

Z

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Zürcher Hochschule der Künste

Programme
IMMSANE
Zurich 2020
1st - 3rd Oct





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Introduction



We wish to warmly welcome you to the first International Media Music and Sound Arts Network in Education (IMMSANE) congress hosted by the University of the Arts Zurich (ZHdK). We have developed IMMSANE to encourage International academic collaborations, develop initiatives and research and share pedagogy with educators and industry professionals in the fields of media music, sound design and sound arts around the world.

We are proud that the IMMSANE Zurich congress is now taking place as both an in-person event and online (for current IMMSANE members) with a close partnership with SoundTrack_Zurich, the Zurich Film Festival and many other collaborators. Our unique programme focusses on academic papers and panel discussions, composer and sound artists case studies, film music competitions and is opening with two very competent keynote speakers representing International diversity in the fields of media music research.

We invite you to join us and help reach our strategic aims:

- To create a broad international network of higher education (HE) institutions that educate students in the areas of filmmaking, sound design, film music composition and sound arts with a view to improving the awareness of music and sound design as integral narrative tools to the storytelling process.
- To foster and maintain an active and vibrant exchange between HE institutions and industry engaging in teaching and research of sound arts and related fields.
- Provide a forum for interdisciplinary dialogue between HE institutions and students within the media music and sound arts industry.

We hope you will become involved with our organization and enjoy attending IMMSANE Zurich.



Yati Durant
(Director)



André Belmont
(Congress Organiser)

For more information, please visit: www.immsane.com
To become a member of IMMSANE, please visit:
www.immsane.com/become-a-member

Programme overview

→ Thursday Oct 1 | IMMSANE @STZ

Time

4:30pm –
5:30pm

ZFF Festival Centre

ZFF Cube Festival Centre

Case Study: "Volevo Nascondermi" (2020), D: Girogio Diritti (IT) with Marco Biscarini (IT), Composer und Luca Leprotti (IT), Sound Design, moderated by Yati Durant (UK)

5:30pm

SoundTrack_Zurich +
IMMSANE Industry Mixer

Programme overview

→ Friday Oct 2 | IMMSANE @ ZHdK

Time	Kino Foyer	Kino Toni	3.K17 Dolby Atmos
9:30 AM	Guests wishing to have a tour of the ZHdK campus please contact andre.bellmont@zhdk.ch		
10:30 AM	<u>Break (refreshments provided)</u>		
11:00 AM		The "General Assembly Keynote speakers: Rens Michielse (NL, HKU Utrecht) and Bryan Minghui Bi (CN, PKU Beijing), moderated by Yati Durant (UK)"	
1:00 PM	Lunch		
3:00 PM		Film Music Competitions Panel with George Christopolous (GR, Oticons Faculty), Pierre Funck (CH, Intl. Film Music Competition), Michael Lyczek (PL, FMF Krakow) and Michael Aust (DE, STC European Talent Award), moderated by Yati Durant (UK)	1. Case Study: "Not Me - A Journey with Not Vital" D: Pascal Hofman (CH) with composer Marcel Vaid (CH) (Bridge inter-disciplinary boundaries with Dolby Atmos) 2. Case Study: "Jagdzeit" (D: Sabine Boss (CH)) to "Orchestral Spaces" with composer Michael Künstle (CH) and sound engineer Daniel Dettwiler, moderated by André Bellmont
4:30 PM	<u>Break (refreshments provided)</u>		
5:00 PM		Atmospheres of Uncertainty - Music and Sound in Film noir and Sci Fi noir with Steffen Schmidt (CH)	1. Case Study: Nicolas Rabaeus (CH) "NN" 2. Case Study: "Immer und Ewig" (The Journey - A story of love) with Olivia Pedroli (CH), Composer and Fanny Bräuning (CH), Director), moderated by Pierre Funck (CH / LUX)
6:30 PM	Dinner		
8:00 PM		Moderated by Steffen Schmidt (CH) Film screening "Miller's Crossing" (1990) with live commentary	Live Sound Art performances: Yati Durant (UK), Nicola Baroni (IT) "Saundaryalahari 3" Eleni-Ira Panourgia (GR) "Schíma - morphé - ichos" Roger Alsop (AU) "Some Quiet Moments" (Screening)

Programme overview

→ Saturday Oct 3 | IMMSANE @ ZHdK

Time	Kino Foyer	Kino Toni	3.K17 Dolby Atmos
9:00 AM	<u>Coffee and refreshments provided</u>		
9:30 AM		Holistic Approaches in Soundtrack Composition: SoundDesign Panel with Rens Machielse (NL) and André Bellmont (CH), Guests: Composer (Michael Künstle), Sound Designer (Gina Keller), Editor (Noemi Preiswerk), Director (Tom Gerber)	Sound Art Practice and Collaboration: Roles, Media and Technology: SoundArt Panel with Joseph Hyde (UK), Roger Alsop (AU) and Germán Toro-Pérez (CH), moderated by Eleni-Ira Panourgia (GR)
11:00 AM	<u>Break (refreshments provided)</u>		
11:30 AM		Discussion Panel on International Pedagogy and Collaboration Topics, Agenda TBA, moderated by Yati Durant (UK)	Tikal - The Sound of Virtual Reality with Jacob Eisenbach (CH), moderated by Olav Lervik (CH)
1:00 PM	Lunch		
2:00 PM		Closing and General Assembly, moderated by Yati Durant	
approx. 4:00 PM	<u>End of Congress</u>		

Thursday 1st October 2020

4:30pm – 5:30pm ZFF Cube Festival Centre

moderated by Yati Durant (UK)

COLLABORATION WITH SoundTrack_Zurich

Case Study: "Volevo Nascondermi" (2020),
D: Girogio Diritti (IT) with Marco Biscarini (IT), Composer und
Luca Leprotti (IT), Sound Design

5:30pm ZFF Festival Centre

Apéro SoundTrack_Zurich + IMMSANE Industry Mixer

Friday 2nd October 2020

11:00am – 1:00pm Kino Toni LIVE STREAM

moderated by Yati Durant (UK)

IMMSANE Opening and General Assembly

Keynote speakers: Rens Michielse (NL, HKU Utrecht) and
Bryan Minghui BI (CN, PKU Beijing)

1:00pm – 3:00pm

Lunch

3:00pm – 4:30pm 3.K17 Dolby Atmos

LIVE STREAM moderated by André Belmont (CH)

COLLABORATION WITH SoundTrack_Zurich

1. Case Study Marcel Vaid (CH) "Chris the Swiss" (Bridging inter-disciplinary boundaries with Dolby Atmos)
2. Case Study: Michael Künstle (CH), Daniel Dettwiler (CH) „Jagdzeit" to "Orchestral Spaces"

Friday 2nd October 2020

3:00 pm – 4:30pm Kino Toni

LIVE STREAM moderated by Yati Durant (UK)

Film Music Competitions Panel

with George Christopolous (GR, Oticons Faculty), Pierre Funck (CH, Intl. Film Music Competition), Michael Lyczek (PL, FMF Krakow) and Michael Aust (DE, STC European Talent Award)

4:00pm – 4:30pm Kino Foyer

Break (refreshments provided)

5:00pm – 6:30pm 3.K17 Dolby Atmos

LIVE STREAM moderated by Pierre Funck,

COLLABORATION WITH SOUNDTRACK ZURICH

1. Case Study: Nicolas Rabaeus (CH) "NN"
 2. Case Study: „Immer und Ewig“ (The Journey - A story of love) with Olivia Pedroli (CH), Composer and Fanny Bräuning (CH), Director
-

Friday 2nd October 2020

5:00pm – 6:30pm Kino Toni

LIVE STREAM

Atmospheres of Uncertainty

Music and Sound in Film noir and Sci Fi noir with Steffen Schmidt (CH)

8:00pm 3.K17 Dolby Atmos

Live Sound Art performances

Yati Durant (UK), Nicola Baroni (IT) „Saundaryalahari 3“, Eleni-Ira Panourgia (GR) „Schima – morphé – íchos“, Roger Alsop (AU) „Some Quiet Moments“ (Screening)

8:00pm Kino Toni

moderated by Steffen Schmidt (CH)

Film screening “Miller’s Crossing” (1990)

with live commentary

Saturday 3rd October 2020

9:00am Kino Foyer Coffee

refreshments provided

9:30am – 11:00am Kino Toni

LIVE STREAM

Holistic Approaches in Soundtrack Composition

SoundDesign Panel with Rens Machielse (NL) and André Belmont (CH),

Guests: Composer (Michael Künstle), Sound Designer (Gina Keller), Editor (Noemi Preiswerk), Director (Tom Gerber)

9:30am – 11:00am 3.K17 Dolby Atmos

LIVE STREAM moderated by Eleni-Ira Panourgia (GR)

Sound Art Practice and Collaboration: Roles, Media and Technology

SoundArt Panel with Joseph Hyde (UK), Roger Alsop (AU) and Germán Toro-Pérez (CH)

11:00am – 11:30am Kino Foyer Break

Break (refreshments provided)

Saturday 3rd October 2020

11:30am – 1:00pm Kino Toni

LIVE STREAM moderated by Yati Durant (UK)

IMMSANE Discussion Panel on International Pedagogy and Collaboration Topics,

Agenda TBA

11:30am – 1:00pm 3.K17 Dolby Atmos

LIVE STREAM moderated by Olav Lervik (CH)

Tikal - The Sound of Virtual Reality

with Jacob Eisenbach (CH)

1:00pm – 2:00pm Apéro riche

Lunch

2:00pm – 4:00pm Kino Toni

LIVE STREAM Moderated by Yati Durant (UK)

IMMSANE Closing and General Assembly

Keynotes and speakers

Friday 2nd Oct 11:00am – 1:00pm Kino Toni

Bryan Minghui BI

Peking University & China Conservatory of Music

Keynote

Water Music and Music Water-Ink Painting as Others of Modernism: The Chinese Style Identity in Exile under the Global Context

Abstract

In the postmodern era, how to deal with the sound of the past and even the sound of all the world, has gradually become the focus of attention. The development direction of new music in the 21st century can not simply be defined as diversification. One obvious reason is that diversification does not mean further freedom and ascension for humans. The historical context we are in today is quite similar to the first half of the 20th Century. For us, our task is how to process the sound more creatively. And for people such as Russolo, Varese, and John Cage, their task was how to deal with noise. For whomever contact with western music composition in the 20th century, noise is an important content that cannot be avoided. The keynote speech focus on the Chinese style identity in exile phenomenon and extended the idea with analyzing the works, processes and nature of composer Tan Dun and Chou Wen Chung, the conclusion will be given by the theory on Others and Modernism.

Friday 2nd Oct 11:00am – 1:00pm Kino Toni

Rens Machielse

Former lecturer and director at the School of Music and Technology of HKU University of the Arts Utrecht, Author of The Soundtrack (2020, HKU Press)

Is Sound Design The New Score?

Keynote

Abstract

Today we see in many films a blurring line between film score and sound design. Where we used to have the traditional and recognizable format of 'dialogue, music and sound effects', it is now sometimes difficult to distinguish a film score from ambient sound, sound effects become part of the score, or vice versa, diegetic sound is designed as musique concrète, etc. etc.

Apart from presenting some examples in this keynote, I will look into the possible reasons for this growing practice, the consequences for the design process and the education of the (future) film composer.

Thursday 1st Oct 4:30pm – 5:30pm ZFF Cube Festival Centre

Marco Biscarini, Luca Leprotti

Conservatorio di Musica Francesco Venezze Rovigo

**The studio as a musical instrument: Soundtracks,
Sound Design and Audio post production**

Abstract

Marco Biscarini is an Italian composer, best known for his work with director Giorgio Diritti (*Il vento fa il suo giro*, *L'uomo che verrà*, *Un giorno devi andare*). In his work, the wider concept of "soundtrack" has always included music, sound design and audio editing as well. Luca Leprotti is a sound designer and Marco's longtime collaborator.

Volevo Nascondermi (Hidden Away) is an example of how music and sound design coexist and blur, giving birth to an organic environment. The movie won a Silver Bear for Best Actor at Berlinale 2020, the Movie of the Year award at Italian Nastro d'Argento and boasts 7 nominations at the Italian Golden Globes, including Best Soundtrack. Marco and sound designer Luca will show clips from the movie, commenting and analyzing the relation between music and sound design.

Friday 2nd Oct 3:00pm – 4:30pm 3.K17 Dolby Atmos

Michael Künstle (CH), Daniel Dettwiler (CH)

Zurich University of the Arts

"Jagdzeit" to "Orchestral Spaces"

Abstract

Spatial composition: What are the possibilities, difficulties & techniques, when treating the room as an additional compositional element and how important is a composer's understanding of the required sound engineering skills? We'll dive into Michael's AIR studio recorded score for *JAGDZEIT* as well as his upcoming compositional research project *ORCHESTRAL SPACES*, which will be recorded at Abbey Road with an 80-piece orchestra.

Friday 2nd Oct 5:00pm – 6:30pm Kino Toni

Steffen A. Schmidt
Zurich University of the Arts

Atmospheres of Uncertainty - Music and Sound in Film noir and Sci Fi noir

Abstract

The paper deals with the question, how music and sound are organized in the genre of film noir. The idea is, that music and sound create an atmosphere of uncertainty, to involve the audience in a blurring situation of the real and unreal. Following philosophical and aesthetic discussions around Slavoy Zizek and Gernot Böhme, aspects of sound and music compositions are discussed on films of the neo noir from the 90ies and SciFi noir films in comparison of Blade Runner and Blade Runner 2049.

Friday 2nd Oct 8:00pm Kino Toni

Film screening (TBA) with live commentary

Film title: Miller's Crossing, USA

Directed and written by Joel and Ethan Coen
Music: Carter Burwell USA 1990

Synopsis

Declared as a neo noir film, the Coen brothers had problems to show the independence from Hammet's novels like The Glass Key and Red Harvest. In short, the plot tells the situation of a gangster, who proves his loyalty, but no one understands this. Although there are some clear connections to the famous writer's stories, the atmosphere of the Irish mafia is completely a Coen creation and gives lots of folkloristic atmosphere through the music, composed by Carter Burwell. But it is not only the music, which delivers a strong impact of the whole cineast pleasure, also the sound design contributes very prominently a sort of audible perspective, which is sometimes so tricky and subtle, that it seems necessary to take a closer look and listening, to discover it in full.

Steffen A. Schmidt, musicologist and teacher of film music history of the ZHdK will give a commented stop and go presentation, to highlight the crucial moments of this highly praised audiovisual movie.

Saturday 3rd Oct 9:30am – 11:00am 3.K17 Dolby Atmos

Joseph Hyde

Bath-Spa University

Seeing Sound - music beyond the auditory domain

Abstract

This presentation will discuss ways in which musical ideas can be explored in multimedia and interdisciplinary contexts. It will acknowledge historical precedents but focus on contemporary trends, framed around the Seeing Sound symposium convened by the author since 2009.

Joseph Hyde is interested in music's place in an interdisciplinary landscape. In particular, he has engaged with audiovisual performance and visual music since the mid 1990s, as an artist and a writer. He has undertaken a project on the unique musical notation used by Oskar Fischinger, and in his creative practice he has focused on the use of 'obsolete' technologies: cathode ray tubes, oscilloscopes and analogue (audio and video) synthesisers. Since 2009 he has run a symposium on visual music at the Bath Spa University, Seeing Sound.

Saturday 3rd Oct 9:30am – 11:00am 3.K17 Dolby Atmos

Roger Alsop

University of Melbourne

Loops within loops: Performance, Practice, Improvisation, Creativity, Studio

Abstract

This paper looks directly at the terms "Performance, practice, improvisation, studio, and creativity" from the last dot point topic in the call. Each of these terms is discussed separately, outlining various understanding of the terms and how each becomes an interacting/interactive element in the development of a creative work continuously informing the development of a creative artwork.

The collaborative music/sound work 13:12 (working title) will be used as an exemplar through which these interactions are considered. While this work is currently in its most nascent stages two rendered works that are built from the inspirations of 13:12 and as processes in developing the work to be shown, this will offer insights to how the inspiration(s) causing 13:12 are interpreted and developed within the creative team.

Saturday 3rd Oct 9:30am – 11:00am 3.K17 Dolby Atmos

Eleni-Ira Panourgia
Université Gustave Eiffel

Schíma – morphé – íchos: form, structure and playability across sound and sculpture

Abstract

This presentation discusses material and performative aspects of sound art through the combination of sculptural objects, sounds and a sensing system. Our work 'Schíma – morphé – íchos', offers itself up as a sound installation, a sculptural ensemble and a live performance where form, structure, playability and the background system are brought together to identify new ways of composing, making and participating across artistic disciplines. Audiences and performers explore a multidimensional theatre of sound and sculpture through touch, response, negotiation, listening and physical engagement. The system exists in a state of constant re-configuration and this sense of bewildering options responds very directly to the research of new forms of performing with sound, visual media and technology. This work offers a radical shift in focus from pre-composed forms and structures to those which are both emergent and responsive.

Saturday 3rd Oct 9:30am – 11:00am 3.K17 Dolby Atmos

Germán Toro-Pérez
Zurich University of the Arts

Generative Sound Synthesis in Contemporary Music Theater

Abstract

This talk offers an account of the multidisciplinary collaboration process that led to the music theater piece «Journey to Comala» (2017) and discusses a specific technical device based on generative sound synthesis conceived as an adaptive stage design of sorts. The complex performative layers underlying the different versions of the piece are reflected as a genuine collaborative, evolving artistic process.

Saturday 3rd Oct 11:30am – 1:00pm 3.K17 Dolby Atmos

Jakob Eisenbach

Tikal - The Sound of Virtual Reality

Abstract

Jakob Eisenbach will give some insight into his work behind the score production, sounddesign and audio implementation of TrueVR Systems virtual reality experience 'Tikal - Night Of The Bloodmoon'.

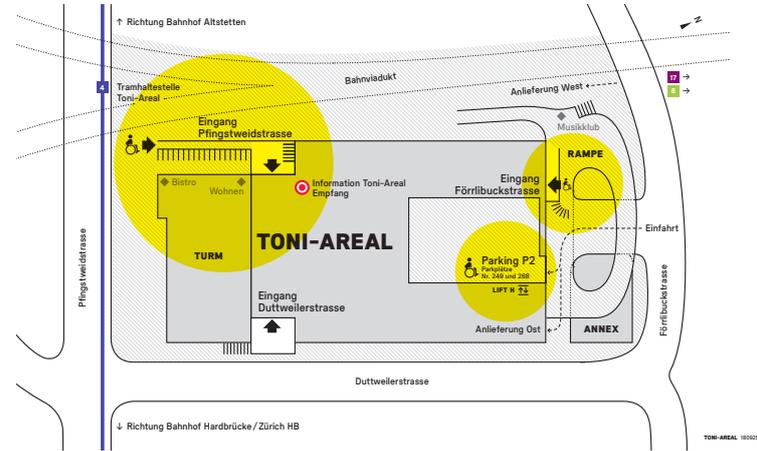
Location and Infos



TONI-AREAL

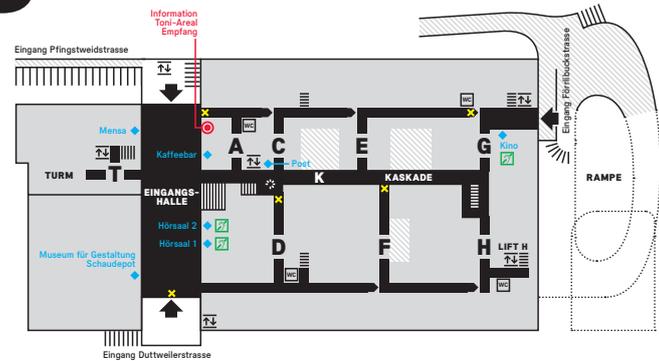
Für Unterstützung:
Information Toni-Areal/
Empfang: +41 43 446 50 00

Standortpläne mit Kennzeichnung der nicht automatisierten Türen und der Räume mit Induktiven Höranlagen



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TONI-AREAL
Standortpläne mit Kennzeichnung der nicht automatisierten Türen und der Räume mit Induktiven Höranlagen



- ◆ Wichtige Zielorte
- Induktive Höranlagen
- ✕ Keine automatische Türöffnung

Accreditation information

To participate actively in the General Assembly (in-person or via ZOOM) and to view all LIVE STREAM events it is necessary to obtain IMMSANE membership via the IMMSANE website here:

<https://www.immsane.com/become-a-member>.

IMMSANE Individual Membership
(one year) € 25.00 * / € 50.00 (* discount applies to students)

IMMSANE Institutional Membership
(one-year) € 100.00

The LIVE STREAM will be available at the event times (Swiss local time) in the IMMSANE members portal. Due to Covid-19 we kindly ask that all in-person attendees fill out the following registration form before 29th September 2020:

https://intern.zhdk.ch/?anmeldung_immsane-kongress_en

https://intern.zhdk.ch/?anmeldung_immsane-kongress_de

Please be prepared to show a document (ID, passport) when entering the IMMSANE congress.

Congress badges may be purchased at the IMMSANE Info-desk located in the foyer of Kino Toni at ZHdK, Pfingstweidstrasse 96, 8005 Zürich - CHF 25 * / 50 ** / 100 *** / 0 ****

(**** Entry is free with the ZHdK Campus Card and congress speakers)

* Discount applies to students

** Discount applies to IMMSANE and SMECA members, as well as to ZFF Industry accredited

*** for congress guests (without IMMSANE membership)

General Information / Hotels

IBIS Budget City Zürich

Technoparkstrasse 2
8005 Zürich

IBIS Zürich West

Schiffbaustrasse 11
8005 Zürich

Hotel 25hours

Pfingstweidstrasse 102
8005 Zürich

Novotel

Schiffbaustrasse 17
8005 Zürich

Hotel Best Western Montana

Konradstrasse 39
8021 Zürich

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