

SOUND THOUGHT

SOUND THOUGHT 2011 - Music: Action Across Distance

CALL FOR COMPOSITIONS AND SONIC ART

'Hearing is a way of touching at a distance and the intimacy of the first sense (touching) is fused with sociability whenever people gather together to hear something special'

R. Murray Schafer

Is this a useful way of considering music?

In this context, what separates 'music' and the more general term 'performance'?

Can 'action' have meaning when considered as purely sonic information?

How does technology alter distance as a compositional/performance parameter?

(How) does electricity / technology / reproduction affect the exchange between composer, performer, site, work, audience?

How stable is the role of 'sociability' in music performance?

What is a listener's responsibility in a performance situation?

Sound Thought is the annual music composition, performance and research conference run by Glasgow University music department post-graduates.

Sound Thought 2011, created in partnership with The Arches, Glasgow, will take the form of a three-day music-focused multi-arts conference/festival.

Sound Thought 2011 is offering a platform for performance of compositions by postgraduate students. We would like to receive proposals for **acoustic compositions, mixed-media compositions, and electronic music**.

Electronic music resources at The Arches include multiple loudspeakers around the venue, and we have most common software packages and mixing desks available. Please state in your proposal what hardware and software you normally use, and we will advise on availability.

Acoustic instruments (can be miked if necessary, conductor available if needed):

string quartet (1st violin, 2nd violin, viola, 'cello – no scordatura please),

clarinet / bass clarinet (1 player)

flute / alto sax (1 player)

mezzo soprano (range low C to high A)

baritone singer (range bass A to tenor G, with falsetto to soprano F#)

hand-held percussion (list on request)

PTO

Recorded parts may be used with any of these.

Composers wishing to perform on their own instruments are welcome (please supply instruments; note that there are currently no keyboard instruments at the Arches, although an electric piano could be obtained if necessary). Composers wishing to perform with the other players in the ensemble will need to attend at least 2 rehearsals in January/February 2011, prior to the concert on February 5th.

Composers are also encouraged to submit proposals for poster presentations or research papers (see separate call for papers), especially if they are related to the pieces being performed.

Enquiries and proposals to Iain Campbell (chair), iainfcampbell@googlemail.com, or write to Music, School of Culture & Creative Arts, 14 University Gardens, Glasgow G12 8QH.

Proposals should be sent by **22nd October 2010**, along with a CV detailing your composing experience, and a score and/or recording of a previously performed work, if available. Compositions of less than 15 minutes are preferred.

Full scores and parts and/or complete sound files (for electronics) will be required by **1st January 2011 at the latest – no pieces received after this date will be performed**, although minor revisions are permitted. Composers intending to perform their own pieces will be required to supply a recording of their performance along with the full score, and to attend rehearsals if appropriate.

Sound Thought 2011, created in partnership with The Arches, Glasgow, will take place from 3rd – 5th February 2011, and will platform the best in Glasgow University post-graduate music composition and research, alongside research in sound from other Glasgow arts institutions, and a programme of interdisciplinary performance work by emergent artists working in related creative fields.

The event will combine workshops, paper presentations and roundtable discussion with a diverse programme of compositions, provocations and interdisciplinary performance. The event will be a public platform for GU post-graduate work, and chance to develop the themes and concerns of this work by engaging with a broad audience consisting of academic departments, visiting and local artists, and a wider public.

We feel it is our responsibility to bring new music, research and performance work to a wider audience and to create a hub for the dialogues already existent in sound work - across disciplines, between genres and beyond expectations...