

# **Call for Music, Installations and Workshops**

## **Linux Audio Conference 2014**

ZKM | IMA Institute for Music and Acoustics,  
Center for Art and Media  
Karlsruhe, Germany  
1–4 May 2014

The 2014 Linux Audio Conference will feature a number of concerts, installations, and workshops. We are looking for music and sound art that has been produced or composed entirely or mostly using Linux-based operating systems and invite submissions from any genre of music and sound art.

## 1 Submission and Review Process

### 1.1 When should I submit?

The deadline for all submissions is

**Monday, January 27th, 2014 (23:59 HAST)**

For physical submissions, this will be interpreted as the date of the postmark.

### 1.2 Where should I submit?

All submissions must be done via the OpenConf system at:

<http://lac.linuxaudio.org/2014/MusicSoundArtMisc/>

**No email submissions, please!**

All files should be submitted as a **single archive** in **.zip**, **.tar.gz** or **.tar.bz2** format. Files up to 20 MB can be submitted directly through the OpenConf system. If your archive is larger than that, please upload it to a server of your choice and specify its URL in the comment section of the online submission form. If you are using a filesharing platform to provide your materials, please make sure that:

- ...downloading the files is possible without having to register
- ...downloads are not restricted to e.g. “one file every two hours”
- ...anonymous downloads are not restricted to e.g. “52kbaud”
- ...the download links are permanent or at least valid until the end of the review period (i.e. February 24th, 2014)

Alternatively, you can send large files in physical form to the following address:

LAC 2014  
ZKM | Institut für Musik und Akustik  
Lorenzstrasse 19  
D-76135 Karlsruhe  
Germany, Europe

We suggest that you send all submission materials as electronic files on a single data CD or DVD. **No audio CDs, please!**

### 1.3 What should I submit?

All submissions (music, art installations, workshops) should include the following:

**Title, duration, program notes:** max. 150 words, plain text, suitable for publication online and in printed program notes.

**Short biography:** max. 100 words, plain text, suitable for publication online and in printed program notes.

**Tech rider** specifying all technical requirements, in .pdf format.

Music and art installation submissions should also include the following materials:

**SUBMISSION FORM:** Please print, fill out and sign the last page of this document and attach it to your submission. If you choose to submit online, please scan the completed form.

**Audio files** are accepted in .wav or .aiff format at **44.1 kHz** and preferably 24 bit. The maximum number of audio channels depends on the respective submission category; please consult section 2 for details.

**Stereo mixdown** For multichannel works, an additional stereo mixdown is requested to facilitate the review process. This can be submitted in Ogg/Vorbis or another compressed format.

**Video files**, if applicable, in Ogg/Theora or another Linux-friendly format.

**Score**, if applicable, in .pdf format.

## 1.4 Selection Process and Performance Conditions

A jury will select the compositions, installations, and workshops to be included in the conference program according to artistic merit and technical feasibility. Please be prepared to perform your work yourself and to provide any additional performers that you might require. Unfortunately, **LAC 2014 cannot organize or pay for travel or accommodation neither of you nor of any additional performers.**

## 2 Submission Categories

### 2.1 Electroacoustic Music

The Linux Audio Conference will include concerts of electroacoustic music, which will take place at the **ZKM\_Kubus** (see section 3). 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.

We invite submissions in mono, stereo, quad, and octophonic formats, as well as submissions in higher order ambisonics, or up to 43 discrete channels in a hemispherical layout, or up to 60 virtual channels in a hemispherical layout, which will be mapped through VBAP onto the 43 physical channels.

### 2.2 Linux Sound Night

The Sound Night will take place in some part of the entrance hall of ZKM and it will be compatible with the traditional spirit of the Linux Sound Night, i.e. it will be more like a club-night and less formal than the concert hall performances. Submissions in this category should be suitable for live-performance on a standard stereo PA.

### 2.3 Art Installations

Art installations submitted to LAC 2014 will be exhibited in several smaller spaces of the music institute (see section 3). We are looking for works that include audio, video and/or other media.

The installations are presented (only) during the conference. There are going to be specific time slots during the day, where the installations can

be visited (probably 2-3 hours per day). Please be aware, that you have to provide all materials, which your installation is composed of (hardware, software...), and that ZKM will not be liable for any damages or losses, which might occur during the conference. For that reason we strongly recommend that you are personally present at your installation during the opening hours.

## 2.4 The Morning Line

The Morning Line is an outdoor sound pavilion, located in front of the ZKM building (see section 3). LAC contributors are invited to submit multi-channel fixed-media pieces to be presented in The Morning Line during the conference.

The audio system has been devised by Prof. Tony Myatt and the Music Research Centre at the University of York. Myatt describes the system as follows: “The loudspeakers are arranged [...] around six ‘rooms’ or soundfields. Each room has two sub-mid loudspeakers connected together in mono, providing 1 sub audio channel per room. In total there are 47 audio channels – 41 speaker channels and 6 sub channels (but 12 sub-mid loudspeakers). The diagram below 3 shows the original TML layout, as installed at Seville in 2008. This is the same design used for the ZKM installation, though some loudspeaker locations vary from those shown below in the final Karlsruhe version of the installation. Rooms 1 to 4 have the speakers arranged in a 3D surround soundfield.. Rooms 5 and 6 contain loudspeakers arranged in a 2D plane, facing out away from the sculpture. The latter creates two soundfields adjacent to the structure.”

Submissions in this category should be in stereo format. After acceptance we will get in contact with you and discuss the final format with you. Basically there are 2 possibilities. The first option would be a plain 47-channel soundfile. For this you will want a more detailed and precise description of the speaker positions, which we can not yet provide, but we hope to be able to provide it later. The second option, for those interested, would involve some Non-Linux (Max/MSP-based) software developed by Tony Myatt.

## 2.5 Radio Miniatures

LAC 2014 continues the initiative which has been taken by LAC 2013. It will present a series of radio miniatures within the program of the **DEGEM Webradio @ ZKM** (<http://biblio.zkm.de/DegemWebradio>)

The radio program comprises six 2-hour slots, running in a loop for 2 months with the same program. In April and May 2014, two slots are reserved

for LAC submissions. For submission in this category, we invite mono and stereo pieces in 44.1 kHz sampling rate.

## **2.6 Workshops**

Workshops at LAC come in different flavours:

- Familiarizing participants with your software package through a training session or hands-on demonstration.
- Requesting assistance from the community by telling participants about your project and what kind of assistance you are looking for.
- Learning from a group of developers, composers, or users how your application can be improved.
- Working with a group towards a specific goal, e.g., combining several pieces of software and hardware into a working system.

## **3 Venues**

### **3.1 Kubus**

The ZKM\_Kubus is a ca. 260 sqm. performance space at the Institute for Music and Acoustics. It is the institute's concert hall as well as its main recording studio. It seats an audience of up to 150 people and it is used for performances of electroacoustic music. It features a 43-channel system of Meyersound speakers (UPJ, CQ. The speakers no. 20 and 23 are CQ currently and all the rest is UPJ, which differs slightly from the figure below).

### **3.2 The Sound Art Installation Space**

Submitted installations are going to be presented in ateliers and small studios of the music institute and in the corridor leading to them (see the floor plans below and the respective markings in green colour). Please note that this is not the Media Museum of ZKM. Depending on the type of the submitted work there might also be the possibility to present it in the public space of the entrance hall.



Figure 1: The ZKM\_Kubus.

### 3.3 The Morning Line

The Morning Line is a large outdoor mixed media art work, sculpture, pavilion, and audiovisual performance system by Matthew Ritchie, ArandaLasch and Arup AGU (Advanced Geometry Unit), commissioned by Thyssen-Bornemisza Art Contemporary TBA21. Since 2008 it has been on display in Sevilla (Spain), Istanbul (Turkey), and Vienna (Austria). Since 2013 it is located at the ZKM\_Forecourt in Karlsruhe, Germany. A central aspect of The Morning Line is the more than 30 specifically commissioned compositions by artists as Lee Ranaldo, Carl Michael von Hausswolff, Christian Fennesz, Florian Hecker, Chris Watson, and Batuhan Bozkurt, with new pieces to be commissioned in the future.

For more information see [http://www.tba21.org/program/seminars/241/page\\_2?category=pavilions&locale=en](http://www.tba21.org/program/seminars/241/page_2?category=pavilions&locale=en).

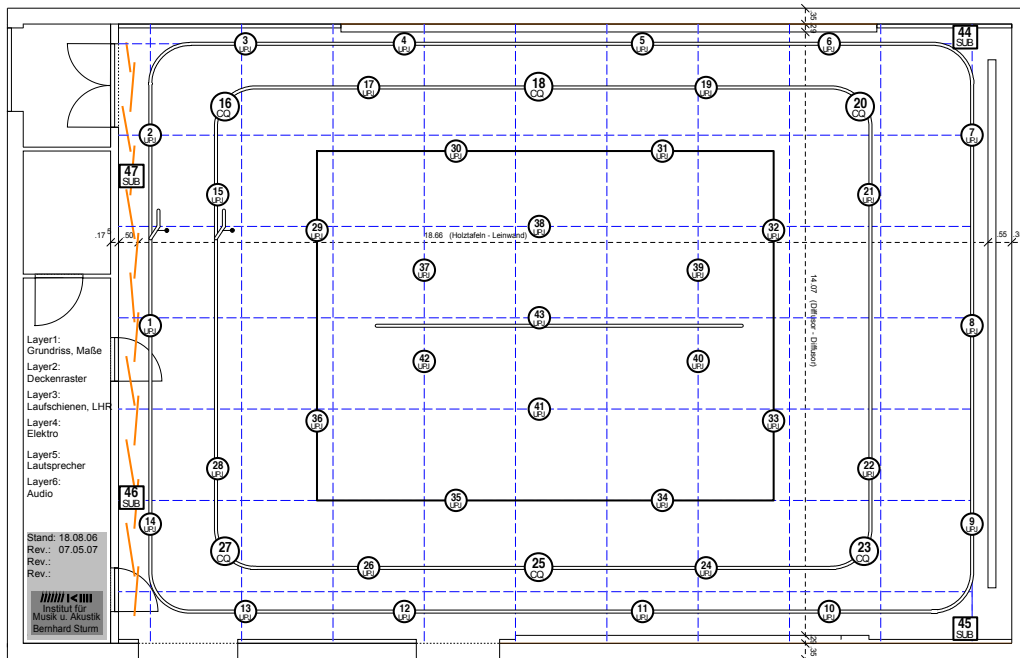


Figure 2: The Kubus Klangdom speaker layout.

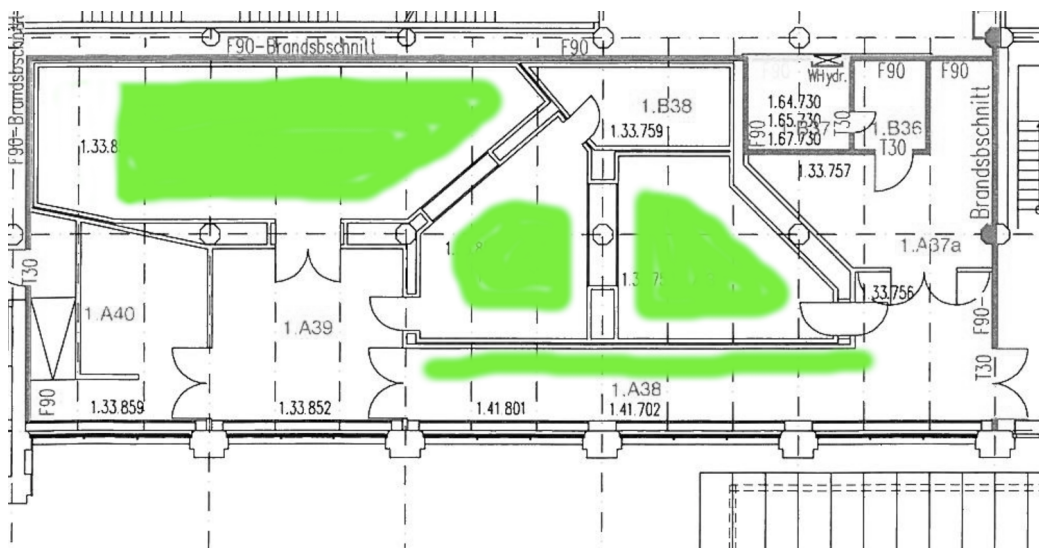


Figure 3: The Sound Installation Space – Kleine and Lange Studio.

### 3.4 DEGEM Webradio @ ZKM

Since 2005 the DEGEM (German Society for Electro-Acoustic Music, (<http://www.degem.de/>)) has been engaged in a close cooperation with the ZKM





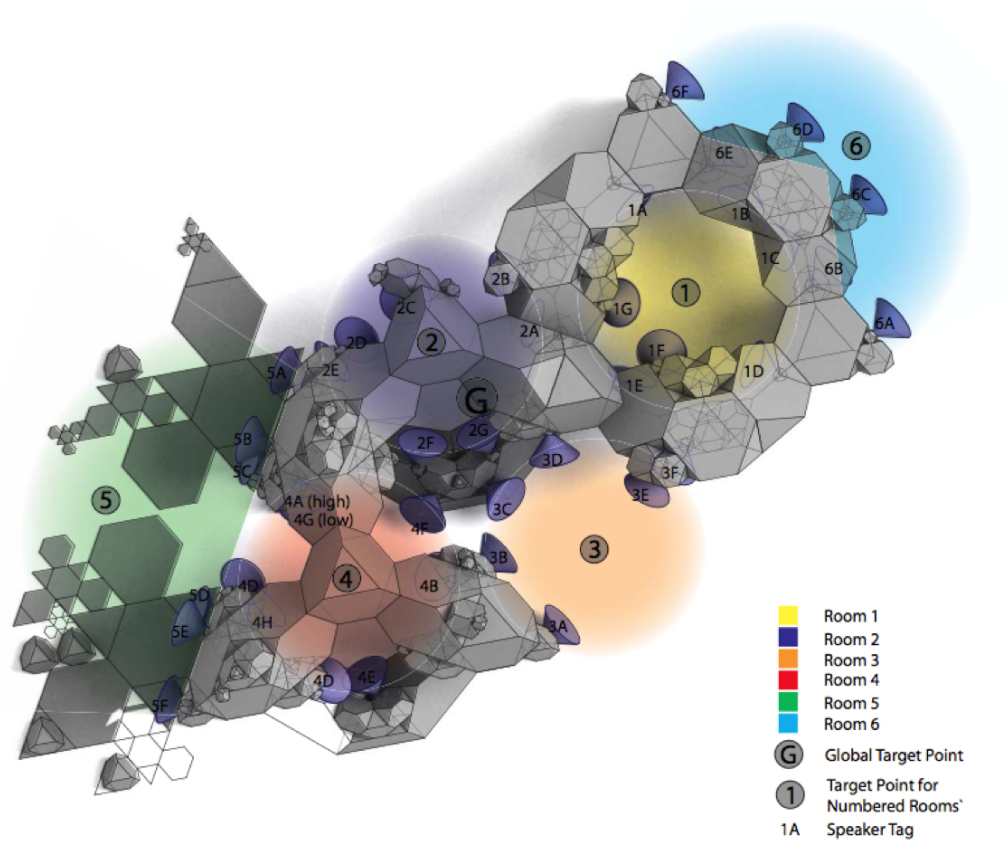


Figure 6: The Morning Line layout (Tony Myatt).

events. Both private and academic electronic studios can present themselves here, as can musicians and composers, labels, projects and research projects.

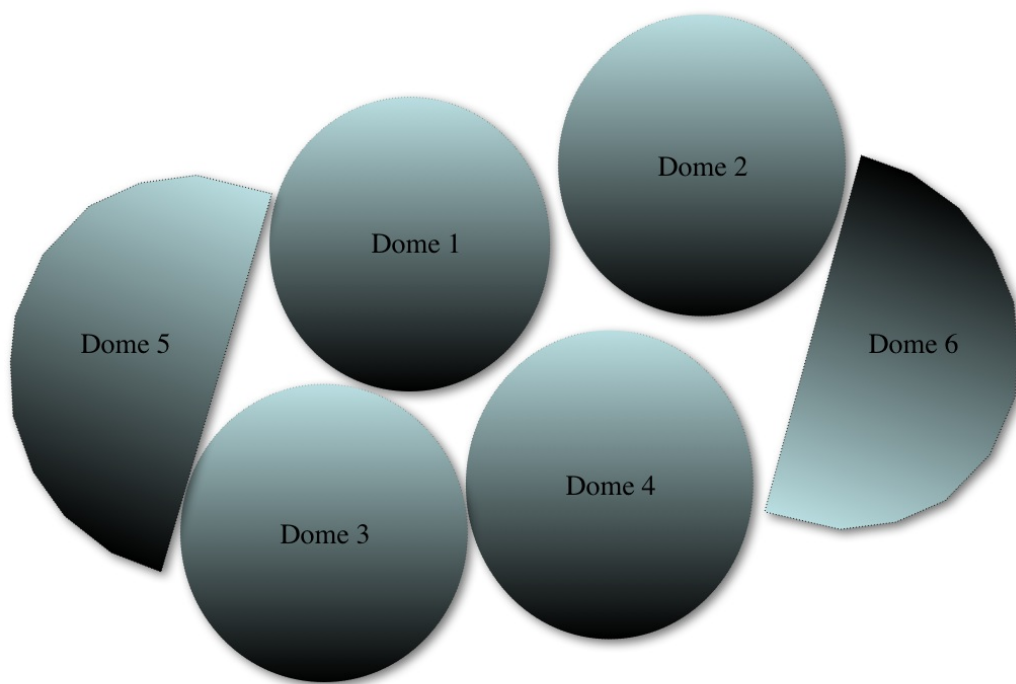


Figure 7: The Morning Line layout (simplified representation).

# Linux Audio Conference 2014 Performances

## Agreement to Conditions of Participation

I make the following art work available to the Linux Audio Conference (LAC 2014) organization team, to be presented during the Linux Audio Conference at the ZKM | Institute for Music and Acoustics, Karlsruhe, Germany 1-4 May 2014.

Title of work:

Duration:

Name of composer:

Full address:

Email address:

I am registered with a royalties society:

- ☐ no
- ☐ yes (please 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 the ZKM Karlsruhe or the Institute for Music and Acoustics 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/ZKM for the submission process will not be returned. I am aware that I will receive no fee from LAC/ZKM whether my work is performed, streamed, or not, and that LAC/ZKM cannot organize or pay for travel or accomodation of me or of any needed performers. I accept that LAC/ZKM is not liable for damage or loss of any materials, which I provide for the presentation of my work during the conference. 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: