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ICMA Awards

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ICMA awards

By PerMagnus Lindborg and Christopher Haworth

At the ICMC2021, we had two years of winners to announce in the categories music, papers and presentation! The winners were selected in a 2-step process: first, a shortlist was created based on the reviews of the double blind reviews, and then, a jury awarded the winner from this short lists.

ICMA Awards 2020

ICMA Student Music Award 2020
-unawarded

ICMA Music Award 2020

Jon Nelson - "When Left To His Own Devices"

Laudatio: ICMA Music Award 2020 goes to Jon Nelson for "When Left To His Own Devices" for fixed media (ID 85), which escapes the topoi of acousmatic works by establishing structural relationships over time and with repeated listening; a form emerges, supported by strong spatialization between grungy background drones and haunting foreground metals, that suggest coherent exploration of the ambiguity of

childhood and the supernatural.

ICMA Paper Award 2020

Federico Schumacher, Vicente Espinoza, Francisca Mardones, Rodrigo Vergara, Alberto Aranguiz, Valentina Aguilera - "Perceptual Evaluation of Sound Trajectories in Space"

Laudatio: The ICMA 2020 award goes to Federico Schumacher et al for The Perceptual Evaluation of Sound Trajectories in Space. The panel felt the results will be of great relevance to electroacoustic composers who work with spatial audio, but may be less familiar with the psychoacoustics literature. We were also happy to be able to recognise a paper from Chile, the home of ICMC 2020 / 21!

ICMA Awards 2021ICMA Student Music Award 2021

王梓屹 [Wang Ziyi] - "Particle storm"

Laudatio: ICMA Student Music Award 2021 goes to 王梓屹 [Wang Ziyi] for "Particle storm" for fixed media (ID 63) for a lovely and engaging 'cinema for the ears' with sonic elements that are organic and finely focused to maintain fluidity

throughout, with clear harmonic direction and internal rhythms that contribute to the construction of a well crafted global form.

ICMA Music Award 2021

Iván Ferrer-Orozco - "De cómo a la memoria se han de juntar los suspiros"

Laudatio: ICMA Music Award 2021 goes to Iván Ferrer-Orozco for "De cómo a la memoria se han de juntar los suspiros" for tenor recorder and electronic media jockey (ID 190), for its thoughtfully composed coherent form with edgy, glitchy details integrated in a soundscape where synthetic and acoustic elements are closely matched to capture the listener's attention.

ICMA Paper Award 2021

Pierre Alexandre Tremblay, Gerard Roma, Owen Green - "Digging it: Programmatic Data Mining as Musicking"

Laudatio: The ICMA 2021 award goes to Pierre Alexander Tremblay, Gerard Roma, and Owen Green for Digging it: Programmatic Data Mining as Musicking. What impressed the panel in this paper was the focus on usability, durability, community and collaboration. As well as of-

fering a valuable new toolbox for data-driven programmatic work with sound corpora, the paper is a model for audio research that is accountable to the wider music and arts community. Well done!

Committees

The music awards were selected by: Deborah Kim, Marta Gentilucci, Andrea Cera, Tomás Koljatic, Antonio Carvallo, and PerMagnus Lindborg (chair).

The paper awards were selected by: Douglas Keislar, Chryssie Nanou, Maggie Qi, and Christopher Hawthorn (chair).

ICMC Award 2021/21

The award for best presentation at ICMC2021 was awarded based on ICMC attendees votes.

ICMC 2020/21 Presentation Award

Richard Dudas - "Machinatuosity": Virtual Strings, Spectral Filters and Temperament Tools for 'Esquisse'

Congratulations to all winners!

Authors of this issue

Antonio Carvallo is a Chilean composer born in 1972. He studied at Universidad de Chile, where he got a Bachelor of Composition degree, a Master of Art degree and a PhD in Esthetic and Art Theory. He also studied Electronic Music at Conservatorio Santa Cecilia, Rome, Italy. His compositions have been performed in America and Europe and he has permanently published his works. He teaches at Universidad de Chile and Pontificia Universidad Católica de Chile.

Kerry Hagan is

Patrick Hartono is

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Tomás Koljatic S. is a Chilean composer and Assistant Professor of the Faculty of Arts of the Pontificia Universidad Católica de Chile. He pursued further studies in composition at the Conservatoire de Paris (CNS-MDP), under the guidance of F. Durieux (composition), C. Ledoux (analysis), D. Cohen (orchestration), L. Naón, T. Mays and K. Haddad (computer music). In parallel, he attended Cursus 1 at IRCAM. Cur-

rently, he is an academic at the Faculty of Arts of the Pontificia Universidad Católica de Chile, where he teaches music history and analysis.

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