



Presents

di_stanze 2014

community festival of sound arts

CIMA Association (Interdisciplinary Centre of Artistic Music) of Catania, in collaboration with CEMAT Federation of Rome, the Conservatory "Licinio Refice" of Frosinone, the il Conservatory "Tito Schipa" of Lecce, the Conservatory "Vincenzo Bellini" of Palermo, the Conservatory "Giuseppe Martucci" of Salerno, the Conservatory "Cesare Pollini" of Padova, with "Tor Vergata" University of Rome – Master in SONIC ARTS, with "Curva Minore" Association of Palermo, with Spazio Musica Association of Cagliari, with Phonos foundation of Barcellona, the Music Technology Group (MTG), which is part of Information and Communication Technologies Department of UPF of Barcellona, the Reactable Systems, with the Centre for Practice-Led Research in the Arts (CePRA), which is part of Visual Arts and Communications of the University of Leeds, opens the 4th edition (2014) of Di_stanze, the community festival of sound arts.

The festival will take place in various locations and embraces an organizational network that is guided by one common aim: the experimentation of sound and arts and their divulgation through internet. Each organization deals with the selection of works concerning a single category and promotes an aesthetic trend which has got **arts integration** as its main aim. The travelling festival takes place throughout an entire year.

CIMA Association hopes that an ever-increasing number of organizations will take part in it to deal with various art forms in greater depth, that way satisfying a variety of tastes, and encouraging people to discover new artistic expressions.

CALL FOR WORKS

Art. 1

Authors of all nationalities and ages are invited to participate.

Art. 2

It is possible to participate in the competition with one or more works among the following categories:

A. ACOUSMATIC WORKS

An acousmatic work is any electroacoustic work which only lives on an audio medium and which has been explicitly conceived as a function of a fruition in concert halls of such medium, by means of appropriate projection systems, or in a personal dimension.

For that reason, live performances recordings of any kind are not admitted.

Competing works are not subject to time limits.

Such works will be performed at the acusmonium on the occasion of Silence festival 2014 of Lecce.

The jury will choose one work among the selected ones. This work will be given a special prize consisting in:

- a) performances at the Futura Festival of Crest (<http://www.festivalfutura.fr>) and at Audio Art Circus festival of Osaka (<http://audioartcircus.iinaa.net/page/English/English.html>)
- b) in the complete collection of Cd Motus (www.motus.fr).

Please send:

A Stereo 44100 16 bit file of the work. In order to allow the performance of the work at the acusmonium, multichannel works are not admitted.

B. AUDIOVISUAL WORKS

The following audiovisual works categories will be admitted to the contest:

Old movies rescoring

Original computer soundtracks: maximum duration 30 minutes, multichannel diffusion up to 5.1.

Original audiovisual works

Audiovisual works capable of integrating different codes and languages and those which exploit a writing style useful for depicting multiple visions, new communication strategies and the complexity of the contemporary world will be taken into great consideration and promoted.

Original computer soundtrack: maximum duration 30 minutes, multichannel diffusion up to 5.1.

Video format technical requirements: PAL, 25 fps, maximum resolution 1920 x 1080 progressive (1080p).

Please send:

An audiovisual demo version of the work in stereo format.

C. WORKS FOR SOLO INSTRUMENT AND ELECTRONICS

Solo instrument and electronics works:

Harp, piccolo, flute, alto flute, bass flute in C, soprano sax, alto sax, tenor sax, baritone sax, percussion.

The duration of the entered work should be between 7 and 15 minutes.

Please send:

- Detailed description of the work.
- Technical requirements.
- Score in PDF.
- 1 data CD/DVD with an audio file (.wav or .aiff, 16/24 bit – 44100Hz stereo) with a complete version of the work.
- If the work was never performed before, an integral version of the piece must be provided (penalty of exclusion from the entries): send an audio file with a simulation of the entire piece using for the instrumental part instrument audio libraries sounding together with the final electronic part.

D. WORKS FOR SOLO INSTRUMENT AND LIVE ELECTRONICS OR AUGMENTED INSTRUMENT

Works for solo instrument and live electronics and works for augmented instrument are admitted to the selection.

Works for more than one instrument are not admitted. The duration of the entered works should be maximum of 15 minutes and they can require a stereophonic or quadrasonic diffusion .

The composer will have to benefit of a sound executive director, of the technical assistance required for the installation and/or the performance of the work and of the following instrumentalists chosen from the upper courses students of the Conservatory: flute, saxophone, tuba, viola, accordion, piano, percussion.

The organization will not take the performance of the works conceived for instruments different from the above mentioned ones or the performance of the works for augmented instrument upon itself. As far as these works and all the possible technologies to be installed on the instrument are concerned, the composer will have to provide for his/her own performer and instruments at his/her own expense. No reimbursement or payment for composers and performers of the selected works is provided for.

The works will have to be supplied with the documents and materials required for their performance. Any illustrative audio and/or video recordings will be taken into consideration, but You are requested not to send MIDI simulations. Poorly documented works will not be considered.

The organization will select no work if entered works will be regarded unfit.

Please send:

Composer's curriculum, program notes, technical details, schemes, algorithm and score inclusive of all the instructions required for the performance in PDF.

Live electronics algorithm files and possible externals and plug-ins, which will have to be freely available.

Audio files for the performance, if any, in wav or aiff with 16 or 24 bit resolution and 44.1K or 48K sampling frequency.

Audio and/or video files for documentation, if any, in zipped mpeg.

Possible payable softwares requested for the performance of the work will have to be specified in the score and, if the organization doesn't have the necessary licence, they will have to be provided for by the composer, in order to ensure the conduct of the rehearsals and of the concert.

E. RADIO WORKS – RADIO PLAYS

This category aims at promoting works characterized by dramatic unity and expressly composed for broadcasting and radio listening. The use of musical and textual materials for the making of the work is allowed. The composer, at his/her discretion, will be also allowed to use, electronic music as well as one or more narrators and/or singer.

The works must have a duration of maximum 20 minutes.

The selected work will be broadcasted in a dedicated programme by RadioCEMAT, the web radio of CEMAT federation, and included in the planning of this radio.

As far as radio use is concerned, applications will have to be accompanied by acquittances in case of

A) use of texts of the publishing house or of the author if the text is unpublished;

B) of the performers of the work.

Please send:

A file of the work in 16/24bit - 44100Hz stereo.

F. WORKS FOR LAPTOP ENSEMBLE and/or without VIDEO

The ensemble must present a project that explains in detail the realization of the work. An intuitive or traditional score must be provided for organic Laptop Ensemble (from 3 up to 9 computers plus VJ). Electronic devices are also permitted such as Theremin, electric guitar and Synth and Tablets. The electronic execution will take place at the moment and must be no longer than 15 minutes. In the selection the feasibility of the work, the clarity in the exposition, the clarity in the exposition and the quantity of material presented (instruments, softwares, etc) will be taken into consideration. Before presenting the project it is advised to request information by email. It is possible to use any of the instruments indicated in any combination

Please send:

A project of no more than 3 pages with character Arial and size 12 mm which consists of the necessary techniques, score with notes and/or graphics and/or information.

It is also possible to send documentary audio material. Where provided, the (Audio/Video) software such as Max/Msp/Jitter, Ableton Live (M4L), CSound, Super Collider or other specific softwares should be supplied.

Selected ensemble will have to provide for travel expenses to Cagliari, while Spaziomusica festival will offer them one overnight stay at a B&B in Cagliari on the occasion of the performance of the selected works (within Spaziomusica festival which will be held in October 2014).

G. WORKS FOR ELECTROACOUSTIC IMPROVISATION

The author(s) must present a project that explains in detail how the work will be created.

“ElectroAcoustic Improvisation” means a work that uses a casual musical language performed with acoustic instruments, electronic devices and real time electronics. The performance must have a duration of 15 minutes maximum. The selection will consider the feasibility of the work. Before presenting the project for this work, we advise asking information through an email.

Will be taken into consideration only the works that have an organic which can be chosen among the following instruments:

sol flute, do flute (bass), soprano saxophone, violin, double bass, 2 prepared guitars, piano, drums and percussion instruments.

It is possible to use the indicated instruments in organic in any combination.

It is possible to use just one of the instruments.

Please send:

A project of maximum 3 pages written with the character Arial in 12mm dimension that consists of technical requirements, score (with written notes) and/or graphics and/or information. It is also possible to send documentary audio material.

H. WEB INSTALLATION CONCEPT

This category includes works entirely designed for the web.

On-site installation often has to deal with the costs of transport of the work itself and of its fruition. Di_stanze aims at giving artists the chance to create a work entirely designed for the web, from which virtual users can benefit. Particularly, this kind of work will take account of a specific research in this area, which takes care of the functional aspect of the work itself.

It is important to consider visual language and sound language on the same level.

A true duration of the installation doesn't exist, because it is strictly related to fruition time on the web.

The selected work will be posted on di_stanze site (www.distanze.org) for a period of time. In agreement with the artist, a live streaming whose duration covers the entire time of the

implementation of the installation on internet (therefore even several days) can be tried. As a result, it is appropriate that the artist owns a secure data connection. As an experimental project, di_stanze festival reserves the right to define the details of the execution of this category during construction.

Please send:

A project of the maximum length of 3 folders with arial font and size 12.

A video fragment of the installation (lasting at least 1 min.).

Technical note on the implementation of the installation on the web.

I. MUSICAL ACTING

This category refers to that could be defined “sound staging of a text”. Different art forms concentrate on this category, since the works are made up of a text, music and a possible video and/or a theatrical performance.

Three undercategories are scheduled:

- 1- only text and music (maximum duration 15 minutes)
- 2- text, music and video (maximum duration 15 minutes)
- 3- text, music, live acting and a possible video (maximum duration 15 minutes). Live acting can include text recitation by some actors and/or dance and mime choreographies.

As far as the undercategories 1 and 2 are concerned, authors will have to produce a complete recording of the work on a CD or DVD. As far as the undercategory 3 is concerned, instead, a possible performance of live music, using both acoustic and electronic instruments, is expected.

The texts are free and can include complete tales, poems and any literary art form.

The acquittance by the publishing house or by the author of the literary text (if unpublished) is necessary.

The examining board will show great regard for the works where music plays an essential role.

As far as the works belonging to the undercategory 3 are concerned, if selected for the concert, their authors will have to provide the performer/s (actors, dancers, acoustic and electronic instruments players). The master in SONIC ARTS of “Tor Vergata” University of Rome will provide the technical-scientific and artistic support which is necessary to the staging of the work.

The works belonging to the undercategories 1 and 2 require a stereophonic spatialization, whereas those ones belonging to the undercategory 3 require a stereophonic or quadraphonic spatialization. In case of quadraphonic spatialization, the sent CD will have to be made up of 4 audio tracks for the single channels and of a stereophonic version of the same work.

A particular section addressed to the children attending primary school is provided for. In this case, it will be necessary to indicate if the submitted work is addressed to this kind of audience.

Selected works will be:

- transmitted by web Radio or performed at the Auditorium “E. Morricone” of “Tor Vergata” University of Rome, during the concert season of the Master in SONIC ARTS 2014, as far as the undercategory 1 is concerned
 - transmitted by web video-streaming or performed at the Auditorium “E. Morricone” of “Tor Vergata” University of Rome, during the concert season of the Master in SONIC ARTS 2014, as far as the undercategory 2 is concerned
1. performed at the Auditorium “E. Morricone” of “Tor Vergata” University of Rome, during the concert season of the Master in SONIC ARTS 2014, as far as the undercategory 3 is concerned.

Please send:

- a) for the undercategories 1 and 2, a CD or DVD with
- the text
 - the single stereophonic audio or audio/video track
 - the recording of the complete work for the performance
- b) for the undercategory 3, a CD or DVD with
- the text
 - the possible stereophonic audio or audio/video track or the single possible video track if the musical performance is totally live
 - the possible 4 audio tracks separated for the single channels, in case of quadrasonic spatialization
 - the complete project of the performance
 - the scores for the performers
 - an audio/video recording of the work, which shows its working aspects.

J. WORKS FOR REACTABLE

The author will have to present a piece for solo Reactable or for Reactable with one of the following instruments:

Flute in do, Clarinet in sib, Violin, Cello.

The presented work will have to last from 5 to 15 minutes.

Reactable (<http://www.reactable.com/>) is a musical instrument conceived for the performance of electronic music in real time.

Some information about the performative possibilities of this instrument can be found in the following website:

<http://www.reactable.com/products/live/manual/>

As far as the works for reactable and instrument are concerned, it is important to remember that it is also possible to use the ReactTable for the elaboration of the acoustic instrument in real time.

The piece will have to be presented as a score, as performative directions or as a performance recorded by means of ReactTable Mobile application for iPhone or Android.

Please send:

Detailed description of the work

Technical sheet

Score in pdf format, if necessary.

Link to performance for Reactable Mobile, if existing.

Possible file audio wav.

K. WORKS FOR DISKLAVIER AND ELECTRONICS

Disklavier (without performer) + optional electronics

The works must have a duration of maximum 10 minutes.

There is no pianist for this particular event, so composers are asked to use the Disklavier as a device reacting to MIDI data coming from computer software, as opposed to a traditional piano.

Technical Specifications

Software: preferably Max/Msp, although standalone apps (capable of running with no further software installation, and regardless of the operating system we choose to work on) will also be considered. Composers are requested to develop self-standing patches with clear instructions as to the patch functionalities, objects and audio/MIDI controls. Patches containing proprietary or external objects will not be considered. We are not able to edit, fix or modify patches: poorly documented and incomplete patches will not be considered.

Model

Yamaha DKC-800 (upright - generally more reactive to fast and/or quiet material than grand piano models) - Please avoid consistently loud dynamics as this can wear out the mechanism. Works for prepared Disklavier will not be considered.

Disklavier MIDI commands

Range: A0 (MIDI21) C8 (108)

Sustain pedal: controller value 64

Una corda pedal: controller value 67

MIDI controllers

MIDI Controllers could be used in conjunction to the patches. The School of Music is equipped with M-Audio Oxygen 8 keyboards: for a full mapping of the Oxygen 8 MIDI commands, please email info@distanze.org

Please send:

- 1) A set of instructions in .pdf (where applicable). N.B. Scores or instructions involving the direct action of a performer on the piano will not be considered.
- 2) A Max/Msp collective, which can be run directly with Runtime, with no need for further modification except for the selection of audio devices etc. OR a standalone app running on any operating system without the need for further software installation.

A demo or studio recording of the work could be useful, but is not strictly necessary.

L. WORKS FOR TURNTABLES AND ELECTRONICS

The works must have a duration of maximum 10 minutes.

Various approaches are possible in terms of notation, such as graphic scores, sets of verbal instructions, one of the existing notation systems (such as [TTM](#) or the system designed by A-Trak), traditional rhythmic notation, etc. None of these approaches will be preferred over the others.

Technical Specifications

Software: Serato Scratch Live: this enables the possibility of a composer supplying their own sound files for turntable manipulation.

Model: 2 x Technics SL1210 turntables, Rane 61 scratch mixer, MIDI pads for instant access of cue points within sound files etc.

Please send:

- 1) A score, graphic score or set of instructions in .pdf
- 2) Any audio files for turntable manipulation

A demo or studio recording of the work could be useful, but it is not strictly necessary.

M. PIECE + PAPER & PAPERS

A call is open for contributions focused on methodological issues of art projects related to the topic of "research" in the field of art music. Projects may be closed or in progress, by individuals or collectives.

The call is especially addressed to scholars of sound related disciplines and contemporary artistic expression, artists and composers with interdisciplinary skills and speculative ambitions enrolled as students or affiliated as researchers or lecturers in the higher education system, as well as to freelance scholars and artists.

The presentation of the contributions will take place in December 2014 at the Conservatory "C. Pollini" in Padua (I) during an event including a session scheduling oral presentations and a session where the authors may perform/allocate the works/installations and do the exhibitions/demonstrations referred to the contribution.

Accepted languages are Italian and English. Accepted papers will be published in an electronic volume with ISBN and freely distributed under the Creative Commons BY-NC-ND

license (<http://www.creativecommons.it>).

Submission

Each candidate may submit a maximum of 2 contributions not being already submitted to other calls of the di_stanze 2014 festival, and optionally attach the proposal for a practical demonstration or performance.

Contributions will be peer-reviewed by a committee of experts in the field of Sound and Music Computing, musicologists, and electroacoustic music composers with strong interdisciplinary skills.

Following the acceptance, the authors will upload camera-ready contributions by registering to the Open Conference System of the School of Electronic Music/Sound and Music Processing Lab of the Conservatory "C. Pollini" (<http://ocs.sme-ccppd.info>). The platform will be used for preparing the presentation event and final proceedings.

Both oral presentations and practical demonstrations/exhibitions/performances are at the author's expense, including possible musical performers costs. The host will provide an 8.2 speaker system, microphones, stage equipment including video projectors as well as venues for installations and demonstrations.

Priority will be given to interdisciplinary contributions and multiple author contributions. At least one of the authors must be at the presentation for the contribution being published.

Further information is provided on the web site <http://www.distanze.org> at the page of the specific category.

Materials to be sent

Contribution consisting of one 4-7 pages long pdf file using the provided Word or LaTeX template (<http://93.62.147.157/temp/template-distanze.zip>).

Optional: Proposal for a concert performance or exhibition, or installation, or demonstration, including technical rider, consisting of one single pdf file.

Art. 3

The author/s will be able to enter maximum 2 works for each category, otherwise only the first 2 entered works in order of arrival will be considered.

Art. 4

All the students coming from the Institutes where the members of the jury teach will be allowed to send their works (maximum 2) only for the categories whose selection is not those members'duty.

Art 5

Procedure for the mailing of works/contributions:

The procedure consists in filling in a form which can be found on CIMA website, with the correct data regarding work/contribution and its author/s. When the arrival of the form has been confirmed, it will be possible to send the material to info@distanze.it through an uploading service dedicated to this use.

An alternative is to send the material by post, addressing it to: Associazione CIMA Piazza del Popolo 3, 96013 Carlentini (SR) Italia (the postal date printed on the package is NOT taken into consideration. The receiving date is what really matters).

Art. 6

Every upload (compressed file) must contain the following:

Itemized material in the category, for ex. **H. WEB INSTALLATION CONCEPT (Art. 2);**

Author's/authors' curriculum (in pdf – maximum 500 characters, including spaces);
Description of the composition, if any (pdf format – maximum 500 characters, spaces included);
Photo (jpg format or similar);
Acquittance signed by the authors for the web spreading of their own works/contributions.

Art. 7

The material will have to be sent no later than:

- A. ACOUSMATIC WORKS: 1st September 2014
- B. AUDIOVISUAL WORKS: 1st September 2014
- C. WORKS FOR INSTRUMENTS AND ELECTRONICS: 1st September 2014
- D. WORKS FOR SOLO INSTRUMENT AND LIVE ELECTRONICS OR AUGMENTED INSTRUMENT: 10th July 2014
- E. RADIO WORKS – RADIO PLAYS: 1st September 2014
- F. WORKS FOR LAPTOP ENSEMBLE and or without VIDEO: 1st September 2014
- G. WORKS FOR ELECTROACOUSTIC IMPROVISATION: 1st September 2014
- H. WEB INSTALLATION CONCEPT: 1st September 2014
- I. MUSICAL ACTING: 1st September 2014
- J. WORKS FOR REACTABLE: 1st September 2014
- K. WORKS FOR DISKLAVIER AND ELECTRONICS: 1st September 2014
- L. WORKS FOR TURNTABLES AND ELECTRONICS: 1st September 2014
- M. PIECE + PAPER & PAPERS: 29th September 2014

Art. 8

The chosen works/contributions will be announced on our website www.distanze.org

Art. 9

Selected works/contributions will be performed within the year 2014 at the institution which deals with the category which they belong to.

The agenda of the various appointments of the festival will be made available on our website.

Art. 10

The authors of the selected works/contributions will be invited through Skype or in a similar way for a presentation of their work. The presentation of the work, in Italian or English, will approximately last 5 minutes (as far as the category PIECE+ PAPER & PAPERS: 25 min.). Before the above mentioned dates, the authors will have the opportunity of carrying out some connection tests in accordance with the relevant calendar written by the hosting institution.

Art. 11

THE AUTHOR'S/AUTHORS' SHOWCASE.

Among the selected works/contributions of each category, the jury will choose one which will be included in an interactive web platform where the author/s will present himself/herself/themselves and his/her/their own works. In this way a "webook" documenting DI_stanze 2014 will be created.

Art. 12

The festival will be transmitted in live streaming on www.distanze.org and on www.radioceamat.org.

Art. 13

All of the works/contributions received at the 4th edition of the festival, whether or not chosen, will remain in the archives of CIMA. The material will be returned only after explicit request of the interested party and at consignee's postal expenses.

Art. 14

The jury will reserve the right to not use the received materials if they don't correspond to the required regulations.

Art. 15

The jury's decisions are final.

Massimo Carlentini
Director of di_stanze

INFO

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