

Ideas Sónicas/Sonic Ideas

Publication from The Mexican Centre for Music and Sonic Arts; *Centro Mexicano para la Música y las Artes Sonoras (CMMAS)*

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The Mexican Centre for Music and Sonic Arts (CMMAS) is requesting material for the next issue of its *Ideas Sónicas/Sonic Ideas*, which appears in both printed and on-line editions. This issue will be dedicated to electro-acoustic music and sonic arts, with a goal of stimulating, developing and broadcasting information about the activities and advances in these areas, while at the same time promoting interaction between composers, performers, researchers and the specialized public.

Open to every aesthetic within and outside of the academic area, our publication aims to propagate innovative and challenging approaches to the use of technology for musical creation and performance, to explore their influence in music and in the sonic arts as well as to promote research and an interchange of ideas around these themes.

The new issue of *Ideas Sónicas/Sonic Ideas* will deal with topics relating to:

“The Mixed Music Performer: History, Contributions, and Challenges”

The movements known as *Elektronische Musik* in Cologne and *Musique Concrète* in Paris were able to set musical creation free from the limitations imposed by the acoustic features of traditional instruments and the interpretative practices of Western concert music. Both movements gave way to the possibility of making music without the intervention of performers, scores, or musical instruments. Paradoxically, these groups also witnessed the birth of the Mixed Music genre from within their own core, with this new genre introducing live instrumental or vocal performance as a part of its sonic and expressive vocabulary. Some composers added a new creative impulse to musical interpretation by acknowledging the array of possibilities offered by interpreters and instruments while interacting with new sonic media. In 1952, the pioneering work co-authored by Bruno Maderna and Meyer-Eppler, *Musica su Due Dimensioni* for flute, percussion, and tape, premiered that same year at the Summer Festival in Darmstadt. The concert program stated: “*Musica su Due Dimensioni* is a first attempt to combine the past possibilities of mechanical instrumental music with the new possibilities of electronic tone generation...” (CHADABE, Joel. *Electric Sound: The Past and Promise of Electronic Music*. Prentice Hall, Inc., New Jersey, 1997, p.36). This emerging focus on Mixed Music composition had an immediate effect on the spreading of new instrumental and interpretative practices.

The experience of performing mixed works in a concert setting confronts performers with a musical reality that differs greatly from that required by traditional repertoire performing practices. The implementation of new sonic parameters in musical creation using new technologies – where synthesized or transformed sounds lose their causal identity principle, surpassing any vocal or instrumental model, and are organized into structures that differ greatly from those of traditional classical music – poses new challenges in the performance of works combining electro-acoustic materials and live performance. When technology is used together with live instrumental or vocal performance, new issues emerge that had never before been considered in conventional musical practice. Some of the most noteworthy distinguishing aspects of mixed music repertoire include: Integrating new sonic materials, interacting with computers, and handling different types of software; decoding the score and controlling synchrony; handling the production of instrumental sounds while using electronic devices to transform these sounds; using different types of microphones, sensors, and pedals, as well as adapting to stimulus-response relationships established between performers and the speakers in the context of the different acoustic space designs of multi-channel systems.

Despite the fact that the mixed genre has been around for a little over 60 years, the performer's role in electro-acoustic music has not received enough attention. More specifically, there is a need to: 1) Develop specific methodologies to teach and learn Mixed Music; 2) Create new didactic materials aimed at consolidating an interpretative tradition for this repertoire; and 3) Perfect specialized theoretical-practical training for the instrumentalist interested in performing this musical genre.

Although most universities offer undergraduate and post-graduate programs in music composition covering different topics aimed at the composer's education in electro-acoustic media, a quick glance of such higher-level programs reveals a generalized absence of professional training for performers interested in undertaking this repertoire. In this new issue of *Ideas Sónicas/Sonic Ideas*, we intend to publish articles focusing on training performers in the field of electro-acoustic music, as well as articles that review and reflect on their contributions and challenges. The editor will also be open to submissions on topics relevant to the practice of Mixed Music, such as:

- 1) Papers of a historical, musicological, or biographical nature about mixed repertoire performers who have participated (or are currently participating) in movements, labs, or centers for musical creation linked to electro-acoustic music and the sonic arts;
- 2) Testimonials about initiatives for the implementation of courses, workshops, academic programs, and/or pilot projects aimed at preparing and training performers, with special emphasis on the mixed repertoire;
- 3) Study program and syllabus design proposals based on developing specific skills to train performers in the mixed repertoire and musical creation fields through the use of new technologies;
- 4) Documentation of performers' experiences in new sonic and interpretative spaces, the use of new interactive systems, the application of improvisation and extended techniques, and new musical performance and scenic gesturing models within the electro-acoustic sound framework;

- 5) Reflections and proposals around prescriptive notation, new terminology, graphic and symbolic representation in mixed works, temporal organization, and synchrony;
- 6) Considerations regarding the emergence of new performer models, electronic instrument performers, performers as electro-acoustic composers, and performers and the renewed concept of virtuosity.

Publication Guidelines:

Papers can be written in Spanish or English; there are no restrictions as to the origin, nationality or residence of the author.

Text ownership shall be confirmed by sworn declaration at the time of submission, as well as proof of the right of reproduction for all secondary materials used in the work.

Authors, whose contributions are published, will assign to CMMAS the non-exclusive right to broadcast their work via any medium allowed within the limits stated by Mexican law.

The original language of the paper will be respected although the possibility of a bilingual publication is not excluded if appropriate. A short biography shall be attached to the paper (maximum 100 words) as well as contact information: first and last name (s); nationality; full current address; telephone (s); e-mail; web page and any institutional affiliation.

Papers may be submitted up to ~~(August 31, 2015)~~ **September 30, 2015**, to: editor@sonicideas.org or directly to the CMMAS facilities, in this latter case, on compact disc. Articles will be selected by the guest editor, whose decision will be final, and not liable to any type of claim. The guest editor will contact the authors of the selected texts, those not selected may be considered for later publication with prior notice to the respective authors. In the case where the editor selects a text with the stipulation of editorial changes, the author will have a deadline for their implementation.

General Instructions:

Word format (x) with no minimum or maximum extension.

Page formatting: size A4 with 2.5 cm side margins and page numbers centered at the bottom.

Font: Time New Roman, with 1.5 spacing.

Title: 14-point font, centered, bold.

Subtitles: 12-point font, centered, bold.

Contents: 12-point font, no indents or justifications.

Names of works, musical notes and foreign words: 12-point font, with justification and Italics.

Footnote: 10-point font, with justification, numbered in superscript using simple spacing.

Graphs and/or figures: To be sent in a separate file, numbered as Fig.1, 2, etc., in a scale of greys, with a resolution of 300dpi.

Text of graphs and/ or figures: 10-point font, centered.

In cases where the text has an audio example, this will be available only in the on-line version.

To learn more about the text format please download the [PDF](#).

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