ICMA Music Showcase 2022: Asia

Concert 8
Winners' Concert

UTC 15:00
(9pm Beijing, Hong Kong, Singapore; 10pm Seoul, Tokyo; 5pm Paris;
4pm London, 11am New York; 8am Los Angeles)

15 April 2022

International
Computer
Music
Association

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Mystery
Computer Music

This work was inspired from the novella Mystery, written by Stephen King in 1980. Hand drum, with its ethereal and soft sound, was first played at the Frankfurt International Instrument Exhibition in 2001. The composer delved deeply into the skill of playing hand drum and the richness of its sounds, and has broken down the limitations of the form of sound by using four channels and treatment technology of electronic music. Besides, the composer also tries to create a special impression of space to make the audience feel like they are in the hand drum, so that they can have a better sense of its mystery.

Dong Jindai

Dong Jindai，born in 1998，received his bachelor degree in Recording arts in 2020. Now he is the graduate student of Electronic Music Department of Sichuan Conservatory of Music, and studies electronic music composition with Prof.Lu Minjie. His works include acousmatic music and mixed electronic music. His music used to be selected in MUSICACOUSTICA-BEIJING Composition Competition.

まだら－*madara*
Audio-visual

Being pretty, womanly, only to be stolen and buried by others for greed. We appear and disappear, come back and go away. まだら – madara is a lament for the dead and alive whose souls have been taken away. The word "Madara" is a Japanese word metaphorically indicating a phenomenon that is sometimes appearing and sometimes not appearing.

まだら–Madara expresses the hardship that many women and minorities in society experience. We always face the risk of being stolen, whether our ideas, resources, sexualities, health, or lives. Medical and social discrimination and racism toward people of color became worse, or rather reinforced, during the pandemic. The threat of being attacked has stolen our freedom to live normally, too. More people recognized aggression during the pandemic, but it has always been there. There are a number of missing indigenous women in the U.S., and there are silenced women who are in misogynistically oppressed cultures. The music and visuals of まだら–Madara together represent the current condition, and a lament and anger toward that.

可愛く、女らしく。それは他人の欲のために、奪われ葬られてしまう。私たちは現れては消え、戻っては居なくなる。まだら–Madaraは、魂を盗まれ死んでいった人、そして今生きている人への哀悼である。作品名は、現れたり現れなかったりする状態を比喩的に表す日本語の「まだら」からきている。

この作品は、多くの女性やマイノリティが社会の中で経験する苦難を表現している。アイデア、あらゆる資源、セクシュアリティ、健康、命など、私たちは常に盗まれる危険にさらされている。有色人種に対する医療や社会的差別、そして人種差別がパンデミックで更に悪化し、表面化した。いつ襲われるかもしれないという脅威は、普通に生きる自由をも奪ってしまった。パンデミック時に理不尽な敵意と攻撃性を認識する人が増えたが、それ以前も常に存在していたものだ。アメリカでは先住民の女性が何人も行方不明になっているし、抑圧された女性差別の文化の中で沈黙させられている女性も多数いる。まだら–Madaraはそのような今の状況と、それに対する嘆きと憤りを音楽と映像を通して表現している作品である。

Akiko Hatakeyama

Akiko Hatakeyama is an award-winning composer/performer of electroacoustic music and intermedia from Japan. She explores the boundaries between written music, improvisation, electronics, real-time computer-based interactivity, and visual media. Storytelling, memories, and nature play an important role in Akiko's work, and she most often finds beauty in simplicity. Akiko's research focuses on realizing her ideas of relations between the body and mind into intermedia composition, often in conjunction with building customized instruments/interfaces. It is a form of nonverbal communication with her inner self and with the environment, including the audience. By somatically actuating perceptions with sound, light, and haptic objects, her ideas of relations between the body and mind become embraceable. Her exploration in embodying time – in the form of memories, emotions, and personal experiences – is realized. As a result, the exploration brings therapeutic effects. Sharing this special experience only achievable by creating and performing music is an important part of Akiko's research and teaching.
Her work has been performed internationally at various venues and festivals such as AWMAT, Biennial Symposium on Arts and Technology, Bitforms Gallery, ICMC, ISEA, ISMIR, ISSUE Project Room, Jordan Schnitzer Museum of Art, Musica Viva Festival, NIME, NYCEMF, SEAMUS, and Stanford University. Akiko obtained her B.A. in music from Mills College, M.A. in Experimental Music/Composition at Wesleyan University, where she studied with Alvin Lucier, and Ph.D. at Brown University. She is currently an assistant professor at the University of Oregon.
畠山晶子:エレクトロアコースティックとインターメディアの作曲家/パフォーマー。作曲、即興、 エレクトロニクス、コンピュータによるリアルタイム・インタラクティビティ、ビジュアルメディア を融合した作品を製作。ストーリーテリング、記憶、自然が作品において重要な役割を担っており、 シンプルさの中に美しさを見出すことが多い。身体と心の関係についての本人なりの見解をインター メディア作品に投影、しばしばカスタマイズされた楽器やインターフェイスの構築として具現化され る。これは、本人の内面と観客を含む環境との非言語的なコミュニケーションの一形態である。音、 光、触覚で身体的な知覚を起こすことにより、身体と心の関係についての概念を捉えることができ る。この探求は記憶、感情、個人的な経験という形で時間を体現させ、結果、自身にヒーリング効果 をもたらす。創作と教育指導活動の上で、音楽を創り演奏することによってのみ得られるこの特別な 体験を共有することを大切にしている。ベストパフォーマンスアワードを受賞したThe New Interfaces for Musical Expression 2018 を含め、世界各地のフェスティバル等で作品を発表している。ミルズカレ ッジで音楽学士号、アルヴィン・ルシエに師事したウェスリアン大学では実験音楽と作曲の修士号、 ブラウン大学で博士を取得。現在、オレゴン大学助教授。

Dream Butterfly——for Wacom and interactive electronic music
Computer Music with Instruments

"Dim morning dream to be a butterfly;Amorous heart poured out in cuckoo's cry." Don't know if Zhuang Zhou dreamed of becoming a butterfly, or a butterfly dreaming of becoming Zhuang Zhou. Dream Butterfly is an interactive piece of for Wacom and interactive electronic music. Based on Wacom，OSCulotor、Max/MSP、Ableton Live, the composer design and made the installation for interactive performance. Performers use Wacom to simulate the visual effect of the "picture scroll", and embody the movement and angle of Wacom's unique hardware Pen as the expression of electronic music, thus expressing the interaction between "pen" and "sound" in a way of fusion of media. It expresses the opposition and transformation of things, and creates a miraculous scene where reality and dreams blend together.

"庄生晓梦迷蝴蝶，望帝春心托杜鹃"，不知是庄周做梦变成了蝴蝶呢，还是蝴蝶做梦才成为庄周。《梦蝶》是一首为Wacom与交互式电子音乐而作的作品，主要基于Wacom，OSCulotor、Max/MSP、Ableton Live搭建的软硬件系统来展开设计与演奏。表演者以Wacom来模拟"画卷"的视觉效果，将Wacom独有硬件Pen的运动，角度又体现为电子音乐的表达，从而以融合媒介的方式来表现"笔"与"声"的交互，意在表达事物的对立与转化，营造一种真实与梦境相互交融奇景。

Wenzhao Wu

Wu Wenzhao, received his bachelor degree in recording art from Sichuan Conservatory of Music. he has participated in the production of personal musical albums such as Xue Tao, Du Shiniang, and Zhuo Wenjun. In 2018, he joined Xishanju as an audio designer and participated in the audio design of games such as Jianwangsan and Fingertip of Adventure. Now he is a graduate of Sichuan Conservatory of Music, and studies with Prof. Lu Minjie in new media art of Electronic Music Department. His piece of works used to be selected in WOCMAT2020, 2021 Earth Day Model Festival and won prizes in Beijing Electroacoustic Music Festival, 2nd and 3nd prize given by 9th National College Digital Art & Design Awards by Ministry of Education of P.R.C.

吴文钊，2018年毕业于四川音乐学院电子音乐系录音艺术专业，获学士学位；曾参与《薛涛》、《杜十娘》、《卓文君》等个人音乐剧专辑的制作、《剑网三》、《指尖江湖》等游戏的音频设计工作。现为四川音乐学院电子音乐系新媒体音乐硕士研究生，师从陆敏捷副教授。作品曾入选2020国际计算机音乐与音频年会WOCMAT、2021"地球日"全球马拉松异地实时音乐节；作品曾在北京国际电子音乐节电子音乐作曲比赛、全国数字媒体艺术设计大赛"数字音乐"比赛获奖。

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Curated by:

Kerry Hagan
PerMagnus Lindborg
Mikako Mizuno
Takeyoshi Mori
Qi Mengjie Maggie

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