<div align="center">

Name of host(s)
Adam Mirza, Jan Baker, Stuart Gerber
Name of event: *Forest in a City*

</div>

City: Atlanta, Georgia
How many speakers will be available? What is the configuration?
8 wooden panels, possibly 1 sub
How many channels?
1-8
What are the performance space approximate dimensions?
c. 50' x 50'
Must a programmed composer attend?
No
Max length
30 minutes
Will event be documented?
A+V
Date
April 27 2024
When will the rehearsals take place?
Full dress day-of

<div align="center">

*   *   *

</div>

CONCEPT and SPACE:
Forest in a City will be a sound installation and immersive performance using wooden speaker-objects and featuring live performances by members of Atlanta new music ensemble Bent Frequency. The event imagines a new urban soundscape, a heterogenous combination of works and audio artifacts by SEAMUS composers that reflect on the nature of ongoing development within cities like Atlanta ("the city in a forest").

The installation will appear as an indoor "forest" of 8 wooden panels used as speaker-objects (with Dayton Audio exciters) spread around the performance space. These panels were made by a local Atlanta luthier using wood from an 800-year-old "Sinker Cyprus" log found preserved in a swamp on the Georgia coast.

Similar to John Cage's *Musicircus*, multiple pieces (acoustic and electronic), will be played simultaneously in a gallery space, likely at Eyedrum, one of Atlanta's oldest experimental arts presenters, currently located in a former industrial/railroad building near downtown Atlanta. In addition to inspiration from *Musicircus*, we are inspired by Giorgio Magnanensi's current practice using wooden panels with transducers (https://giorgiomagnanensi.com/soundgarden-2022), as well as David Tudor's *Rainforest IV* and Janet Cardiff's *40-Part Motet*.

SUBMISSIONS
We seek submissions (fixed mono/stereo/multichannel, live electronic possible) that respond to the theme and which can 1) sensibly resonate from the "trees"/speaker-objects and 2) contribute as components within a larger "urban forest"/sound installation. The submissions

should be therefore amenable to engaging the materiality of the installation, notably these aspects:

- The wooden panel speaker-objects are not full-range, especially lacking bass (although we may be able to include one or two subwoofers), and individual panels have idiosyncratic frequency responses. Photos, and other documentation are available BELOW in this document. Demonstration recordings made with two different-sized panels (compared to a Genelec 8030 and live speech) are available at this link https://www.dropbox.com/scl/fo/xu745i9qzog2302d2qrjv/h?rlkey=ff44d7owdl7luxxuk8wxxek5o&dl=0

- Furthermore, the speaker arrangement will not support true stereo-field or typical EA multichannel reproduction. There is no sweet spot, or singular listening position, around which the speakers will be arrayed, and stereo-pairing will be interrupted by, among other things, the audience.

Given the nature of the installation, we can more readily include works with low channel counts; in fact, we specifically encourage the submission of mono pieces. Submitters might consider extracting or remixing passages from existing pieces or making use of other recorded material (ex. field recordings, spoken word, ambient layers) from their archives.

In addition to fixed pieces, we are open to live electronic proposals using the wooden panels based on the artist's own practice (these would require the artist's attendance) and/or involving members of *Bent Frequency* (percussion, saxophone, other chamber instruments possible), either improvised or scored. Submissions of live electronic proposals should include a tech rider along with the score/text of the piece and existing documentation.

The duration for submitted pieces is open, up to 30 mins. The installation will run for approximately two hours, with the intention of repeating each piece at least once. Thus, we have available up to 480 total single-channel minutes (8 speakers * 60 minutes) distributed across the actual channel-count of selected pieces. For pieces/materials shorter than 5 minutes, we will loop the material.

DAYTON AUDIO

DAEX25 Sound Exciter Pair

DAEX25

91.0±0.5

Ø52.0±0.5

88.0±0.5

3-Ø14.5

3-Ø12.0

ø30.2

5.7

21.0±0.5
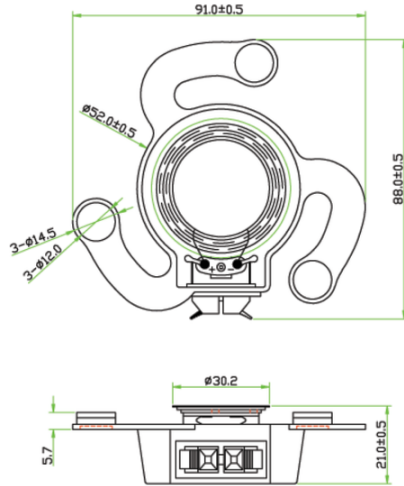
PARAMETERS

|	
Impedance	8 ohms
Re	7.147 ohms
Le	0.28 mH @ 1 kHz
Fs	298 Hz
Qms	N/A
Qes	N/A
Qts	N/A
Mms	0.77 g
Cms	0.534 mm/N
Sd	N/A
Vd	N/A
BL	2.999 Tm
Vas	N/A
Xmax	N/A
VC Diameter	25 mm
SPL	N/A
RMS Power Handling	5 watts
Usable Frequency Range (Hz)	N/A

FEATURES

- Turn any solid surface into a great sounding speaker system
- Create a completely hidden surround sound system
- 3M adhesive pads for secure and fast placement
- Wideband frequency response (dependent on attached material)

APPLICATIONS

- Invisibile home theater and multi-room audio
- Electronic gaming machines
- Advertising signage
- Point-of-purchase displays
- Multimedia exhibits
- Commercial distributed audio
- Kiosks
- Automotive audio
- Bathroom tubs and showers

IMPEDANCE/PHASE

Ohms

DATS
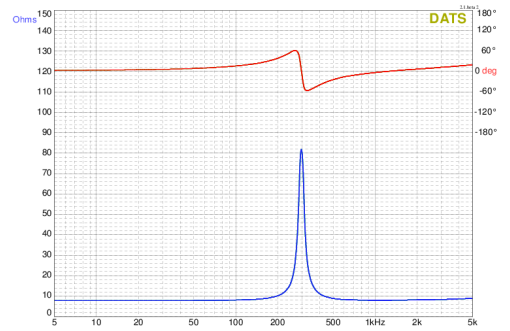
Measurement taken with transducer uncoupled facing upward.

FREQUENCY RESPONSE

OMNIMIC

[dBSPL]

Frequency Response -freq [Hz]
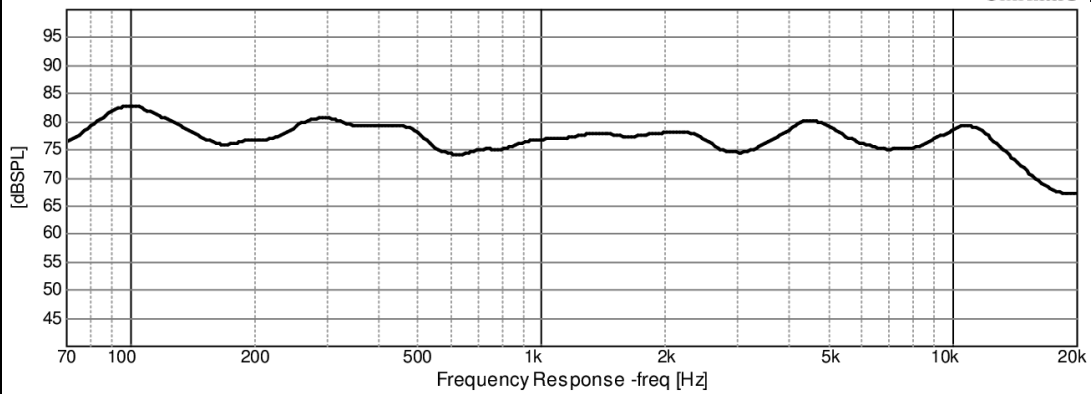
OmniMic

1/3rd octave smoothing - measurement taken with transducer adhered off-center
on a 12" x 12" x ½" foam core board in an infinite baffle setup.

Note: This information is for comparison purposes only, the actual frequency response will depend on many factors of which the diaphragm being the greatest contributor.