

Call for Submissions to the SEAMUS 2021 Virtual National Conference

The Society for Electro-Acoustic Music in the United States (SEAMUS) 2021 National Conference will be held virtually on April 23-25, 2021. SEAMUS 2021 will present an exceptional program of works showcasing a broad spectrum of electro-acoustic modes and practices. The SEAMUS 2021 National Conference will feature virtual concerts in collaboration with partner institutions, as described below. In addition, we will present a selection of paper presentations, panels, installations, demonstrations, and workshops. The submission portal will close 11:59 PM PST, January 10th, 2020. Please go to the SEAMUS Submissions Portal to submit your works: <https://seamus.submittable.com/submit>.

PARTNER INSTITUTIONS

Georgia Southern University

Saxophone (soprano, alto, tenor, baritone)
Percussion
Piano
Flute
Oboe
Clarinet / Bass Clarinet
French Horn
Trumpet / Trumpet Ensemble
Choir
Electronic ensemble

Michigan State University

Oberlin College and Conservatory

The Oberlin Synthesizer Ensemble

Stanford University

Center for Computer Research in Music and Acoustics (CCRMA)

[Switch~ Ensemble]

Temple University

Boyer College Electroacoustic Ensemble Project (BEEP)
Temple Dance Ensemble

University of North Texas

Center for Experimental Music and Intermedia (CEMI)
Free Improv Ensemble

Worcester Polytechnic Institute (WPI)

Music, Perception and Robotics Lab

SUBMISSIONS

Current SEAMUS members may make **one** submission in each of the following **five** categories:

1. Call for Music
 - Virtual concerts featuring SEAMUS-member works produced, performed, and/or provided by applicants, as well as by our partner institutions.
 - Applicants will be able to indicate in the submission portal if they would like their work considered for performance by partner institutions.
2. Call for Special Proposals for:
 - BEEP and Temple Dance Ensemble
 - The Oberlin Synthesizer Ensemble
 - [Switch~ Ensemble]
 - WPI Music, Perception and Robotics Lab
3. Call for Performers (musicians and visual artists) for:
 - TWELVE: A Virtual Audiovisual Playground (CCRMA)
4. Call for Installations:
 - An installation in the virtual conference context might take the form of audiovisual documentation of an installed work, a web-based sound work, or a live-streamed site specific work, among others.
5. Call for Paper/Panel/Workshop/Demonstration Proposals

ADJUDICATION

SEAMUS adjudication is a peer-reviewed double-blind process. NOTE: the anonymization requirement is waived for submissions to TWELVE: A Virtual Audiovisual Playground (CCRMA). Technical and logistical feasibility will be the only consideration subsequent to the adjudication process. Notifications will be made by the end of February 2021. More details are available at <https://seamusonline.org/national-conference-adjudication-process/>

Read SEAMUS's Statement of Non-Discrimination at <https://www.seamusonline.org/statement-of-nondiscrimination/>

Current membership is required to apply. Virtual access to the conference will be provided to all current SEAMUS members at no additional cost. To become a member, go to: <https://seamusonline.org/register>. SEAMUS21 Conference Committee is Ted Coffey, Brooks Frederickson, David Gedosh, Annie Hui-Hsin Hsieh, Steven Kemper, and Adam Vidiksis.

Questions regarding submissions may be directed to Adam Vidiksis, SEAMUS Director of Technological Development, at techdev@seamusonline.org. For questions about any of the Partner Institutions or Special Proposals, please use the contact information provided for each organizer below.

Barely there: A concert of quiet music (Georgia Southern University)

We invite submission of electroacoustic compositions for live performance that are intentionally quiet. We imagine works where the music is best experienced in a setting very close to the instruments, listening to the details with assurance that we can do so with the promise of no deafening sounds. We want to reward a careful and thoughtful creation and listening process.

Performers for the following instruments are available:

Saxophone (soprano, alto, tenor, baritone)

Percussion

Piano

Flute

Oboe

Clarinet / Bass Clarinet

French Horn

Trumpet / Trumpet Ensemble

Choir

Electronic ensemble

Given that we are in a time of remote presentation, works that rely on multichannel spatialization will be delivered through binaural encoding. For evaluation of submissions, please submit a score (pdf) and a recording of the work (audio or video).

Contact: John Thompson jthompson@georgiasouthern.edu

At the Intersection of Self and Others, a call for Electronic Audio + Video(vision) (Michigan State University)

At the Intersection of Self and Others, a call for Electronic Audio + Video works that engage with intersectional perspectives of social justice, where pieces explore the complex ways that identity is constructed, including internal experiences and external presumptions. We are open to literal interpretations of this framework as well as experimental approaches. Though we are most interested in Audiovisual works, fixed media and performance pieces that overtly explore intersectionality will be considered. These works will be screened online.

Contact: Lyn Goeringer goering4@msu.edu

The Oberlin Synthesizer Ensemble

The Oberlin Synthesizer Ensemble is soliciting submissions for new/previously written works for 1 to 4 synthesizers, to be recorded and performed for a virtual concert presented at SEAMUS 2021. The ensemble focuses on solo/group improvisation with the historic analog modular synthesizer collection of Oberlin Conservatory's TIMARA department (list is available here: <https://bit.ly/3nsiRTX>), with the possibility for additional control with computer systems, MIDI controllers, and guitar pedals. Due to the unpredictable nature of these synthesizers, the ensemble is primarily interested in performing works that are heavily interpretable and non-idiomatic (ex. graphic scores, improvisational forms), as well as unique notations developed for particular instruments. Submissions should ideally come from composers interested in working closely with the ensemble through audio/video chat to figure out the specific technological / interpretational needs of the piece. The group features TIMARA students [Will Bertrand](#) '21, [Autumn Culp](#) '23, [Jack Hamill](#) '22, and [Drew Smith](#) '21, and is being coached by Tom Lopez. All members are experienced composer-performers and improvisers, with several having presented work at previous SEAMUS conferences. The ensemble will do their best to pair selected composers with performer(s) and technology that will be best for your piece, but cannot promise every composer their top choice of performer or synthesizer.

Due to the uncertainty of the COVID-19 pandemic in the surrounding area, Oberlin Conservatory's TIMARA synthesizer studio unfortunately may or may not be accessible in the Spring semester. If accessible, we will select synthesizers from our studios to use for performance. If inaccessible, the ensemble will make a best effort to source software (VCV Rack, Max/MSP, specific synthesizer plugins) to best realize your composition given the mitigating circumstances. In addition, all pieces must be able to be performed with regards to Oberlin's COVID-19 precautions, including wearing masks/gloves and social distancing when multiple people are in the same room together.

- Written for 1 to 4 synthesizers (we are more likely to select pieces for smaller subsets of the ensemble such as solos, duos and trios, but will consider quartets as well)
- Any length up to 10 minutes
- Additional electronics can be used but must be approved by the ensemble (extended computer control, fixed media, video, etc.)
- Works can be previously written and rearranged for the ensemble, but new works are preferred
- Works must be able to be performed while social distancing and with masks and gloves on

Applicants should submit a PDF that includes:

- A sketch of a composition and/or 1-3 paragraphs explaining the planned composition, as well as our top preferences for techniques/synthesizers, as well as technology you're interested in using (additional electronics are possible, but must be selected in consultation with the ensemble).
- Recent relevant scores, if applicable.
- Additional audio or video examples, if applicable (please compress them into a ZIP file that will include your PDF).
- Applicants are requested to merge all your final documents into ONE SINGLE PDF file or ONE SINGLE ZIP file. In accordance with SEAMUS anonymous peer review guidelines, please make sure your name is not included in any part of the PDF or audio/video files (including the metadata!).

Any questions about this proposal may be directed to Drew Smith (dsmith@oberlin.edu).

TWELVE: A Virtual Audiovisual Playground (CCRMA)

2020 has been a year of isolation for everyone. Performing artists have been especially affected by the pandemic restrictions. However, this time spent physically apart from our families, friends, collaborators, and audiences has also highlighted something for artists: the value and convenience in meeting, collaborating, and performing with other people around the world via the Internet (and our planet is happy, too, about less carbon emissions!). At CCRMA, we have been developing software for networked music performance for quite a while. Since the lockdowns started, we have presented 40 (and counting) live-streamed concerts with artists in North America, Europe, and Australia. For SEAMUS 2021, CCRMA will host a 12-hour telematic audiovisual event that will be live streamed between 12pm-12am EST. The accepted artists will perform in various configurations and at different times throughout the day, with possible overlaps and reappearances in the continuous event. The audience will be able to join the livestream at any point and also interact with the artists through a chat window.

We invite submissions from musicians and visual artists who are interested in performing and devising a show plan together. We are especially interested in artists who have a practice that allows improvisation, intermedial collaboration, and durational performance. We welcome a diverse range of artistic expression, including but not limited to improvisation with electronic instruments, live electronics, live coding, laptop performance, live visuals, real-time generative graphics, VJ, audiovisual performance, interactive art, and performance art. Submissions of fixed media works are discouraged, unless they are accompanied by an explicit plan to be merged with live elements (either by the submitter or in collaboration with other participants). Submissions by duos and larger groups, especially those who work at the intersection of arts, are particularly welcome!

Experience with telematic performance is not required, but having access to electronic and/or digital tools for performing online will be necessary. Please note that a good Internet connection (ideally Ethernet) from each participant will be crucial to the event, so take this into consideration when applying. All efforts will be made to accommodate every accepted artist, but a poor Internet connection may restrict participation in the event.

We will use free and open-source software for this event: JackTrip for high-quality, bidirectional, multichannel, low-latency audio, as well as Jitsi and/or OBS for video.

Accepted artists will meet as a group prior to the conference to discuss the structure and content of the event, as well as the technical implications. We will also have individual tech rehearsals with each participant. The artists will be able to rehearse at will using CCRMA's servers during the week leading to the event.

This call for works strongly encourages submissions from artists who come from historically underrepresented/disadvantaged backgrounds in the field of electroacoustic music, including but not limited to artists who identify as women, non-binary, BIPOC, or those who have disabilities. We also hope to have an international representation in this event.

To apply, please submit the following:

- NOTE: the anonymity requirement has been waived for submissions to TWELVE;
- a short description of your artistic practice, with an emphasis on any aspects of live performance and/or improvisation;
- a brief proposal for your artistic contribution in this event;
- a detailed list of equipment and digital tools that you would be utilizing for the telematic performance, including make/model for each item (e.g., headphones, audio interface, microphone, synthesizer, MIDI controller, sensors, camera, projector, software, etc.);
- a short note about your Internet connection (whether you have access to Ethernet and your approximate download/upload speeds);
- 3-5 samples of your work—audio and/or video documentation of compositions, performances, improvisations, visuals, etc.—as permanent links (e.g., YouTube, Vimeo, SoundCloud, personal webpage, etc);
- Please contact Constantin Basica cobasica@ccrma.stanford.edu with questions

[Switch~ Ensemble]

<https://www.switchensemble.com/>

The [Switch~ Ensemble] is pleased to be a featured ensemble for the SEAMUS 2021 conference. Submissions for [Switch~] can either be existing works or proposals for new works. In both cases, [Switch~] intends to produce these works telematically for presentation at the conference. Each performer will be in a separate location where they will prepare and record the performance simultaneously with other musicians, and then later, the recorded performance will be streamed at the virtual conference. In light of the current circumstances, we are prioritizing works that engage with or respond in some way to the nature of making music over the internet.

Read below for more information and guidelines for both submission categories.

Existing Works

1. Submissions in this category can be existing works or adaptations of existing works that facilitate telematic realization.
2. Works can be open instrumentation or scored for any combination of Flute (doubling bass flute or piccolo), Clarinet (doubling bass clarinet and contrabass clarinet), Saxophone (doubling any), Violin, Cello, Piano/Keyboard (unfortunately no extended techniques), and Percussion.
3. Preference will be given to works for solos, duos, trios, and quartets, although works for greater than four performers will also be considered.
4. Preference will be given to works ten minutes and under, although works greater than ten minutes will also be considered.
5. To submit for this category, please include a:
 1. Score
 2. Recording
 3. Short description of how you envision adapting the work for this medium (if applicable)

Proposals for New Works

1. Proposals for new works should take into account the telematic realization of these compositions.
2. Proposals for new works can be open instrumentation or scored for any combination of Flute (doubling bass flute or piccolo), Clarinet (doubling bass clarinet and contrabass clarinet), Saxophone (doubling any), Violin, Cello, Piano/Keyboard (unfortunately no extended techniques), and Percussion.
3. Preference will be given to proposals for solos, duos, trios, and quartets, although works for greater than four performers will also be considered.
4. Preference will be given to proposals for works ten minutes and under, although works greater than ten minutes will also be considered.
5. To submit for this category, please include a:
 1. Brief written proposal outlining your ideas for a new work
 2. Work sample score and recording

Contact: switchensemble@gmail.com

Temple University: BEEP and the Temple Dance Ensemble

Furturing the Past: Contemporary Explorations of Traditional Performance Practices in Technology

Futuring as projection. Futuring as promotion. Futuring as an agency of change. In what way can we imagine the future informing the past? What one presently desires/hopes for becomes ground zero for what might be in the future. What conscious acts do you make in recognizing the past presently towards the future?

We offer these prompts as inspiration for what might be possible through the collective effort of thinkers and doers of all types (academics, theorists, practitioners, etc). Our collective current situation aligns us directly with the potentiality of what could be in the future.

Through art-making and art-thinking we can explore and engage now with the future, projecting temporality and spatiality in a way that acknowledges from where we have come (past), find ourselves (present) and hope to be (future). What are the contributions you want to make, acknowledgements you want to honor through the technology of your practice as a conveyor of what has been and a creator of what is to come?

Program content:

Temple University's Boyer College Electroacoustic Ensemble Project (BEEP) and the Temple Dance Ensemble, directed by Profs. Adam Vidiksis and yonTande Whitney Hunter, seek works for electroacoustic ensemble and/or contemporary dance, connected to the theme of contemporary explorations of traditional performance practices. Examples of traditional performance practices include folk traditions, music and dance of indigenous people, of the African diaspora, of various national or ethnic cultures, or of past or contemporary sub-genres or smaller cultural trends. Submissions related to this theme can consist of:

- Completed works or proposals for new works for BEEP and/or TDE. Preference will be given to proposals that utilize both groups.
- Music and/or dance choreography provided by the submitter.
- Artist presentations and paper presentations.

For more information about BEEP and the Temple Dance Ensemble at Temple University, please visit:

- BEEP: <http://www.beep.band>
- Temple's Dance Program: <https://www.temple.edu/boyer/academicprograms/dance/index.asp>
- Any questions about this proposal may be directed to Adam Vidiksis (adam.vidiksis@temple.edu)

Center for Experimental Music and Intermedia (CEMI) at the University of North Texas Call for Instrumental Works

The Center for Experimental Music and Intermedia (CEMI) at the University of North Texas, in collaboration with UNT's Nova Ensemble and experimental music trio, Bitches Set Traps (BST), invites composers to submit works specifically for instruments and live or fixed electronics. CEMI, Nova, and BST are particularly interested in receiving works for the following instrumentation, in any combination: BST – Flute, Soprano/Alto, Cello; Nova – 3 Flutes (can include piccolo, alto, and bass flutes), Clarinet, Oboe/English Horn, Trumpet, Cello, Viola, Double Bass, Piano, Percussion, and Alto Saxophone. Works involving other instruments will be considered, but availability of other instruments cannot be confirmed at this time.

All accepted works will be performed at the UNT College of Music by Nova and/or BST. The works will be recorded and streamed during the SEAMUS 2021 National Conference. CEMI will provide all necessary technical support for the performance and recording of the selected pieces. In order to facilitate an efficient adjudication and performance process, we ask that all performance materials and technical information be provided at the time of the original submission including scores, parts (if applicable), a tech rider (required), software (patches, programs, etc.), and any other information that is crucial to performance.

Contact: Mark Vaughn SamuelVaughn@my.unt.edu

The University of North Texas Free Improv Ensemble

The University of North Texas Free Improv Ensemble — a student-led ensemble specializing in free improvisation, graphic and text scores, and spontaneous creative practices — invites submission of works for open or non-specified performing bodies/instruments, interpretive interactive schemes, and otherwise performed experimental sound practices engaging in electronic media. Considering the explorative and open nature of this call, works may follow but are not limited to the following examples: live acoustic (or electronic) performance with interactive / fixed / generative electronics containing a graphic, text, or no score / instructions; improvised performance within an electronic environment (motion-tracking, games / gamified scores, interactive scores, VR explorations); generative / reactive performance environments; text-instructions for no-input mixing; cellphone /FaceTime feedback looping; a composition for a piece of toast with nail file and electronic diodes; etc.

Submitted works (regardless of performance scheme) should include a detailed explanation of performance practice as well as documentation on all necessary materials needed for realization.

Contact: Kory Reeder, director koryreeder@my.unt.edu

Worcester Polytechnic Institute (WPI) Music, Perception and Robotics Lab

We invite submission of composition proposals that include the musical robots of WPI's Music, Perception and Robotics Lab and EMMI for performance at SEAMUS 2021. Available instruments include PAM (1.5 octave monochord), Cyther (10-string human-playable robotic zither), Chameleon (7-string self-tuning string robot), Percussive Aerophone (2-octaves of self-actuating PVC pipes), modular percussion (15 strikers that can attach to a variety of instruments) and Parthenope (a robotic siren). Proposals should include a conceptual description of the work as well as concrete illustrations in the form of score excerpts, code / max patches, and / or sonic mock-ups with virtual instruments. Works that also include human performers, virtual instruments and audio processing are welcome. Upon acceptance, composers will liaise with members of the lab in order to bring works to fruition. For further information or questions about the instruments please see mprlab.org or contact sdbarton@wpi.edu