

Linux Audio Conference 2012

Call for Music , Installations, and Workshop Proposals

The Linux Audio Conference 2012 will include concerts, installations and workshops. We are looking for music that has been produced or composed entirely or mostly using Linux and other Open Source music software. Music and sound art will happen in the following spaces:

The CCRMA Stage:

This space will host traditional evening concerts of electronic music with the possibility of live performance. The Stage is a small concert hall with great acoustics and 16 high quality Adam speakers arranged in two rings of 8, one at ear level and another hanging from the ceiling (go to page 5 for more information). You will be able to diffuse to all 16 speakers directly, or through a 3rd order horizontal Ambisonics decoder to the lower ring. Of course you can also play stereo pieces.

The Listening Room:

This space will host continuous playback of fixed media pieces during the conference. Participants in the conference will be free to walk in and out of the Listening Room at will, this will not be a traditional sit-down concert. The room can accommodate about 10 to 20 persons at a time and it has a full 3D 22 channel sound system with speakers above, around and below the audience level (go to page 6 for more information). You will be able to diffuse directly to all 22 speakers, or through a 3rd order periphonic Ambisonics decoder that is part of the space. Of course you can also play mono pieces, but... come on!

The Linux Sound Night:

The venue has not yet been determined, but it will be “Linux Audio Conference Club Night” compatible. It will probably have 8 channel high quality playback hardware. This is a more informal and social late night event without the constraints of a formal concert hall.

Installations @ The Knoll:

We have plenty of interesting spaces in our historical building (The Knoll) that could become venues for sound art installations. You will need to contact us to see which one is best suited to your proposal. (<https://ccrma.stanford.edu/about/knoll/knoll-renovation>)

In addition, participants are invited to submit **workshop proposals** on technical or creative topics related to Linux and open source audio. All music, installations, and workshop submissions should be done online at <http://http://lac.linuxaudio.org/2012/proposals/>. Please read below for the details of this Call for Proposals. If you have questions, let us know at lac@linuxaudio.org

Deadline for all submissions: January 11, 2012

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Electronic Music submissions

Works submitted in this category are expected to be novel either as a sonic or musical experience, or by the composition techniques used, or by the way the sounds are generated and/or manipulated. These can be playback only (fixed media, optionally diffused live by the composer) or performed live, either purely electronically or in combination with traditional instruments or anything that makes sound. The following venues are available:

CCRMA Stage: concerts will take place at the CCRMA Stage, with 16 speakers surrounding the audience (more info on page 5). Multichannel pieces are encouraged. A Yamaha Disklavier piano is also available. Video projection is also possible. If your piece includes live performers, you will be expected to arrange for their participation.

Listening Room: this will be our “listening lounge,” where fixed-media pieces will be played back continuously in full 3D sound with 22 speakers. Listeners may freely walk in and out of the room during the conference (more info on page 6).

Please submit your music online at <http://lac.linuxaudio.org/2012/proposals/>. When submitting a piece, please provide all relevant information regarding technical requirements for its realization. You will be asked to provide a permanent link from which we can download a single file with all your submission materials (a .zip, .tar.gz or .tar.bz2 archive). The materials should include:

- Title, Duration and Program notes (150 words or less, plain text)
- Short biography (100 words or less, plain text)
- Audio files (WAV or AIFF)
- Video files, if applicable (ogg-theora, mpeg, or other Linux-friendly formats)
- Score, if applicable
- Description of Linux and open source workflow used, and detailed technical specifications for performance or diffusion (PDF or plain text)
- For multichannel works, a stereo reduction is welcome, Ardour2 sessions can also be accepted
- A signed & scanned copy (PDF format) of the last page of this document in which the author(s) agree(s) to the conditions specified for the concerts; if your piece is selected, we may request a hard copy later.

Please note: fixed media pieces can be considered for inclusion in both venues (CCRMA Stage and the Listening Room). Pieces with a live performance component will be considered only for the CCRMA Stage concerts. When filling out the online submission form, please indicate the appropriate venues/spaces you would like your piece to be considered for.

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Linux Sound Night submissions

The Linux Sound Night is a late night music event that welcomes proposals from electronic musicians and sound artists who may prefer a more informal performance environment without some of the constraints of a concert hall. There are no specific limitations in terms of proposals for the Linux Sound Night.

Please submit your proposal online at <http://lac.linuxaudio.org/2012/proposals/>. When submitting, please provide all relevant information regarding technical requirements for its realization. You will be asked to provide a permanent link from which we can download a single file with all your submission materials (a .zip, .tar.gz or .tar.bz2 archive), including:

- Name of artist/group
- Title, Duration and Brief description of performance (150 words or less, plain text)
- Short biography (100 words or less, plain text)
- Description of Linux and open source workflow used and detailed technical specifications for the performance (PDF or plain text)
- Demo materials (audio and/or video files of a performance)
- A signed & scanned copy (PDF format) of the last page of this document in which the author(s) agree(s) to the conditions specified for the event; if your work is selected, we may request a hard copy later.

We want to make the Linux Sound Night an interesting and unique event so we would encourage musicians and sound artists to submit works of all kinds.

Sound installation submissions

If you would like to propose a sound installation, e.g. an independent system that produces a unique sonic experience for people to listen to, look at and/or play with during conference hours, please submit your proposal online at <http://lac.linuxaudio.org/2012/proposals/>. You will be asked to provide a permanent link from which we can download a single file with all your submission materials (a .zip, .tar.gz or .tar.bz2 archive), including:

- Title of installation
- Author(s) name(s)
- Short description of the work (150 words or less, plain text)
- Short biography (100 words or less, plain text)
- Description of Linux and Open Source workflow used and technical details: diagrams, pictures, audio or video examples, etc.
- A signed & scanned copy (PDF format) of the last page of this document in which the author(s) agree(s) to the conditions specified for the event; if your work is selected, we may request a hard copy later.

If you have questions about the possible spaces available in the building where you could set up an installation, please contact us at lac@linuxaudio.org

Linux Audio Conference 2012 Concerts

Agreement to Conditions of Participation

I make the following composition/installation available to the Linux Audio Conference (LAC 2012) organization, to be presented during the Linux Audio Conference at CCRMA, Stanford University, April 12-15, 2012:

Title of work:

Duration:

Name of composer:

Full address:

Email address:

I am registered with a royalties society:

☐ no

☐ yes (specify):

I agree that my composition may be streamed once or several times in compressed format on the Internet, either during the performance, or afterwards, or both.

☐ yes

☐ no

I hereby state that the sound and/or video material I play or present at the conference is entirely my own work and does not infringe any copyrights. In no case shall Stanford University be responsible for copyright infringement as a result of (dis)playing or performing my work.

I am aware that any materials I send to LAC for the submission process will not be returned, and that I will receive no fee from LAC whether my work is performed, streamed, or not. I also recognize that the jury's decision is final, and waive my rights to legal action regarding the jury's decision. I accept the terms and conditions presented in this form.

Date:

Signature:

CCRMA Stage

This space will host evening concerts of electronic music with the possibility of live performance.

The CCRMA Stage is a 100-seat modular concert space with dimensions 25' x 55' (7.5m x 16.7m). It is equipped with 16 high-quality loudspeakers, a DM-1000 digital mixing console, a Linux computer, a Blu-Ray/DVD/SACD/CD player and a 1080p video projector for multimedia presentations. A Yamaha Disklavier (DC7 Pro) piano is also available along with a small performance lighting system. The room is acoustically treated, with acoustically sealed windows and doors, and adjustable acoustic window coverings (<https://ccrma.stanford.edu/room-guides/ccrma-stage/>).

The sound system features a Yamaha DM-1000 mixer which feeds 16 ADAM speakers plus 8 subwoofers. 8 speakers surrounding the audience at about 6 feet from the floor; the remaining 8 speakers are mounted on the ceiling forming a smaller circle. Sound diffusion can be made to all 16 speakers directly, or through a 3rd order horizontal Ambisonics decoder to the lower ring.



Listening Room

This space will host continuous playback of fixed media pieces during the conference. Participants in the conference will be free to walk in and out of the Listening Room at will, this will not be a traditional sit-down concert. The room can accommodate about 10 to 20 persons at a time and it has a full 3D 22 channel sound system with speakers above, around and below the audience level (<https://ccrma.stanford.edu/room-guides/listening-room/>). You can diffuse directly to all 22 speakers, or through a 3rd order periphonic Ambisonics decoder that is part of the space.

