

LAC2009 - Call for Music

The conference will include several concerts. We are looking for music that has been produced completely or mostly using Linux or other open source audio software.

There are three separate calls for

- The Linux Sound Night.
- The electro-acoustic music concerts.
- Works for the WFS system at La Casa del Suono.

The Linux Sound Night

This will follow the familiar format. There is no selection procedure, but registration will be required. Details for this will follow soon.

The electro-acoustic music concerts

Works played or performed here are expected to be interesting either as a sonic or musical experience, or by the (e.g. algorithmic) composition techniques used, or by the way the sounds are generated and/or manipulated.

They can be playback only (controlled/mixed live by the composer), or performed live either purely electronically or in combination with a small number of traditional instruments (or anything that makes sound).

An Ambisonic surround system will be available, able to both decode B-format signals up to at least 3rd order horizontal and (maybe) 1st order vertical, and/or perform live panning of individual sound sources.

Compositions can also use individual speakers which can be arranged (within reasonable limits) to the composer's requirements.

Composition performed or played during these concerts are selected by a jury. Besides artistic criteria and practical considerations, preference is given to works performed or mixed by composers attending the conference, and to works that use the surround reproduction system in an interesting way (without in any way excluding those that don't).

Submissions are accepted by 'physical' post only, and must include:

- A recording of the composition on Audio CD, or audio files (wav, aiff, flac, ogg, mp3) on CD-R or DVD-R. For the jury, a stereo reduction or first order AMB is preferred. If this doesn't do justice to the spatial nature of the work this should be pointed out in the presentation (see below).

- A short presentation of the work, its musical aspects, the composition and/or synthesis methods used, etc. This will be reproduced in the printed concert program.
- A short biography of the composer(s). This also will be printed in the concert program.
- A description of the technical requirements for the concert.
- A signed copy of the document in which the composer(s) agree(s) to the conditions that apply to the LAC concerts. This document can be found on the [download page](#) of the conference website.

The complete package should be sent to:

LAC2009 - Call for Music
 Francesca Montresor
 Casa della Musica
 Piazzale San Francesco
 43100 Parma (PR)
 Italy

and should arrive there no later than **Thursday 29 January 2009**.

Works for the WFS system at La Casa del Suono

By the time the conference starts the Wave Field Synthesis system at La Casa del Suono should be operational. The CdS is in the first place a museum showing the history of sound reproduction, but also provides to its visitors a look into the future.

The Sala Bianca (White Room) is a space of approx. 7.8 by 3.6 meters and 3 high, and is painted entirely white internally. All along the walls, including the doors, is a continuous line of 189 small speakers, one every 12 cm. The speakers are behind an acoustically transparent screen and should not be visible.

It will be used as part of the museum exhibits, and for psycho-acoustic research after closing time.

La Casa della Musica invites composers and sound artist to create works to be reproduced in this environment. All contributions accepted by the jury will be played in a continuous loop during the four days of the LAC. The CdM may also decide to acquire one or more of these to be part of the permanent exhibition after the conference.

On the artistic side, works submitted for the Sala Bianca should provide a special acoustic experience to the visitors of the museum. They can be musical or a soundscape, as long as they exploit the rather special environment and its technical possibilities.

Technically these works should consist of a number of static or moving sound sources. The system can generate moving or static virtual sources that can appear to be outside or inside the room.

Each source is reproduced by a mono track in an multi-track Ardour2 session,

while its placement and movement is defined by automation data for a LADSPA plugin, one in each track. The plugins in turn control the WFS rendering engine. The system should be able to handle at least 16 such sources.

To submit your work for the Sala Bianca it should be in the form of an Ardour2 session that can be imported into the system. The required plugin and an application showing the positions of all sources visually will be made available on the [download page](#). Sample rate must be 48 kHz.

The plugin parameters are just the x and y position of the source, a gain factor, and some (currently unused) spares. When controlling the source movement, the centre of the room should be avoided as sources placed there will not work well for most listeners. Sources should not come forward more than about a meter from the wall to ensure good listening conditions, except for a short time when moving to the opposite side or returning quickly.

Submissions are accepted by 'physical' post only, and must include:

- A CD-R containing the complete Ardour2 session including the plugin automation data.
- A short presentation of the work.
- A short biography of the author(s)
- A signed copy of the document in which the creator(s) agree(s) to the conditions that apply to this call. This document can be found on the [download page](#) of the conference website. The conditions set out in this document apply to the use of the work during the conference period only. Should the CdM be interested in acquiring the work permanently this will be negotiated separately.

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