

ISSTA presents

Sonic Practice Now

14-15 August 2020



ISSTA 2020 // Sonic Practice Now

The worldwide spread of COVID-19 and the associated social changes have impacted our lives in a manner that has no precedent in recent times. How has the initial shock changed our professional and personal relationships? Does this pandemic mark a permanent change to how we work and share? Is this a societal event that will soon be normalised?

ISSTA has invited international artists working with sound to share their responses to this situation as composers and performers. We have curated a variety of live performances and fixed media works, in both audio and video. This selection demonstrates the diversity of individual and collaborative practice that thrives in this time.

We invite you to share in these discoveries and accomplishments. Our three concerts will provide a convivial atmosphere, with space for conversation throughout.

Thanks to all of our participants and the many other excellent entries we had. The response to our call was quite overwhelming.

Zoom

Events will be held using the Zoom teleconferencing system. For greater enjoyment, find the Audio Settings in the Zoom application, and check the box that says “Enable Stereo.” Further instructions are available in a document you can download from our website.

[\[link\]](#)



Schedule

Living Space // 2-4pm Friday 14 August // page 4

An afternoon concert on themes of listening, field recording, soundscapes, and sonic environments. Featuring Bill Vine, Caroline Boë, Evidence, Judith Goodman & David Ross, Michael Speers, Pete Stollery, Sarah Ellen Lundy, Teddy Hunter, and Viv Corringham.

Consequences // 7-9pm Friday 14 August // page 15

An evening concert on themes of chance, improvisation, synthesis, and tonality. Featuring Adam Pultz Melby, HIVE Choir, Ben Glas, Brian Bridges, Catherine Lee & Juniana Lanning, Eric Lyon, Iris Garrelfs, Lars Brøndum, Lynlee, Mirism, and Monty Adkins & Hali Santamas.

Transitions // 7-9pm Saturday 15 August // page 28

An evening concert on themes of systems, networks, collaboration, and distortion. Featuring Cecilia Suhr, Didem Coskunseven & Shania Selvendran, John Bowers & Paul Stapleton, John D'Arcy, Laura Nygren & Michele Cheng, Rob Casey, Rosa Park, and The Quiet Club.

Impressions // 9pm Saturday 15 August // page 38

Time to chat over agreeable beverages. Space to thank our contributors and point towards future activities.



A black and white photograph of a vast, open landscape. The foreground is filled with tall, dry grass and low-lying shrubs. In the middle ground, there's a flat expanse of land leading to a range of low mountains or hills in the distance. The sky is filled with large, dramatic clouds. On the right side of the image, a wooden post stands vertically, with a small, light-colored rectangular box attached to it near the top. The text "Living space" is overlaid in a large, elegant, teal-colored script font across the lower half of the image.

Living space

Living Space // 2-4pm Friday 14 August

WELCOME

COVID-19 Sound Map // Pete Stollery // 6

Shadow-walks (at home) // Viv Corringham // 7

Lockdown: A radius of one km in Marseille // Caroline Boë // 8

DISCUSSION

Barn 54.403754, -5.512371 // Michael Speers // 9

Houseplant Hinterland // Teddy Hunter // 10

Vortex [the Rite] // Sarah Ellen Lundy // 11

DISCUSSION

SitWalkStand // Bill Vine // 12

Flinterlude // Judith Goodman & David Ross // 13

The Way In // Evidence // 14

DISCUSSION

Living space

Living Space // 2-4pm Friday 14 August

COVID-19 Sound Map // Pete Stollery

The “COVID-19 Sound Map” [[link](#)] aims to capture sonic environments which have changed as a result of governments’ actions around the world to curb the spread of the virus, locating these on a sound map. The sounds are entirely crowd-sourced. Participants are asked to provide reflective text about what has changed during lockdown. The project is on-going; as we move out of lock-downs around the world, further recordings are being made at the same locations and placed on the map so that comparisons can be made to the soundscape of the “new normal.”

Pete Stollery studied composition with Jonty Harrison at the University of Birmingham, where he was one of the first members of BEAST (Birmingham Electroacoustic Sound Theatre) in the early 1980s. He composes music for concert hall performance, particularly electroacoustic music, as well as creating sound art work, including installations and internet projects. In 1996 he helped to establish the Scottish acousmatic collective invisibleEARts and in 2004 he was part of the setting up of sound, a new music incubator in NE Scotland. His music is published by the Canadian label empreintes DIGITALes.



Living Space // 2-4pm Friday 14 August

Shadow-walks (at home) // Viv Corringham

In performance I will use my processed singing voice and fragments of narrative which were gathered as an adaptation of working methods used in my long-term project “Shadow-walks.” Before the pandemic I would visit places and ask inhabitants to take me on walks that were meaningful for them. Later I would return alone to sing that person’s traces along the route. Now that it is not possible to travel, walk, or collaborate with people, I asked volunteers to send me recorded descriptions of their special walks and my singing will respond to how I imagine them.

Viv Corringham (voice, improvisation, field recordings) is a British vocalist living in New York, active since the late 1970s. Her work includes concerts, soundwalks, radio, and multi-channel installations. She is a 2012 and 2006 McKnight Composer Fellow through American Composers Forum, holds an MA in Sonic Art, and is certified to teach Deep Listening by Pauline Oliveros. Her work has been presented in twenty six countries on five continents. [[link](#)]



Living Space // 2-4pm Friday 14 August

Lockdown: A radius of one km in Marseille // Caroline Boë

“Lockdown: A radius of one km in Marseille” is a soundscape, composed with a palette of sounds recorded during lockdown linked to the COVID health crisis, from March 17 to May 11, 2020. One kilometre radius around the home is the limit of movement authorised by the state of health emergency in France. The usual traffic and human activity noises are scarce and allow us to discern the sounds of machines running alone. Helicopters, low-altitude planes, prevention announcements, and birds freed from rumour participate in this unusual urban soundscape. Fifty-five days lived in an extraordinary contorted acoustic space-time are condensed in 5:19.

Caroline Boë is a sound-artist and composer. Born in 1963 in Vaucluse, she lives and works in Marseille (France). Since 2013, after 25 years of purely musical composition for live performance and for the media, she has devoted herself to research-creation in sound-art. Her research area at the PRISM laboratory (Aix-Marseille-University / CNRS) concerns noise pollution, relational art, and web-art. She is recognised for her sound installations (at the GMEM / CNCM, at the Palais de Tokyo) and her performances for graphic scores (at the Museum of Fine Arts in Marseille, at the Cité Radieuse Le Corbusier). A SACEM prize for the promotion of symphonic music was awarded in 2016.



Living Space // 2-4pm Friday 14 August

Barn 54.403754, -5.512371 // Michael Speers

A fixed media audio work using material recorded in a ruined barn in rural Portaferry, County Down, about 100m from my parents' house. I became aware of the barn's sounds whilst on a walk, during the period of lockdown, having returned from London mid-March. The wind has destroyed the unused barn over time; a complex sound environment is generated as the wind moves the remaining material. I made a 100m XLR loom and ran it from a stereo mic set up in the barn into an audio interface in my bedroom. I recorded the barn throughout April, in various weather states. This also ran as a live stream as part of Reveil 2020.

Michael Speers is a musician from Northern Ireland, currently based in London. Feedback is the basis of his practice, which — through abstraction of natural & synthetic sound material, using electronic & acoustic equipment (software, percussion, no-input mixer, sampled media, test equipment and microphones) — depicts an engagement with reality through sound phenomena, realised in live performance, installation, and electronic composition. *xtr'ctn* — an album of synthetic listening environments—is published by C.A.N.V.A.S. Collaborating with Paul Abbott as yPLO — the duo uses real & imaginary drums + electronics towards the realisation of a speculative drum kit. [\[link\]](#)



Living Space // 2-4pm Friday 14 August



Houseplant Hinterland // Teddy Hunter

Throughout the lockdown our soundscapes have been altered as less noise pollution engulfed our spaces. Windowsills suddenly became gardens and windowsill listening became a new way of listening as an attempt to escape to the outside. As a field-recordist living with high risk family members, the soundscapes from my window still are my studio. “Houseplant Hinterland” is a new experimental composition that responds to the change in our soundscapes from the perspective of a houseplant. Binaural field recordings taken throughout lockdown are manipulated by the biodata from a houseplant on my windowsill to create an immersive sound work.

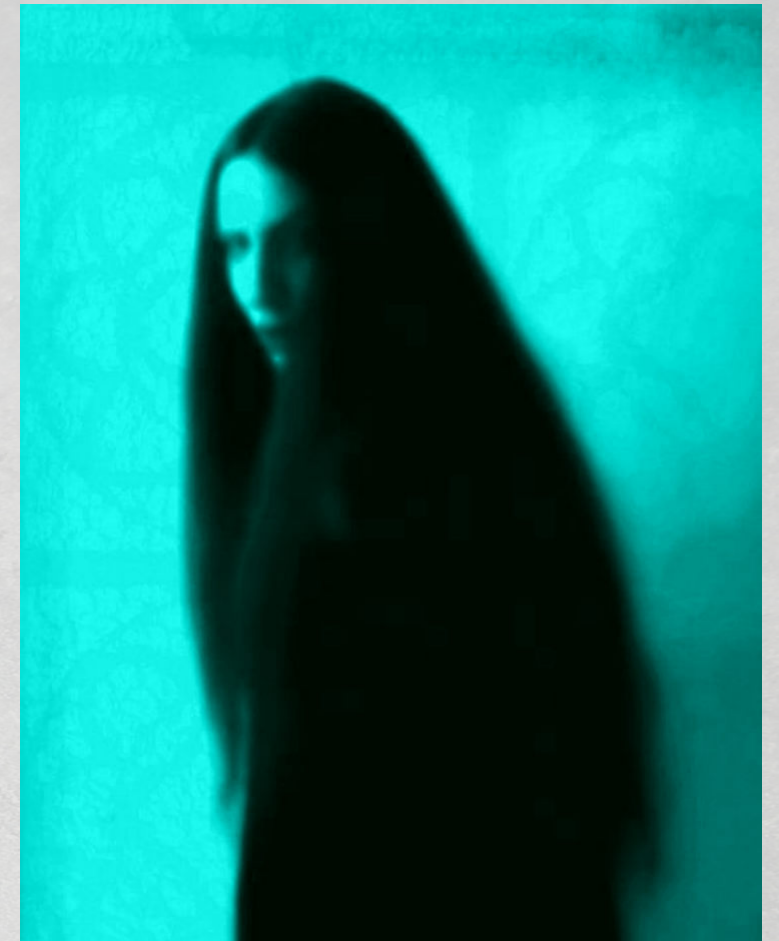
Teddy Hunter is an audio-visual artist and electronic musician based in Cardiff. Her work focuses on the relationships between environment, technology, and sound. Hunter is a recent graduate of the University of Gloucestershire with an MA in Creative Music Practice where she began her research into plants and biodata and designing immersive spatial sound experiences. [\[link\]](#) [\[link\]](#)

Living Space // 2-4pm Friday 14 August

Vortex [the Rite] // Sarah Ellen Lundy

“Vortex [the Rite]” is a dark ambient drone piece which I feel relates to these strange times we find ourselves existing through. The bleak minimalism of the video echoes that of the audio; the drone evokes notions of impotence & introspection synonymous with the period of confinement we live within, as we oscillate between monotony, repetition and mania within a vortex at once a void, in this seamless sameness where old foes return.

Sarah Ellen Lundy (BA, MA, MFA) is an audio visual artist based in the West of Ireland; her sonic work has been featured on RTE Lyric FMs experimental music show NOVA as well as been played at the Sonic Arts Research Centre, Queens University Belfast. Her sound project *dùl̀t̀* has been published on UK micro labels Reverb Worship and Cruel Nature Records, most recently published as part of an exclusive vinyl LP compilation *The Sinister Numinous* of seven invited artists on esoteric label Septenary Arts, sub-label of The Sinister Flame, Finland. Recent performances include as part of MATTERS Platform for Industrial Culture symposium Lithuania as part of Kaunas EU Capital of Culture & Experimental Film Society Luminous Void Festival II December 2019 at The Guesthouse Project, Cork.



Living Space // 2-4pm Friday 14 August

SitWalkStand // Bill Vine

“SitWalkStand” is a new fixed media composition rooted in 3D binaural field recordings of rainfall taken during the COVID-19 lockdown, either at home or during the composer’s allotted daily “exercise.” It is a response to the need to reframe his creative practice whilst live performance is not possible, and to discover new ways to engage and share with audiences whilst broadening creative techniques. Ultimately intended to accompany a new work of contemporary dance film, “SitWalkStand” is best listened to through headphones to fully appreciate and be immersed in the 3D sound field that is core to the binaural experience.

Bill Vine is an experimental composer, performer, improviser, audio/visual artist and “luthier electronique.” His work often explores audience engagement, performance practice, and the re-use of purpose built electronic musical instruments in experimental music. He is lead artist/artistic director for the audio/visual performance group [UNIT] and for the intermedia project Flux:Intermedia, which draws inspiration from the Fluxus group of artists and brings together diverse artforms including experimental composition, contemporary dance, performance literature and live visuals. Bill was educated at the University of East Anglia where he completed his PhD in composition and is associate artist at Norwich Arts Centre.



Living Space // 2-4pm Friday 14 August

Flinterlude // Judith Goodman & David Ross

“Flinterlude” affectionately alludes to interlude short films of the 1960s and is our personal response to the coronavirus “anthropause.” Self-isolation has forced us to focus our attentions inward, inspiring us to extend our collaboration as an instrumental duo into audio-visual media. The visual and sonic content are derived entirely from flint found in the garden wall that defines our newly imposed physical boundary. Judith’s macro-lens reveals complex cosmic landscapes hiding within the colourful silica concretions of broken stones. David captures and manipulates the flint’s glassy resonances to score these tiny pockets of hyperspace with hyper-detailed sonic minimalism.

David Ross has recorded/performed with Evan Parker, Andy Cox, Bark Psychosis, and Sidsel Endresen, and plays drums in Kenny Process Team. He is a multi-instrumentalist and improviser, and has produced three albums with adults with learning difficulties. David is a composer for control voltage electronics and has published papers for CEC Canada on compositional technique and making an album with a synthesizer built into a plastic kettle. He is part of electro-acoustic trio Twinkle 3 with Clive Bell and Richard Scott and plays a range of overtone instruments from around the world including mouthbow in the instrumental duo, The Happy Couple.

Judith Goodman trained as a classical French horn player and has worked in a range of performance/recording settings including with George Martin, 4Hero, Divine Comedy, Royal Opera House, and Bill Fay. A period of enforced rest due to health problems led to a discovery of string instruments. Judith now composes, performs, and records with her collection of rare and historic instruments in The Happy Couple. As photographer, her lens fixes the fleeting moments of poetic abstraction she observes in nature. Her photographs have been used for several album covers of electro-acoustic music.



Living Space // 2-4pm Friday 14 August



The Way In // Evidence

“The Way In” is either a composition performed as a videogame, or a videogame created as a 3D score. Sound sources were recorded in The Tank Center for Sonic Arts in Rangely, Colorado in summer 2018, and are manipulated in the game using Chunity (the Chuck programming language extension for the Unity Game Engine). The player’s explorations of the maze are tied to the unfolding musical events. We will play/perform the game/score live but also offer a download (MacOS and Windows) so that listeners can have their own experience, in their own time, on their own computers. [\[link\]](#)

Evidence is a collaboration between sound artists Stephan Moore and Scott Smallwood. Since 2001, they have developed a distinctive language of deeply layered sound, using field recordings of natural and industrial sounds as a primary source of inspiration and sonic material. Their activities range from studio compositions and live improvisations to sound installations, street performances, and numerous collaborations with other musicians, choreographers, and video artists.

A black and white photograph of a vast, open landscape. In the foreground, there is a wooden post with a small, rectangular sign attached to it. The sign is divided into two sections, with the left section being lighter and the right section being darker. The landscape is filled with tall grass and low-lying shrubs. In the background, there are rolling hills and a cloudy sky. The word "Consequences" is written in a large, stylized, purple cursive font across the lower half of the image.

Consequences

Consequences // 7-9pm Friday 14 August

WELCOME

Onkalu // Monty Adkins & Hali Santamas // [17](#)

Silkys // Catherine Lee & Juniana Lanning // [18](#)

FAAB // Adam Pultz Melbye // [19](#)

DISCUSSION

It Being in the Springtime // HIVE Choir // [20](#)

Score For Islands: Zoom Edition // Ben Glas // [21](#)

Traceless Land // Lynlee // [22](#)

DISCUSSION

Microterritories: Lost and Found Borders // Brian Bridges // [23](#)

Red Kite (Returns) // Mirism // [24](#)

They Said It Wasn't Gonna Be Easy // Iris Garrelfs // [25](#)

DISCUSSION

Aleatoric Hymns Project // Lars Bröndum // [26](#)

Strongarm a Loose Crown // Eric Lyon // [27](#)

Consequences

Consequences // 7-9pm Friday 14 August

Onkalu // Monty Adkins (sound) & Hali Santamas (video)

“Onkalu” is work that explores interlocking motivic patterns like shifting shards of light, also inspired by the COVID-19 lockdown. Each of the patterns slowly mutates like a genetic code from one generation to the next. In Finland, “onkalu” (which means “cavity”) is also the world’s first long-term underground nuclear waste site. It will be filled over the next 100 years and then sealed for 100,000 years. These two ideas, of sealing waste underground and lockdown have a striking parallel. The sound work was made using modular and software synthesizers. The video seeks to create an abstract atmosphere of things half-remembered in our “new” normality.

Monty Adkins is a composer and performer of experimental electronic music. Since 2008, his sound works has become increasingly minimal and introspective, characterised by slow shifting organic instrumental and concrete soundscapes, focusing on encouraging a deeper immersive listening experience. His works have been performed at and commissioned by institutions including INA-GRM, IRCAM, BBC Radio 3, SpACE-Net, ZKM Karlsruhe, Sonic Arts Network, Visionas Sonoras, Bourges Festival, Akousma, IOU Theatre, and the Daiwa Anglo-Japanese Foundation; and released on labels including Audiobulb (UK), empreintes DIGITales (Québec), Crónica (Portugal), Signature (France), Eilean (France), and LINE (USA).

Hali Santamas is a producer, field recordist, photographer, and installation artist based in West Yorkshire. He achieved a PhD entitled *The Space Between: Time, Memory & Transcendence in Audio-Photographic Art* at the University of Huddersfield. He has presented work in the UK, Europe, and North America. His interdisciplinary practice explores atmosphere, temporality and memory in the context of immersive audio-photographic installation art. More recently he has been researching transcendent queer aesthetics, identity, and memory.



Consequences // 7-9pm Friday 14 August

Silkys // Catherine Lee & Juniana Lanning

In “Silkys” a blended sound world is created through the exploration of sounds and movements of the *bombyx mori* (domestic silk moth) during its development. Originally conceived for a cancelled live performance in April 2020, it evolved into a fixed media work with visuals during our respective isolations. Circumstances required us to adapt our working methods, and to collaborate in new ways. Just as the *bombyx mori* cocoons and transforms, our own experiences of existing and working in this world have been transformed during this time.

A diverse musician, Canadian oboist Dr. Catherine Lee has performed extensively as a solo, chamber, and orchestral musician on oboe, oboe d’amore, and English horn in a wide range of artistic settings, including classical, contemporary, and free improvisation. She is active in commissioning new solo works that explore experimental compositional and oboe performance techniques. Recent highlights include performing Nonaah Trio by Roscoe Mitchell at the Park Avenue Armory, and solo recitals at Open Space and Now Hear This Festival. Catherine is the Artist Associate of oboe at Willamette University, and holds a Doctor of Music from McGill University. [\[link\]](#)

Juniana Lanning comes from a background of classical training and audio engineering. She has found inspiration as a student of computer music and concrète composers such as Mary Lee Roberts, Henry Gwiazda, and James Harley. From their influence, she became fascinated with the digital manipulation of found sounds and the creation of sonic landscapes for aural exploration. Beginning in 2009, she moved from the studio environment into live performance, collaborating with other musical and visual performers. As a composer, engineer and improvisational performer, she has settled into a balance of spontaneity and organised structure in music creation. [\[link\]](#)



Consequences // 7-9pm Friday 14 August

FAAB // Adam Pultz Melbye

The proposed work will be performed on the FAAB, a double bass modified for string feedback. The instrument was created in Berlin during lockdown and is based on a prototype currently in involuntary isolation at Queen's University in Belfast. Being forced to create a new instrument has allowed me to significantly improve the design, making for a highly responsive, semi-autonomous, and expressive system. The music will be a study of dense and ambiguous drone structures created through the interplay between the acoustic properties of the instrument, the embedded signal processing and, of course, me, the performer.

Adam Pultz Melbye is a sound artist, improviser, composer, instrument designer, and PhD researcher at Sonic Arts Research Centre in Belfast. His focus is on the design of, and performance with, resonant and complex double bass performance systems, often involving feedback. He has performed in most of Europe, the US, Japan and Australia and appears on more than 40 albums, three of these being solo double bass recordings. He has composed music for theatre, dance, image, and movies and is the organiser and curator of numerous music events, among these the festival Lyt til Ribe (Denmark) and Hand Made Music (Belfast).



Consequences // 7-9pm Friday 14 August



It Being in Springtime (Craigie Hill for multiple windows) // HIVE Choir

HIVE typically meet every Tuesday at the Sonic Arts Research Centre Centre, Belfast. When lockdown came into effect in March 2020 we had to cancel a concert. We kept meeting weekly via a series of different web conferencing apps and services. Our first attempt at a live performance recording was “Guide to Hand Watching” [[link](#)]. After wrangling with live connections, we created “It Being in Springtime” with a disconnected approach.

HIVE Choir is a new music vocal ensemble based in Belfast. HIVE use found texts, melodies and improvisation to create songs and games. Voices and windows by Aisling McCormick, Andrew Kenny, Elen Flügge, Eleni Kolliopoulou, Emily DeDakis, John D'Arcy, Méabh Meir, Nollaig Molloy, Una Lee. [[link](#)]

Consequences // 7-9pm Friday 14 August

Score For Islands: Zoom Edition // Ben Glas

“Score For Islands” is a performative text-based event score for an open number of performers. The score asks individuals to pick a text of their own choosing and performatively read it aloud in any way they feel fit. The results are both indeterminate and aleatoric; as all performers read aloud simultaneously, casting a wide net of semantic and semiotic possibilities as their selected readings harmonise or clash, perhaps for the first time in history, with those of other readers. Performers are welcome to also listen and improvise their text freely. This score works very well with the Zoom format.

Ben Glas (b. 1992) is an experiential composer based in Berlin. In seeking to discover open-ended forms of music and pragmatic listening perspectives, Glas' compositions focus on the realms of subjective perception and cognition, via the use of acoustics, psychoacoustics and space as tools for sonic composition. His work has been exhibited and performed in spaces internationally, including the Portland Institute for Contemporary Art (PICA), Glasgow's Radiophrenia festival, and the Csong Institute for Contemporary Art (CICA). He is currently receiving his M.A. in Sonic Studies at the UdK. [\[link\]](#)

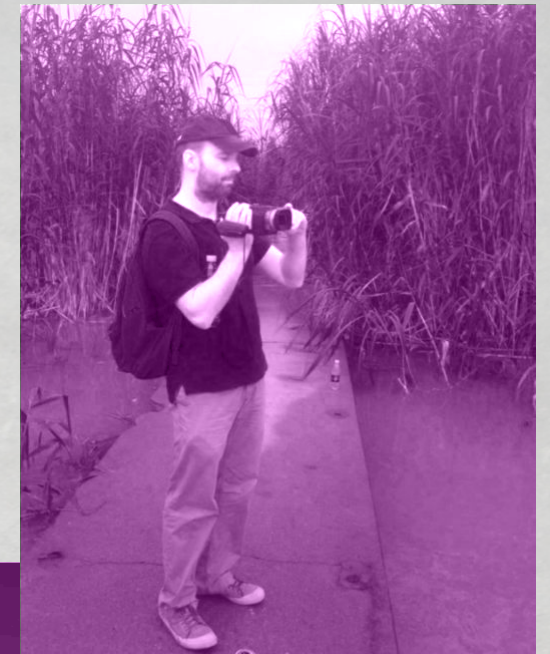


Consequences // 7-9pm Friday 14 August

Traceless Land // Lynlee (Una Lee & Chris H. Lynn)

Due to COVID-19, many artistic collaborations have moved towards existing online. Lynlee, yet, has always been working in a physically distanced manner for the past seven years: we collect, exchange and amalgamate words, images and sounds between two different continents via virtual means. This simple piece (with “bon bon il est un pays” by Beckett) is one of the examples: it consists of the playful piano improvisation which Lynn forwarded to Lee, who then composed with added vocals, taken from another confinement-themed project she was involved in. The intimate and introspective nature of the vocals is indicative of her “new” recording environment, which was in Lee’s bedroom on her smartphone.

Lynlee is a collaborative creative team of two sound artists, Chris H. Lynn and Una Lee. Their collaboration consists of exchanging field recordings and environmental moving/still images. They exhibited in New York, Italy and released works with PlusTimbre. Lee works with sounds, stories and sensations and is in perpetual pursuit of found sound and ways of alternative storytelling, currently based in SARC, Belfast. [\[link\]](#) Lynn is a moving image maker, sound artist, educator, and curator from the United States. His digital images and Super 8 films capture the subtle rhythms of movement, light, and sound in urban and rural landscapes. [\[link\]](#)



Consequences // 7-9pm Friday 14 August

Microterritories: Lost and Found Borders // Brian Bridges

“Microterritories: Lost and Found Borders” is a microtonal/drone performance piece for modular synthesizers, a brief found sound element, and a software microtonal synthesizer part based on a hybrid just intonation scale with selected higher harmonics (the Pythagorean major third and some harmonics based on the primes 17 and 19). The title plays on the idea of microtonality as a conceptual and perceptual space in which magnitude is relative (small changes in pitch can produce dramatic changes in sonority), but also on the experience of a personal world rapidly contracting during lockdown, with smaller distances and territories taking on new significance.

Brian Bridges is a composer, sound artist and academic, based between Dublin and Derry, where he lectures at Ulster University. His work spans the fields of microtonal, electroacoustic, soundscape music and installations, and he has presented work at festivals in Europe, the Americas, and China. He completed postgraduate degrees at Trinity and Maynooth and also spent brief stints in the US studying microtonal music with Glenn Branca and Tony Conrad. Brian is a founder-member of the Dublin-based Spatial Music Collective and, more recently, the Derry-based synthesizer festival Oscillations and Modulations. [\[link\]](#)



Consequences // 7-9pm Friday 14 August

Red Kite (Returns) // Mirism

“Red Kite (Returns)” is a free improvisation recorded during lockdown, inspired by the Red Kites we see daily from our windows. As a family of musicians we have found ourselves isolated by the current pandemic. Our regular live music sessions with Adventures in Sound and Improvisers Ensemble were cancelled as soon as lockdown was announced. In an effort to encourage ourselves and our teenage son Roan to stay focused and creative and keep performing music we began a new improv project based on the view from our windows.

Mirism is a free improv collective featuring Mark Ingram (bass guitar), Susan Matthews (piano), and our 15 year old son Roan Ingram (guitar and effects). Susan is the founder of the experimental music label Siren Wire Recordings. She has recorded, performed and released music and visual art for over 20 years. Mark is a visual artist, writer, film maker and musician whose work has been exhibited throughout the UK, Norway, France and the US. Roan is an up-and-coming musician and composer whose work has been played on US radio, included on the compilation album *Remembrance Species (for Sea Shepherd)* and released on CD. [\[link\]](#)



Consequences // 7-9pm Friday 14 August

They Said It Wasn't Gonna Be Easy // Iris Garrelfs

This piece is a stereo composition based on voice experiments. It was created in the early days of lockdown using a limited range of tools: a cheap head microphone and an equally low-fi mini speaker. A one track voice experiment using these was recorded with a portable digital recorder and then transferred onto a laptop. The end result uses minimal editing and hence presents a performative expression of early-lock down mood. It was released on Linear Obsessional's *Self Isolating Compilation*.

Iris Garrelfs is a sound artist focusing on improvised performance and voice. She was a pioneer in bringing together voice with digital manipulation in vocal performance, but recently has become more interested in low-fi electronics. Her work has been presented internationally, including Tate Britain, National Gallery London, Royal Academy of Arts (London), fruityspace (Beijing), Palazzo delle Esposizioni (Rome), MC Gallery (New York), Transmedia Borders (Mexico). Residencies have included Grizedale Art, Institute of Modern Art Celje (Slovenia), Onassis Cultural Centre (Athens). Garrelfs lectures in Sonic Art at Goldsmiths, University of London where she is also co-head of the Sound Practice Research Unit. She also edits of the open access journal *Reflections on Process in Sound*. [\[link\]](#)



Consequences // 7-9pm Friday 14 August

Aleatoric Hymns Project // Lars Bröndum

This is a COVID-19 isolation project where I compose short ironic hymns and anthems for all countries in the world. The project started 17 May 2020 and runs for a year. The music is based on the same core material: a graphical score. Participating musicians record their interpretation of the graphical score and then send the recording to me. I cut the recording into five to ten-second fragments and then randomise, process, and recombine the files with my program, “Aleatoric Hymn Generator.” [\[link\]](#)

Lars Bröndum PhD, is a composer and musician. His compositions frequently explores the no man’s land between written music and improvisation. Bröndum’s recent CD *Phaethon*, for live electronic instrument(s) and fixed media, was awarded best experimental album at the Manifest Gala 2020 by SOM (Swedish Independent Music Producers). The album *Fallout* received best experimental album by SOM 2016. Bröndum is currently a Professor in Music at Skövde University in Sweden. [\[link\]](#)

Participating musicians: Per Gärdin: saxophones; Daniel Borgegård Älgå: bass clarinet, flute; Leif Jordansson: guitar; Lars Bröndum: electronics, classical guitar, percussion, Theremin; Lisa Ullén: piano, prepared piano; Mats Dimming: double bass; My Eklund, contrabass recorder; Mark Hanley: guitar; Tom Furgas: piano; Jonas Broberg: EMS Synthesi; Ylva Q Arkvik: Theremin, voice; Girilal Baars: voice, Theremin.

Photo by J. Ubanell.



Consequences // 7-9pm Friday 14 August



Strongarm a Loose Crown // Eric Lyon

I had long considered composing ensemble music for three of my colleagues — Jason Crafton, Kyle Hutchins, and Alan Weinstein — with whom I have previously had satisfying solo electroacoustic collaborations. Once the COVID-19 lockdown took place, despite the fact that we all live in the same town, we could no longer collaborate in person. So instead I created a “fictional ensemble” piece using recordings from our previous collaborations. The piece exhibits COVID-19 features including elasticity of time perception, longer length suitable to home listening, and in the final section, images of chaos and collapse.



Eric Lyon is a composer and audio researcher. His software includes FFTease and LyonPotpourri, written for Max/MSP and Pd. He authored the book “Designing Audio Objects for Max/MSP and Pd.” Lyon was guest editor of the Computer Music Journal, editing two issues dedicated to the subject of high-density loudspeaker arrays. Lyon also curated the 2016 Computer Music Journal Sound Anthology, which was the first binaural anthology published by the CMJ. Lyon’s creative work has been recognized with a ZKM Giga-Hertz prize, MUSLAB award, the League ISCM World Music Days competition, and a Guggenheim Fellowship. Lyon currently works at Virginia Tech.

Images from top-left: Eric Lyon, Jason Crafton, Kyle Hutchins, Alan Weinstein.



Transitions

Transitions // 7-9pm Saturday 15 August

WELCOME

Pattern Play No.2 // Rosa Park // 30

Moya's Lament // Rob Casey // 31

DISCUSSION

OBJECT-I-PHOBIANS // Didem Coskunseven & Shania Selvendran // 32

Echoes from Ether // Cecilia Suhr // 33

Blursday // Laura Nygren & Michele Cheng // 34

DISCUSSION

By Association (for web call) // John D'Arcy // 35

How Our Suffering Is Multiplied // John Bowers & Paul Stapleton // 36

DISCUSSION

The Telepathic Lockdown Tapes // The Quiet Club // 37

DISCUSSION

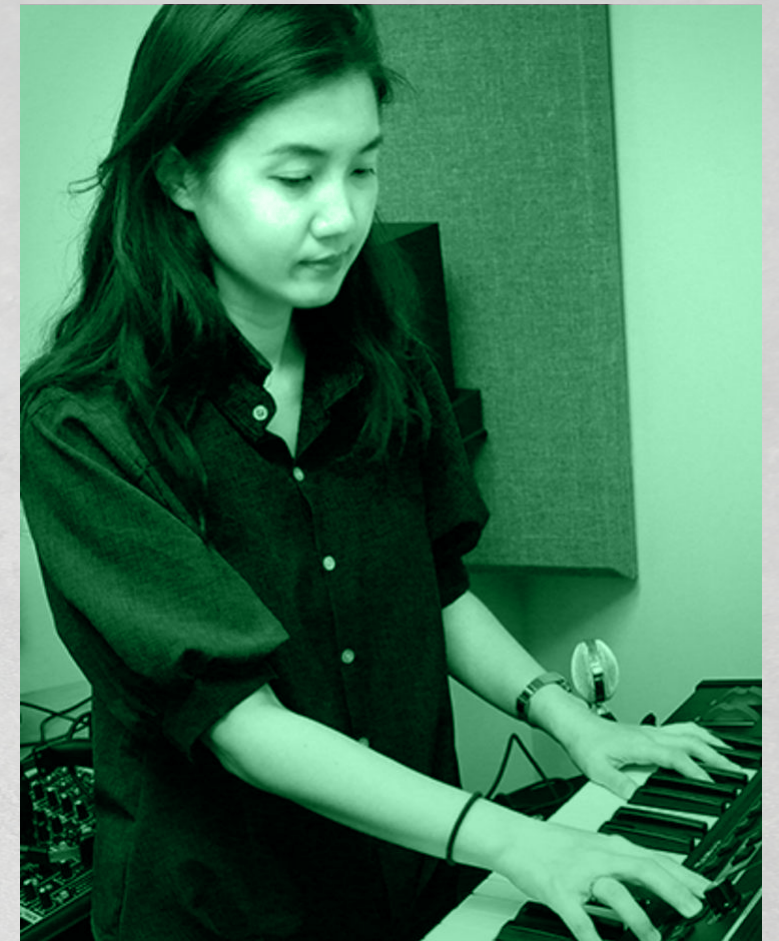
Transitions

Transitions // 7-9pm Saturday 15 August

Pattern Play No. 2 // Rosa Park

“Pattern Play No. 2” is a series of interactive music system which reflects specific data of daily rituals that have been significantly affected by the COVID-19 outbreak. Daily habits observed and measured are converted into index numbers and values to draw tables built in Pure Data (Pd) that read the numerical information to generate sound. The project aims to create sonic experiences of living through a pandemic, portraying a world seeded with anxiety and fear, and ultimately to find new insights to embrace the struggle as a musician in a more meaningful way.

Rosa Park is a sound artist whose research interest is centred on the study of psychoacoustics, electronic music, mixed media, and the physicality of sound. Park explores various aural materials and their sonic characteristics, seeking unusual ways of seeing and hearing that unlock new experiences. Park’s practice and performance are deeply rooted in her cultural identities, memories, and religion. She has produced a large number of works that deal with Korean traditional rituals, acoustic memories, and the nature of life and death. Park has taught at Rhode Island School of Design and she currently teaches in the School of Cinema at San Francisco State University.



Transitions // 7-9pm Saturday 15 August

Moya's Lament // Rob Casey

"Moya's Lament," for chamber ensemble, mixes live, recorded, embodied, technological, portable, remembered, and imagined musical space. The piece places the performer and listener within a heterophonous acoustic setting, problematizing the public and private viewpoints, instantiating a reflexive loop of multiple covert and public listening spaces that plays with replacing the singular grand narrative with a relational construction of coexistent trajectories of physical and metaphysical spaces.

Rob Casey is an Irish pianist/composer based in Donegal whose interests range from through composed music to free improvisation and the many musical shades of grey in between. His music mixes conventional technique with the more unorthodox, fixed and graphic notation, raw noise, silence and harmony. He has performed in Ireland, UK, France and Holland and had compositions performed in festivals in Ireland (West Cork Chamber Music Festival, Belfast Festival, In Music Festival, Walled City Music Festival) and abroad (Groningen Festival, Kwartescenja Festival).



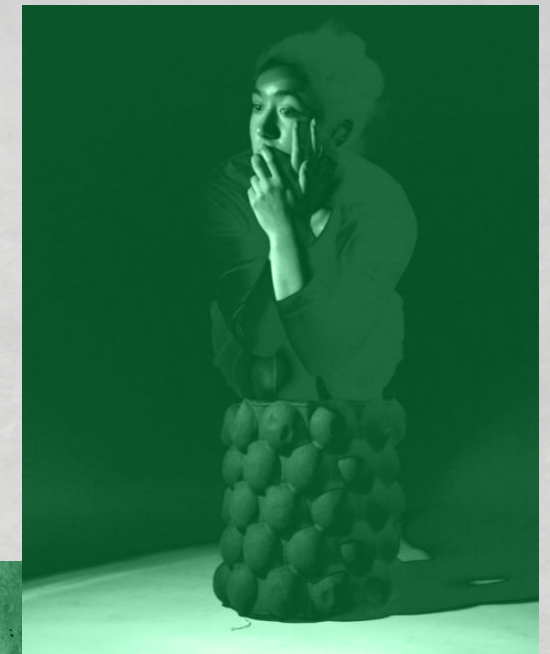
Transitions // 7-9pm Saturday 15 August

OBJECT-I-PHOBIANS // Didem Coskunseven & Shania Selvendran

OBJECT-I-PHOBIANS is a short performance film about parapsychological discourses, viruses, and mental health issues (matters integral to my practice.) Psychological effects are illustrated through supernatural imagery and sounds. The scenes present an amalgamation of ectoplasm, apparitions, and virus-like substances. These scenes act as a metaphor for the relentless nightmares that I'm/we are trying to cope with or escape from within these current unprecedented times. The visceral, erratic sounds emphasise this idea of sensory overload through the film. All content was created during lockdown, which gives a different dimension to how we view this piece of work and its intentions.

Shania Selvendran is a theatre maker and visual artist based in London, UK. Through digital-led performance, Selvendran's work spans film, VR/XR, gaming, AI, coding, installation, and scenography. Her practice is concerned with parapsychological discourses, mental health, and virology. She acts as both the spirit medium and the artist, mediating communication between the spirit objects and the performer. Selvendran is currently studying BA (Hons) Performance Design and Practice at Central Saint Martins. Previously, she had trained on the CAT scheme, London Contemporary Dance School (The Place).

Didem Coskunseven is a composer, sound artist, and electronic musician based in Berkeley, California. Coskunseven's works vary between acoustic compositions for ensembles, electronic music, installations for gallery spaces, and productions for stage focusing on creating multisensorial experience. She performs as an electronic musician, collaborating with dancers, choreographers, and video designers. Coskunseven studied visual arts, philosophy and music composition in Istanbul. Since graduating from Center for Advanced Studies in Music, ITU, she participated in contemporary music festivals and workshops in Europe, Turkey, and the United States.



Transitions // 7-9pm Saturday 15 August

Echoes from Ether // Cecilia Suhr

“Echoes from Ether” is about a female artist’s solitary practice of making music in a stranded place. The eerie and haunting sound of echoes represents an outcry and profound loneliness that long for togetherness and personal connection. Despite the circumstances, it honours the unique artistic expression that can stem from the seclusion during pandemic.

Cecilia Suhr is an award winning interdisciplinary artist and researcher, multi-instrumentalist (violin/cello/voice/piano), multimedia composer, author, and improviser, who is working at the intersection between art, music, sound design, and digital technology. Her work has been exhibited and performed in various galleries, festivals, biennials, conferences and museums across the U.S. and internationally in Greece, Japan, U.K, France, Korea, Portugal, Italy, Mongolia, etc. She is currently an Associate Professor of Humanities and Creative Arts at Miami University Regional, OH. [\[link\]](#)



Transitions // 7-9pm Saturday 15 August

Blursday // Laura Nygren & Michele Cheng

We are proposing a live performance of “Blursday,” a new solo piece (written June 2020) for double bass, vocals, and live processed fx. This piece features excerpts from paper “An identity in lockdown” by Juliet Fraser [\[link\]](#). It is a contemplation on a performer’s identity during pandemic lockdown and how we, as human beings with diverse identities and experiences, might challenge the assumption that we are all in this together and to potentially call for changes and move forward during this difficult time.

Laura Nygren is an American double bassist, singer, electronic musician, and producer, based out of the Netherlands. She enjoys the music of the moment, the performers of the present, and the tunes of today.

Michele Cheng is a Taiwanese American interdisciplinary artist who uses music, experimental theatre, and other forms of media to be in dialogue with social issues and cultural identities. Her works have been performed in North America, Europe, and Asia. As an improviser-performer, she plays multiple instruments and augments objects with electronics. Michele has performed with diverse groups that feature experimental, classical, world, and pop music. She is a co-founder of the interdisciplinary feminist improv collective fff and the experimental pop duet Meoark. She’s currently based in the San Francisco Bay Area. [\[link\]](#)



Transitions // 7-9pm Saturday 15 August

By Association (for web calls) // John D'Arcy

“By Association” was first performed at the Sonic Arts Research Centre in winter 2017. Members of the audience were given various audio technologies (short range FM radio transmitters, handheld radios, megaphones, and baby monitors) to use in accordance with specific instruction cards. The cards promote interactions, asking some participants to group together in collective sonic actions and for others to disconnect in solo activities. For this performance, participants will receive instructions for listening and response, provoking considerations of the networked sound space and its mediating qualities. The work builds on my previous verbal notation and instruction based works designed for non-expert participants including “Life’s Duty Song”, “Six Part Songs,” and the improvised song-making of Belfast City Choir and HIVE Choir.

John D'Arcy lectures in Digital Media at Queen's University Belfast. His research interests include technologically mediated live performance, voice-based intermedia artwork, and site-specific storytelling and song-making. John's work has been broadcast on BBC Radio Ulster and Resonance FM, and featured at The Science Museum, London; Belfast Festival at Queen's; and Happy International Samuel Beckett Festival, Enniskillen. John's podcast The Jewel Case features interviews with a range of artists in a variety of practices working in Northern Ireland.



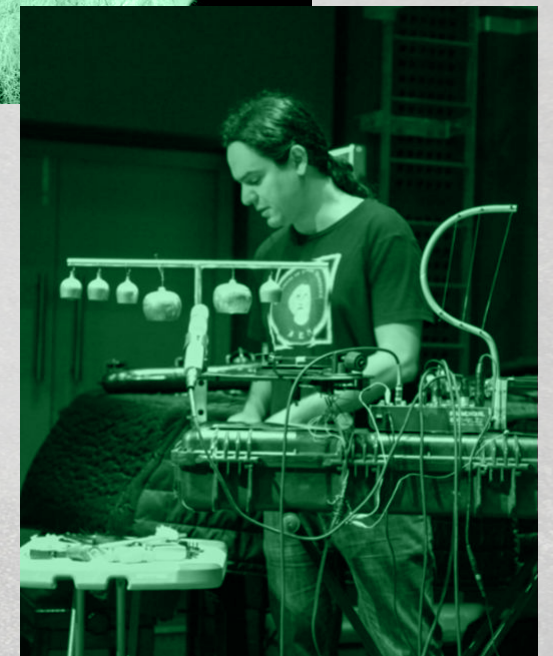
Transitions // 7-9pm Saturday 15 August

How Our Suffering Is Multiplied // John Bowers & Paul Stapleton

Stapleton and Bowers have been responding to lockdown through a series of “Tragic Experiments,” working with our challenged circumstances as domains for improvisatory exploration. Our principle has been to floridly exaggerate, not overcome, the difficulties of remote interaction. These are confined within a video frame, shaped by audio compression and noise reduction algorithms, often in tension with the particularities of domestic spaces. In this piece we will create multiple feedback routes which challenge our domestic bandwidths, while setting algorithms (both proprietary to the systems and our own live sound processing techniques) against each other. We intend HOSIM to be a hellish yet hilarious microcosm of contemporary sonic suffering.

John Bowers works with sound synthesizers, home-brew electronics, self-made software, field recordings and esoteric sensor systems. He makes performance environments which mix sound, image and gesture at a fundamental material level, sometimes accompanied by spoken text. His work often combines improvised performance with walking, urban exploration and the investigation of selected sites to research an imagined discipline he calls “mythogeosonics.” He helps coordinate the label Onoma Research, is Professor of Creative Digital Practice at Culture Lab, Newcastle University, and Visiting Professor at SARC, Queen’s University, Belfast.

Paul Stapleton designs and improvises with a variety of metallic sound sculptures and custom-made electronics in settings ranging from Echtzeitmusik venues in Berlin to the annual NIME conference. He has received critical acclaim for his sound design work as part of the audio theatre piece Reassembled, Slightly Askew. Paul is currently Professor of Music at SARC, Queen’s University Belfast, where he teaches and supervises research in musical instrument design, performance, and critical studies in improvisation.



Transitions // 7-9pm Saturday 15 August



The Telepathic Lockdown Tapes // The Quiet Club

During the period of the lockdown we have been working remotely as we live far apart. We were not interested in working with Zoom, Facetime etc. so we had the idea of working telepathically. At 4:33 on appointed days we would each play separately for twenty minutes duration in our own studios and record oneself. Whilst playing separately we were completely conscious that the other was also playing at the same time. The results were then combined together to form individual pieces. No outside editing was permitted. Most results we were very happy with.

Formed in 2006, The Quiet Club (Danny McCarthy and Mick O'Shea) have met with considerable success and have become recognised as one of Ireland's leading sound art improvisation groups. They have toured extensively in Ireland and have played at festivals in UK, Germany, Poland, Canada, China, USA, and Japan. Recently they appeared at World Expo (Shanghai), Static (Liverpool), I & E Festival (Dublin), Mobius (Boston), Harvestworks (New York), and Black Iris Gallery (Virginia). They frequently play together with guests, including Mark Wastell, Stephen Vitiello, Mel Mercier, Steve Roden, Jed Spear, John Godfrey, Harry Moore, Iarla O'Lionard, David Toop, and many others.



Impressions

Interference: Journal of Audio Cultures

ISSTA is very pleased to be partnering with *Interference* on the current theme. This is the first movement in a dynamic conversation between our two organisations, for the mutual benefit of our communities.

Call for Papers: Sonic Practice Now

The worldwide spread of COVID-19 and the associated social changes have impacted our lives in a manner that has no precedent in recent times. How has the initial shock changed our professional and personal relationships? Does this pandemic mark a permanent change to how we work and share? Or is this a societal event that will soon be normalised? Interference would like your responses to this situation as creators and writers. How has isolation changed your working methods and ability to collaborate? Has isolation made it more difficult for you to work? What new discoveries have you made? Share with us any results that address the theme of *Sonic Practice Now*.

We are looking for papers that reflect on how the current situation has impacted on or shaped your research and practice, what you've been doing, and how you've been doing it. Papers can take the form of diaristic responses or narratives (max. 2000 words), short papers (max. 5000 words), and traditional long-form papers (max. 7000 words).

The deadline for abstracts is 14 August 2020. For more information, visit *Interference* on the web. [\[link\]](#)



Irish Sound, Science, and Technology Association

The Irish Sound, Science and Technology Association represents practitioners who integrate the diverse fields of music, art, sound, science, and technology. ISSTA serves musicians, researchers, scientists, engineers, and artists by promoting sound within Irish and international communities. Since 2011, ISSTA has hosted an annual conference and festival, gathering researchers from around the globe to present papers, installations, concerts, and workshops.

ISSTA is committed to creating a convivial environment diverse in gender, sexual orientation, physical or mental ability, age, and ethnicity.

ISSTA is not in receipt of external funding. We regret that due to this we are unable to pay artist fees.

Please visit our website and sign up for our newsletter. [\[link\]](#)

ISSTA Board and Organising Committee 2020

Dr. Jenn Kirby // President

Dr. Robin Parmar // Vice-President and Treasurer

Dr. Rob Casey // Secretary

Dr. John D'Arcy // Web

Dr. Brona Martin // PR



Contributors

Adkins, Monty.....	17
Boë, Caroline	8
Bowers, John	36
Bridges, Brian	23
Brøndum, Lars.....	26
Casey, Rob.....	31
Cheng, Michele	34
Corringham, Viv.....	7
Coskunseven, Didem	32
D'Arcy, John	35
Evidence.....	14
Garrelfs, Iris.....	25
Glas, Ben.....	21
Goodman, Judith.....	13
HIVE Choir	20
Hunter, Teddy	10
Lanning, Juniana.....	18
Lee, Catherine.....	18
Lee, Una.....	22
Lundy, Sarah Ellen	11

Lynlee.....	22
Lynn, Chris H.....	22
Lyon, Eric	27
McCarthy, Danny	37
Melbye, Adam Pultz.....	19
Mirism.....	24
Moore, Stephan	14
Nygren, Laura	34
O'Shea, Mick	37
Park, Rosa.....	30
Quiet Club, The.....	37
Ross, David.....	13
Santamas, Hali.....	17
Selvendran, Shania	32
Smallwood, Scott.....	14
Speers, Michael	9
Stapleton, Paul.....	36
Stollery, Pete.....	6
Suhr, Cecilia	33
Vine, Bill	12





Designed by Robin Parmar at Studio Ubiquity, Limerick, Ireland.
Section titles from John Coltrane.