

Sonic Screens - environmental music listening sessions

Live mixing and spatialization by **U.S.O. Project (Matteo Milani & Federico Placidi)**

Call for multichannel works

U.S.O. Project is pleased to invite submissions of fixed media sound works for the second edition of "Sonic Screens", a journey among different electroacoustic Soundscape compositions.

Sonic Screens is an annual event that will take place during two acousmatic evenings in Milan during Fall 2011.

Sonic Screens aims to render the endless possibilities of life and its surroundings experienceable in our conscious activity, trying to deal with the possible infinites of the listening experience, both in their objective and manufactured dimensions.

"Listening to the environment, contextualizing it objectively and creatively has always been a priority of the work of U.S.O. Project.

Free from any pseudo-environmental or socio-political implication, the continuous work on sampling, processing and transfiguration of found sound and carefully preserved in memory of a digital recorder, has always played a central role in our compositional practices.

U.S.O. defines Soundscape as the expressive and narrative richness that comes from the reciprocal and continuous interaction of multiple sound sources from the real world, and other phenomena which are perceptible and measurable only through proper and adequate transduction (electromagnetic signals, for example).

A Soundscape is also an opportunity for reflection and imagination that has little to share with the real world.

*A Soundscape can be a place of the mind, a reminiscence of a future experienced in dreams, lands far away in space and time." - **Matteo Milani & Federico Placidi***

Composers and sound artists are invited to submit multichannel works, up to 8 channels. The assignment of channels to speakers must be clearly indicated in the submission. Works of any duration will be considered although pieces of under 16 minutes will be given preference.

The performance will take advantage of Ambisonics sound diffusion practice, creating an immersive and uninterrupted sound flow between different works from selected international artists.

The material will be transcoded in real time to **2nd Order B-Format** (via ICST [Ambisonics Externals for MaxMSP](#)).

The recordings of the concerts will be available for streaming and released in binaural format for headphone use. The ownership of the tracks remains to the authors.

Submissions need to include:

- a stereo version of the piece
- individual mono files for each channel
- channel configuration
- sample rate
- program notes
- brief biography

While the composers of the selected works are encouraged to attend the event, attendance is not required for a work to be presented.

There is no registration fee.

The deadline for submission of works is **October 31st, 2011**.

Material Submissions

Please send download links to your work using one of the many file delivery services (yousendit.com, sendspace.com, gigasize.com, wetransfer.com, etc) in .zip or .rar format. Please do not email file attachments. Electronic submissions should be sent to:

submissions at synesthesiarecordings com

For more information, email contact:

info at usoproject dot com

Terms and Conditions

Each participant may submit up to two works.

[Date and Venue To Be Announced]

*"The essential difference between an electroacoustic composition that uses pre-recorded environmental sound as its source material, and a work that can be called a soundscape composition, is that in the former, the sound loses all or most of its environmental context. In fact, even its original identity is frequently lost through the extensive manipulation it has undergone, and the listener may not recognise the source unless so informed by the composer. In the soundscape composition, on the other hand, it is precisely the environmental context that is preserved, enhanced and exploited by the composer." - **Barry Truax***
