

# Toronto International Electroacoustic Symposium 2016

## CALL FOR SUBMISSIONS / APPEL À CONTRIBUTION

Toronto, 10–13 August 2016

The **Canadian Electroacoustic Community (CEC)**, **New Adventures in Sound Art (NAISA)** and the **Canadian Music Centre (CMC)** are pleased to announce the 10th edition of the **Toronto International Electroacoustic Symposium (TIES)**, and delighted to welcome multifaceted artist **John Oswald** as Keynote Speaker this year. Governor General award-winning and prolific media artist, composer and saxophonist, John Oswald is known for his famous Plunderphonics recordings among a host of other engaging and original projects.

The symposium will take place in Toronto from **10–13 August 2016** at Geary Lane and at the Canadian Music Centre.

We are now inviting proposals for papers, lecture-recitals, special sessions of 2 to 4 panellists, compositions and performances to be presented at TIES 2016 (**submission deadline: 16 March 2016**).  
[See submission details below]

TIES is a unique point of convergence for a growing international community of diverse electroacoustic (EA) practitioners. We look forward to seeing you at TIES 2016, where you can explore and share diverse perspectives on electroacoustic and sound art research and practice, while expanding your artistic and professional network.

## General Information / Informations générales

The 2016 symposium is the tenth annual iteration of this important opportunity for exchange between diverse EA communities. In recent years, a number of themes have emerged, among them: creative and collaborative practices, curation, research and analysis, algorithmic processes, videomusic and intermedia practices, electronic ensembles and live coding.

As in preceding years, the symposium leads directly into the main concert weekend of the annual **Sound Travels Festival of Sound Art**. This 18th edition of Sound Travels explores emerging trends alongside established traditions in electroacoustic music. At the heart of TIES 2016 will be a **Keynote Lecture by John Oswald**, one of Sound Travels' featured artists. TIES and Sound Travels events will be presented using NAISA's real-time spatialization system.

All symposium contributions will be webcast live, and text proceedings will be published in a forthcoming issue of the CEC's online journal for electroacoustics, *eContact!*

We look forward to seeing you, your colleagues, collaborators and students in Toronto in August!

Questions and requests for information not found in this document should be directed to the Symposium Chair ([ties@naisa.ca](mailto:ties@naisa.ca)).

## Dates

16 March	Deadline for receipt of proposals @ 11:59 PM EST
8 April	Notification of acceptance
10 August	Symposium opening reception and concert
10–13 August	Symposium sessions and concerts
11+13 August	Sound Travels Festival concerts

## Fees / Frais

Symposium registration fees include admission to all concerts: General \$70 / Student \$40.



## Submissions / Soumissions

For TIES 2016, we invite submissions for **paper presentations, compositions / performances, lecture-recitals** and **special panel sessions** [*see below for details on format*] that are related, but not limited to, the following topics (some of which are also found in *eContact!*, where TIES proceedings are published):

- Ownership and creative license
- Creative compositional processes
- Live coding, laptop orchestra
- Pedagogical issues: teaching about “sound” and “listening”
- Experimental performance, DIY instruments, hardware hacking
- Intermedia, interactivity and media-specific practices
- Analogue and modular synthesis
- Aural perception, psychoacoustics, hearing
- Sound and environment, acoustics and space
- Paradigm shifts in electroacoustic practices

Other topics that relate to some aspects of EA (in popular musics, media art, performance art and other sonic disciplines) are also welcome.

The **following materials are to be submitted** to the symposium’s Review Committee via the TIES submission page found here: <<http://naisa.ca/ties-submission-form>>.

- Abstract (max. 300 words) for paper, lecture and special panel proposals
- Programme note (max. 150 words) for each work / performance submission
- Brief summaries (100–150 words) of the contributions of participating panellists
- Biography (max. 150 words) for each individual involved
- A complete stereo MP3 audio or H264 video representation for each work / performance submission
- Any additional documentation (scores, etc.)
- Technical requirements

**Submissions that are incomplete or do not follow the submission guidelines  
[ !! SEE CHECKLIST BELOW !! ] risk being omitted from the selection process.**

Make sure to specify any and all technical requirements at the time of submission. A 16.1-channel system and HD video projection are available for concerts and lecture-recitals; stereo playback and a projector are available for paper and special sessions.

Where live electronic and / or live performance elements are involved, it is expected that such elements will be provided by symposium participants.

## Format of Presentations / Format des présentations

**Paper Presentations** are limited to 20 minutes, followed by 10 minutes of questions / discussion.

**Special Panel Sessions** will be programmed at the discretion of the committee according to the requirements and nature of the proposal.

**Lecture-Recitals** are limited to 35-minute sessions, followed by 10 minutes of questions / discussion.

**Compositions and performances** selected for programming will be presented in the TIES concerts at Geary Lane.

**All authors and composers whose work is selected for presentation  
at TIES *must* register and *MUST ATTEND* the symposium in person.**

# Organisation

## Review Committee / Comité de sélection

**Eldad Tsabary, Acting TIES Chair** (CEC / Concordia University)

Linda Antas (Montana State University)	Cort Lippe (University at Buffalo)
Kevin Austin (Concordia University)	Hilary Martin (York University)
Natasha Barrett (Oslo)	Ellen Moffatt (University of Saskatchewan)
Nicolas Bernier (Université de Montréal)	Gordon Monohan (Electric Eclectics)
Viv Corringham (New York)	Steven Naylor (Acadia University)
Yves Daoust (Conservatoire de Montréal)	David Ogborn (McMaster University)
Louis Dufort (Conservatoire de Montréal)	Shawn Pinchbeck (CEC / University of Birmingham)
Chantal Dumas (Montréal)	Laurie Radford (University of Calgary)
Milena Droumeva (Simon Fraser University)	Scott Smallwood (University of Alberta)
Arne Eigenfeldt (Simon Fraser University)	Andrew Staniland (Memorial University)
Ken Fields (University of Calgary)	Adam Tindale (OCAD University)
Erin Gee (Concordia University)	Jane Tingley (University of Waterloo)
Gilles Gobeil (CÉGEP de Drummondville)	Barry Truax (Simon Fraser University)
Bentley Jarvis (OCAD University)	Doug Van Nort (York University)
Monique Jean (Université de Montréal)	Alexa Woloshyn (University of Toronto)
Emilie LeBel (University of Montana)	John Wynne (University of the Arts London)

## Organising Committee / Comité d'organisation

Kevin Austin (Concordia University)  
jef chippewa (Canadian Electroacoustic Community)  
Darren Copeland (New Adventures in Sound Art)  
Nadene Thériault-Copeland (New Adventures in Sound Art)  
Eldad Tsabary (CEC / Concordia University)

## Links / Liens

[TIES — Toronto International Electroacoustic Symposium](#)  
[NAISA — New Adventures in Sound Art](#)  
[CEC — Communauté électroacoustique canadienne / Canadian Electroacoustic Community](#)  
[CMC — Canadian Music Centre](#)  
[eContact! — The CEC's online journal for electroacoustics](#)  
[Geary Lane](#)  
[Sound Travels Festival of Sound Art](#)

# Submission Checklist

**Submissions that are incomplete or do not follow the submission guidelines risk being omitted from the selection process. All authors and composers whose work is selected for presentation at TIES *must* register and *MUST ATTEND* the symposium in person.**

The **following materials are to be submitted** to the symposium's Review Committee via the TIES submission page, according to the nature of the submission: <<http://naisa.ca/ties-submission-form>>.

Make sure to specify any and all technical requirements at the time of submission [*verify your submission with the technical checklist below*]. A 16.1-channel system and HD video projection are available for concerts and lecture-recitals; stereo playback and a projector are available for paper and special sessions.

Where live electronic and / or live performance elements are involved, it is expected that such elements will be provided by symposium participants.

## All Submissions

- Clearly name all attached files: **LastName\_FirstName\_TitleKeyword.xxx**
- Send only stereo (audio) files for the submission process.
- Submit files, **do not send links** to external sites!

## Paper Presentations

- Abstract (max. 300 words), for the review process;
- Summary (max. 150 words), for the website and programme booklet;
- Biography (max. 150 words);
- Technical requirements.

## Compositions / Performances

- Programme note (max. 150 words) for each submission, for the website and programme booklet;
- Biography (max. 150 words) for each individual involved;
- A complete stereo MP3 audio minimum 192 kbps or H264 video representation for each submission;
- Any additional documentation (scores, etc.);
- Technical requirements.

## Lecture-Recitals

- Abstract (max. 300 words), for the review process;
- Programme note (max. 150 words) for each submission, for the website and programme booklet;
- Biography (max. 150 words);
- A complete stereo MP3 audio minimum 192 kbps or H264 video representation for each submission;
- Any additional documentation;
- Technical requirements.

## Special Panel Sessions

- Abstract (max. 300 words), for the review process;
- Biography (max. 150 words) for each individual involved;
- Brief summaries (100–150 words) of the contributions of participating panellists;
- Technical requirements.

# Technical Requirements Checklist for all Submissions

**Below is the technical info we require to be filled out in the online submission form.**

After approval of submissions, we will request full resolution and multi-channel performance files for fixed media playback.

## For Performances and Lecture-Recitals

Preferred location of media playback equipment: a) on stage; b) mix position.

Type of fixed audio playback source: a) stereo; b) 5.1; c) 8.1; d) 16.0; e) other (please specify).

Type of diffusion: a) live fader diffusion; b) pre-recorded or performed from your laptop source.

## For Live Performances

Specify instruments and other equipment required for each performer.

Special staging requirements for performers (area of space, tables, stands, chairs, lighting, etc.).

## Other

Any other audio, video or staging requirements you might have.

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