



Sound Science, Sound Experience

Stockholm, Sweden • 30 July – 3 August 2013

Welcome to SMC 2013

The Sound and Music Computing Conference 2013 will be jointly hosted by the Sound and Music Computing Research Group at the Royal Institute of Technology (KTH) and The Department of Composition, Conducting and Music Theory at The Royal College of Music (KMH) in Stockholm. KTH is responsible for the scientific part and KMH will host the musical parts.

Call for Music

Based on this year's theme *Sound Science, Sound Experience* three approaches to the call for music are proposed. The first focuses on the voice, the most intimate vehicle for producing sound that we, as humans, know. Secondly, the practice of spatialization delineates both a space itself as well as our relationship to a given space and other sounding entities or objects within it. The third thematic thread - audio-visual composition - acknowledges the widespread intermedial tendencies in the digital arts where the senses of sight and hearing commingle.

We invite submissions of original compositions in the following areas:

Electroacoustic Music – Vocal Theme

- Original works in "mixed" format for either solo voice or combinations of voices drawing upon a SATB quartet and either fixed media or live-electronics.
- Original works of fixed media / live-electronics which feature vocal materials

Electroacoustic Music – Spatialization Theme

- Original works for electroacoustic music in either fixed media and/or live-electronics that feature spatialization sound practices.

Intermedia - Audio-Visual Composition Theme

- Original digital works that bring together audio and visual images.
- Works are intended to be performed in a concert situation, i.e. not as installations.

SMC 2013 will include three concerts. All concert events will be held at The Royal College of Music not far from the main conference site at KTH. Our intention is to organize the concerts on an integrated basis where works from the different thematic threads are mixed together.

Submissions

Submissions must be made using the [EasyChair submission webpage](#).

Deadline And Notification:

Deadline for music submissions:

Friday 29 March 2013

Notification of paper and music acceptance:

Wednesday 15 May 2013

SMC 2013 Music Committee

Bill Brunson, Co-Chair

Professor of Electroacoustic Music
KMH, Department for Composition, Conducting and Music Theory

Gerhard Eckel

Professor of Computer Music and Multimedia, PhD
University of Music and Performing Arts Graz (KUG))

Anna Einarsson

Singer, Composer, PhD candidate
KMH, Department for Composition, Conducting and Music Theory

Henrik Frisk, Co-Chair

Assistant Professor, PhD
KMH, Department for Composition, Conducting and Music Theory

Gary Kendall

Independent Researcher, PhD
formerly at Sonic Arts Research Centre, Queens University Belfast

Fredrik Malmberg

Professor of Choral Conducting
KMH, Department for Composition, Conducting and Music Theory

Susanne Rosenberg

Singer, Senior Lecturer and Department Chair
KMH, Department for Folk Music

Contact - SMC 2013 Music:

General: smc-2013@csc.kth.se

Music Submission Guidelines

General Items

Composers may submit one different work in each category for a total of three. The committee will select only one work per composer.

A maximum duration of 10 minutes is strongly encouraged. All the associated electronics, software, and hardware must be prepared, managed and performed by the composer or by a performer provided and funded by the composer.

Submission Information is to be collected as follows:

A) One (1) PDF document containing the following:

- Composer's Biography (250 words maximum)
- Program notes (350 words maximum)
- *For Electroacoustic Music - Vocal Theme:*
 - List of performers required (including those provided by the conference and those provided by the composer)
 - Works for solo voice, specify vocal range.
 - Works for combinations of a vocal SATB quartet (max. 4 performers)
 - Technical and spatial specifications.
- *For Electroacoustic Music - Spatialisation Theme:*
 - List of performers required, if necessary (including those provided by the composer).
 - Technical and spatial specifications
- *For Intermedia - Audio-Visual Composition Theme:*
 - Video specifications.
 - Audio and other technical and spatial specifications

B) One (1) archive file (in ZIP format) containing the following:

- All performer scores in PDF (if applicable).
- Open patches with detailed descriptions for all the laptops (if applicable).

Note on Audio and/or video formats:

- Audio file formats
 - The only formats allowed are MP3 or AAC, mono/stereo. Please provide one single file, mono or stereo.
 - Only if multichannel listening is absolutely essential for evaluating the work in the selection phase should multiple files be submitted. In this case, send one mono file per channel, up to eight files. Name the files carefully to specify channel identification.
- Video file formats:
 - All MPEG-2 or MPEG-4 formats are allowed.



Basic Technical setup - What we can offer.

- Loudspeaker Orchestra
 - Format: 24.2 (12 x Genelec 1031A, 6 x Genelec 8040A, 6 x L'acoustics 112P and 2 x Genelec sub-woofers).
 - A single arrangement of the loudspeakers will be made for all three concerts. Composers will need to conform the spatialization of the selected works to the conference rig. Details will be published on the website soon.
 - Selected works will utilize a conference-provided computer system based on Apple Mac Pro.
 - Participants who include live-electronics are expected to provide their own computers and other equipment for performance.
- A large mixing console will be provided.
- Audio interfaces, e.g. MOTU 896 mk3 or MOTU 828 mk3 will be available.
- A wide selection of industry standard dynamic and condenser microphones will be available.
- Video Projectors
 - 3 x BenQ SP890 (4500 lumens, native 16:9 aspect).
 - Matrox TripleHead2Go interface.

Review and Post-review.

- Submissions will be managed electronically through the EasyChair system. Please check all the information for authors and all the related important dates.
- **All works will be reviewed by the Music Program Committee.**
- **Committee Recommendations:** The Music Program Committee may recommend that submissions change category as part of the review process. Authors of accepted works will be requested to submit final music materials taking into account recommendations by the panel.
- **Attendance:** In order for a selected work to be performed during the SMC2013 music program, **at least one** among the composer(s) and the performer(s) provided by the composer **must register** to the conference. The registered person is the only one admitted to the technical program, coffee breaks, and lunches.
- **Cancellation of performance:** Performance of a selected work may be cancelled if any of the following occur: (1) final music materials are not submitted by the deadline; (2) the associated HW/SW does not function properly; (3) the documentation is not complete enough to allow the work to be properly rehearsed and performed.