frequency. The third part mainly expresses that the composer has made a choice after a lot of internal battles, although it is still accompanied by many inner thoughts and voices.

Fu Yu (Sichuan Conservatory of Music)

Fu Yu (Born in 1997, Sichuan, China) is a student and young composer of Electronic Music Department, Sichuan Conservatory of Music. Her research and creative interests include new media art and interactive art.

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The Inception

Computer Music

This work is inspired by the author's feelings at different stages during his undergraduate study, from estrangement to proficiency, from inner entanglement to reconciliation with himself, from rejection to awe of theory, from self-doubt to trust, each of which is probably what most students of composition have experienced. For the author, looking back on the study experience of the first five years is like a dream, and he can not remember exactly how much pain and self-relief, and how many confused and determined moments there are. All kinds of feelings are like several layers of dreams in the movie Inception, which are interlinked but seemingly irrelevant. Now, the author is in a new stage, and his view of music is very different from that of the past. Therefore, the composition of this song is not only a summary of the author's past, but also a harbinger of a new beginning.

Yang Wentao (China Conservatory of Music)

Yang Wentao is a postgraduate student of China Conservatory of Music, studying under Associate Professor Cheng Yibing. He is good at virtual orchestral works and fixed media electronic music creation. Virtual orchestral work "Wooden Horse" won the third prize in 2019 National College Students Computer Electronic Music Composition Competition; Fixed media electronic music "Pitting Eclipse" won the third prize in 2020 National College Students Computer Electronic Music Composition Competition; "GU" was rated as excellent fixed media electronic music in CSMT Forum; Virtual orchestral work rainbow Island won the Award of Excellence in the Creative Music Competition in 2020. Fixed media electronic music work "Light and Shadow" was successfully staged in China Conservatory of Music in 2021.

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Urban evolution

Audio-visual

This work is inspired by the modernization of the city after decades of development and construction. In the process of driving from the periphery of the city to the center, the buildings in each period are lined up along the central axis of the city, recording every moment of the city's development like a time axis.

During these decades of urban sprawl, land that was once covered in greenery has been flattened and compacted to create a variety of buildings and infrastructure for the expanding urban population to settle in. Nowadays, cities are getting bigger and bigger, population densities are increasing, and people's aspirations for a better life have turned into a headlong struggle to get through the buildings. Somehow "escaping the city" has become a trend and a fad, with people imagining how beautiful nature is in what was once a beautiful land and consuming natural resources to call for its protection. The contradiction between the city and nature has become acute in our time, but who remembers what it was that people conquered nature for in the first place.

By presenting the contradictions of urban development, this work calls the viewer to consider the nature of urban construction, to recall our original intention to conquer nature and to reflect on whether our actions are firmly based on our original intentions.

Jinhao Han (Sichuan Conservatory of Music)

Jinhao Han(1998) was born in Hebei Province, China, and is of Han nationality. He is currently a graduate student of the Sichuan Conservatory of Music, Department of Electronic Music, New Media Music 2021, be taught by Associate Professor Yang Wanjun.

He majored in new media music composition and coded music composition. He was invited to New York to participate in ICMC/NYCEMF2019 in June 2019, then went to the University of Oregon to study electronic music composition and attend an exchange session in July, and followed his supervisor Wanjun Yang to CCRMA, Stanford University and UCLA for exchange visits in August. In 2020, his work was selected for NYCEMF2020, performed in an online virtual concert.

Jiayue Liu (Sichuan Conservatory of Music)

Liu Jiayue (1998), Han, from Lanzhou, Gansu Province. He is a graduate student in the direction of new media music in the Department of electronic music of Sichuan Conservatory of Music, under the guidance of Associate Professor Yang Wanjun. The main research fields are new media music creation, coded music and interactive music creation.

Gengyu Li (Sichuan Conservatory of Music)

Gengyu Li(1996) was born in Yunnan Province, China, and is of Han nationality. She is currently a graduate student of the Sichuan Conservatory of Music, Department of Electronic Music, New Media Music 2021, be taught by Associate Professor Yang Wanjun. She majored in new media music composition and coded music composition.

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