

# SEAM PROJECT - SUSTAINED STEREOPHONY

Giuseppe Silvi

Affiliation1

author1@smcnetwork.org

Davide Tedesco

Affiliation2

author2@smcnetwork.org

## ABSTRACT

After decades of sound and music technology development, the everyday practice reveals one of the first walking dead: the stereophony. In less than a hundred years from its birth, the stereophony is not only at the end of its comprehension but also at the end of its necessity. The electroacoustic literature has constant focus, through history, to the listening. Listening as a starting point of thinking, as a background of composing, as a long-distance perspective. Actually today we know better than Blumlein how people listen, how ears and brain do what they do. What we lose versus Blumlein, is the necessity of listening, of reproduction, of listening of reproduction.

When the words no longer point themselves we lose, with the meaning, also the reality we used to refer, using them. The transition from the age of mechanical reproduction of reality, through the history of attempts to reproduce it up to the virtual reality, must pass through, preserving and sustaining, that concepts which have defined the necessity of reproduction. Sustaining the electroacoustic literature, the repertoire, means to sustain the necessity of some concepts, like stereophony, and their related consolidated practice, to the perspective of development or, at least, the surviving of comprehension.

## 1. INTRODUCTION

*Sustained Electro-Acoustic Music* is a project inspired by Alvis Vidolin and Nicola Bernardini's article [?] on *live electroacoustic music sustainability*. In their text, they point at multiple technical faces of the sustainability problem such as technological, notational or general conception issues. Even if the article aforementioned focuses only on *live* electroacoustic music, the concept of sustainability is applicable to any kind of documented music that uses electroacoustic environments including therefore the acousmatic works, instruments mixed with tape and structured amplified works. This will be the purpose of the presented text.

The ambition of this project is to grow the interpretation and the electroacoustic musical practice with the consciousness of the electronic and informatics problems that had made arduous to approach this music and prevented the growth of interpretative thinking. It is possible, with

a community structure, to determine, build and stratify interpretation of musical core, the repertoire, concealing the environment-related technological issues. They are instruments, not the music itself, after all.

When we refer to a virtuoso musician, we often point at a violinist or at a piano player: someone who intensely practice on his instrument. This is the central point: Does the violinist builds its own violin every time he approaches a new composition? Does the pianist? The electroacoustic musician does it, every time.

## 2. PAGE SIZE AND FORMAT

The SMC 2020 proceedings will be formatted as portrait A4-size papers (21.0 cm x 29.7 cm). All material on each page should fit within a rectangle of 17.2 cm x 25.2 cm, centered on the page, beginning 2.0 cm from the top of the page and ending with 2.5 cm from the bottom. The left and right margins should be 1.9 cm. The text should be in two 8.2 cm columns with a 0.8 cm gutter. All text must be in a two-column format, and justified. The maximum allowed length is **8 pages** (for both lecture and poster presentations). However, a length of **6 pages** is strongly encouraged.

## 3. TYPESET TEXT

### 3.1 Normal or Body Text

Please use a 10 pt (point) Times font. Use sans-serif or non-proportional fonts only for special purposes, such as distinguishing source code.

The first paragraph in each section should not be indented, but all other paragraphs should be.

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The title is 16 pt Times, bold, caps, upper case, centered. Authors' names are centered. The lead author's name is to be listed first (left-most), and the co-authors' names after. If the addresses for all authors are the same, include the address only once, centered. If the authors have different addresses, put the addresses, evenly spaced, under each authors' name.

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Please leave the copyright notice exactly as it appears in the lower left-hand corner of the first page. It is set in 8 pt Times.

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First level headings are in Times 12 pt bold, centerd with 1 line of space above the section head, and 1/2 space below it. For a section header immediately followed by a subsection header, the space should be merged.

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Second level headings are in Times 10 pt bold, flush left, with 1 line of space above the section head, and 1/2 space below it. The first letter of each significant word is capitalized.

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## 5. FLOATS AND EQUATIONS

### 5.1 Equations

Equations should be placed on separated lines and numbered. The number should be on the right side, in parentheses.

$$r = \sqrt[13]{3} \quad (1)$$

Always refer to equations like this: “Equation (1) is of particular interest because...”

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All artwork must be centered, neat, clean and legible. Figures should be centered, neat, clean and completely legible. All lines should be thick and dark enough for purposes of reproduction. Artwork should not be hand-drawn. The proceedings will be distributed in electronic form only, therefore color figures are allowed. However, you may want to check that your figures are understandable even if they are printed in black-and-white.

Numbers and captions of figures and tables always appear below the figure/table. Leave 1 line space between the figure or table and the caption. Figure and tables are numbered consecutively. Captions should be Times 10pt. Place tables/figures in the text as close to the reference as possible, and preferably at the top of the page.

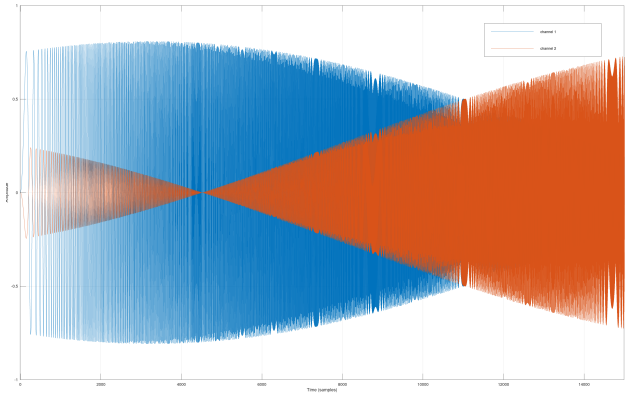


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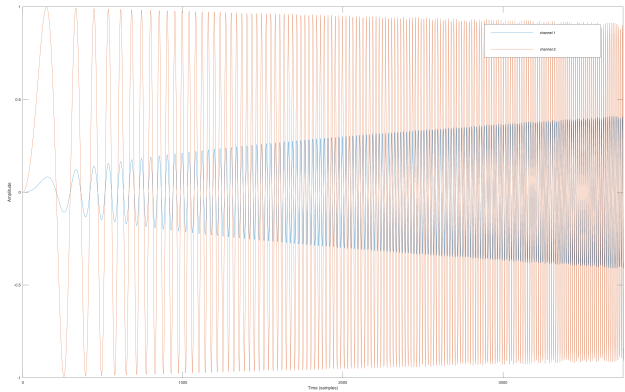


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Vectorial figures are preferred, e.g., eps. When using Matlab, export using either (encapsulated) Postscript or PDF format. In order to optimize readability, the font size of text within a figure should be no smaller than that of footnotes (8 pt font-size). If you use bitmap figures, make sure that the resolution is high enough for print quality.

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You can indicate footnotes with a number in the text <sup>1</sup>, but try to work the content into the main text. Use 8 pt font-size for footnotes. Place the footnotes at the bottom of the page on which they appear. Precede the footnote with a 0.5 pt horizontal rule.

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All bibliographical references should be listed at the end, inside a section named “REFERENCES”. References must be numbered in order of appearance. You should avoid listing references that do not appear in the text.

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<sup>1</sup> This is a footnote example.

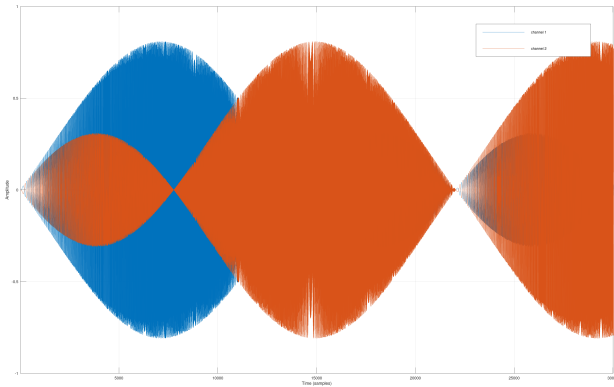


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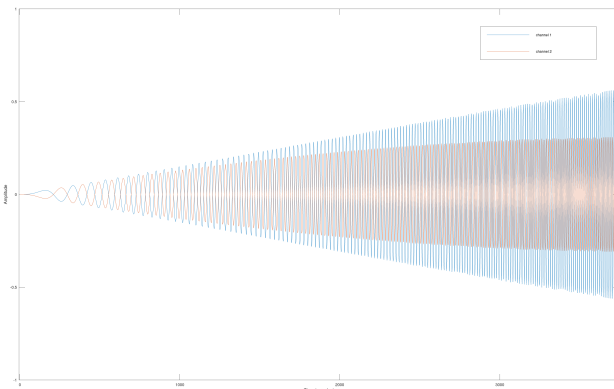


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Reference numbers in the text should appear within square brackets, such as in [1] or [1–3]. The reference format is the standard IEEE one. We highly recommend you use BibTeX to generate the reference list.

## 7. CONCLUSIONS

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## Acknowledgments

At the end of the Conclusions, acknowledgements to people, projects, funding agencies, etc. can be included after the second-level heading “Acknowledgments” (with no numbering).

## 8. REFERENCES

- [1] A. Someone, B. Someone, and C. Someone, “The title of the conf. paper,” in *Proc. Int. Conf. Sound and Music Computing*, Porto, 2009, pp. 213–218.
- [2] X. Someone and Y. Someone, *The Title of the Book*. Springer-Verlag, 2010.
- [3] A. Someone, B. Someone, and C. Someone, “The title

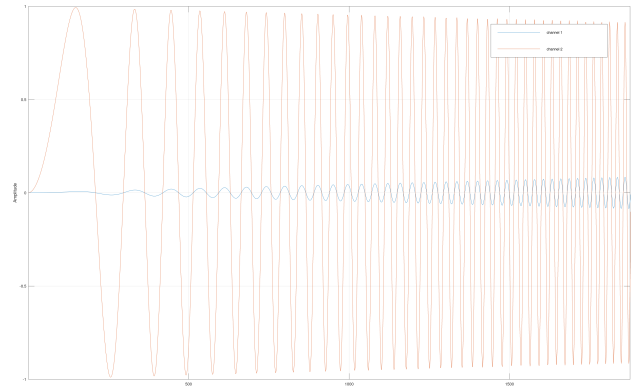


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of the journal paper,” in *J. New Music Research*, 2008, pp. 111–222.