SEAM PROJECT - SUSTAINED ELECTROACOUSTIC MUSIC

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ABSTRACT

This is the template file for the proceedings of the 18th Linux Audio Conference (LAC-20). This template has been derived from DAFx-16, IFC-18, LAC-19 templates and aims at producing conference proceedings in electronic form. The format is essentially the one used for ICASSP conferences. Please use either this LaTeX or the accompanying LibreOffice formats when preparing your submission.

1. INTRODUCTION

This template can be found on the conference website.

1.1. Figures

Sustained Electroacoustic Music is a project inspired by Alvise Vidolin and Nicola Bernardini's article on electroacoustic music sustainability. In the article, they point at multiple faces of the problem: technological, notational or simple conceivement issue. They focus only on live electroacoustic music but it is applicable to any kind of documented electroacoustic music.

The purpose of this project is to grow the interpretation and the electroacoustic musical practice without electronics and informatics problems that obstacles the approach to this music.

When we refer to a virtuoso musician often we point to a violinist or a piano player. Someone who intensely practice on his instruments. This is the point: Does the violinist build his own violin every time he approaches a new composition? Does the pianist? The electroacoustic does.

The electroacoustic music culture was born in a daily changing contest. The sustainability of what they were doing during the years wasn't a point for decades. Actually, today neither. Not to the community. Sustainability is a complicated concept at all. Music sustainability is something like an abstract problem applied to an abstract thing only for a small number of people, like an abstract community not related to the mass. (si sa che) Mass-media, mass-culture, are not place for the *sustained* people.

So we are speaking about a small problem in music culture. A small problem not for mankind. But it is a problem. If the actual occidental music is or not afflicted by the contemporary and electroacoustic music issues is a good question, but that the music thinking was changed by electroacoustic thinking is a fact. Generally, we can consider that music was changed inexorably after the introduction of electronics and informatics in composition, playing and production.

Here are the points. What will happen when all the people who manipulates those problems will disappear? What is the electroacoustic repertoire if it is not the music played in the concert hall?

Why we concentrate too many resources on technics problems and not to musical interpretations and playing practice?

We can simply look at the Doctoral offers all over the world. There are so many interactive-all-you-can-think-about. The music industry conceived the purpose of doing music. With or without problems. During that interaction, during this art of entertainment, where the industry is god, and god is a DJ, during this time there is also a repertoire of music we must consider the core of the actual musical thinking that will disappear in some years. Not the paper, neither the recordings. Will disappear the practice, the interpretation, the thinking itself.

What will happen to the Luigi Nono's music after Alvise Vidolin? We have to study Vidolin, to understand Nono, to have a see sight on our music through an era.

An example. We have three interpretations of Beethoven's Complete Symphonies, by Karajan. Each of those boxsets is a thing, a collection of objects. Not music itself. We have three sets of reproduction of the same musical things through the same mind. Is a huge resources of thinking. Not a huge resource of music itself. Every man who has listened to Beethoven in a concert hall knows perfectly that his music can't fit in a box that can stay in a hand. But if the boxset is not Beethoven's music itself, it sure is an object of thinking. There is a point, sure, this is not the purpose it was built, but it doesn't matter. The point is that we have stratified musical thinking and listening attitude on Beethoven's music through interpretations of his music. We have not rewritten his music each time. We have not built his instruments each time. It is a technological fact? A musical one too.

Luigi Nono's repertoire is not on a triple boxset of no one. It is on paper, in the best of the case. We have some recordings, yes we have. What we can study and interpret if half of the ensemble is Live Electronics Instruments dated the '80s and it was not really described, not really sustained through the years?

What do we think about a lot of composers who have framed their music in events without sustain at all their electronic instruments through the year?

All figures should be centered on the column (or page, if the figure spans both columns). Figure captions (in italic) should follow each figure and have the format given in Figure **??**. Vectorial figures are preferred (e.g., Postscript, PDF, etc.). Also, in order to provide a better readability, figure text font size should be at least identical to footnote font size. If bitmap figures are used, please make sure that the resolution is enough for print quality. Figure **??** illustrates an example of a figure spanning two columns.

1.2. Tables

As for figures, all tables should be centered on the column (or page, if the table spans both columns). Table captions should be in italic, precede each table and have the format given in Table **??**.

Figure 1: *Ping.*

Table 1: *Basic trigonometric values.*

angle (θ, rad)	$\sin\theta$
$\frac{\pi}{2}$	1
π	0
$\frac{3\pi}{2}$	-1
2π	0

1.3. Equations

Equations should be placed on separate lines and numbered:

$$y(n) = b_0 x(n) - a_1 y(n-1) \tag{1}$$

where equation (**??**) is a one pole filter with frequency response:

$$H(e^{j\omega T}) = \frac{b_0}{1 + a_1 e^{-j\omega T}} \tag{2}$$

1.4. Code

Code can be listed in a block:

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int foo = 0;
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or directly in-lined in the body of the text: `int foo = 1;`.

1.5. Page Numbers

Page numbers will be added to the document in the post-processing stage, so *please leave the numbering as is* (no numbers).

1.6. References

The references will be numbered in order of appearance [**?**], [**?**], [**?**] and [**?**]. Please avoid listing references that do not appear in the text.

1.6.1. Reference Format

The reference format is the standard IEEE one. We recommend to use BibTeX to create the reference list.

2. CONCLUSIONS

This template can be found on the conference website. For changing the number of author affiliations (1 to 4), uncomment the corresponding regions in the template `tex` file. Please, submit full-length papers (4 to 8 pages for full papers and 2 to 4 pages for poster papers) and keep the paper size to letter (don't change to A4). Submission is fully electronic and automated through the Conference Web Submission System. DO NOT send us papers directly by e-mail.

3. ACKNOWLEDGMENTS

Many thanks to the great number of anonymous reviewers!

4. APPENDIX: MARGIN CHECK

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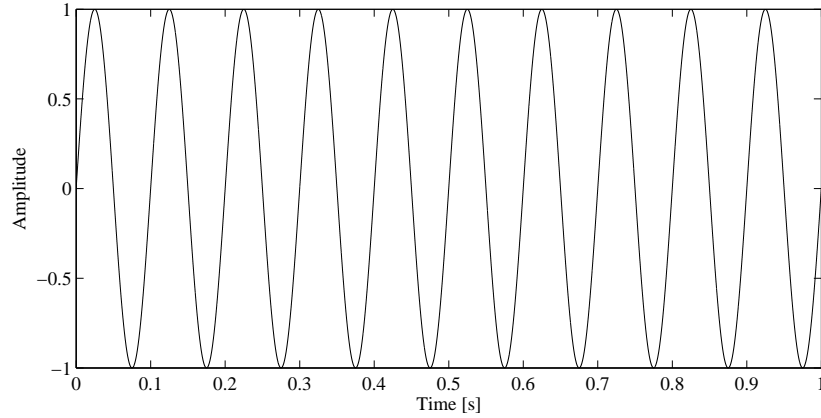
Figure 2: *A figure spanning two columns, as mentioned in Sec.* **??**.

Table 2: *Basic trigonometric values, spanning two columns.*

angle (θ, rad)	$\sin\theta$	$\cos\theta$	$(\sin\theta)/2$	$(\cos\theta)/2$	$(\sin\theta)/3$	$(\cos\theta)/3$
$\frac{\pi}{2}$	1	0	1/2	0	1/3	0
π	0	-1	0	$-1/2$	0	$-1/3$
$\frac{3\pi}{2}$	-1	0	$-1/2$	0	$-1/3$	0
2π	0	1	0	1/2	0	1/3

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