



Call for Music

<https://icmc2025.sites.northeastern.edu/call-for-submissions/#music>

Practitioners of Computer Music and Electroacoustic Music, including composers, sound artists, performers, and improvisers, are invited to submit proposals for works to be presented at ICMC 2025. Submissions may be fixed or performative in nature. While submissions of works that align with this year's conference theme of **Curiosity, Play, Innovation** are highly encouraged, we remain open to other themes and concepts and welcome submissions in the following broad categories:

- Fixed media (stereo or multichannel)
- Live electronics and/or fixed media with, or without, instruments/voice
- Audiovisual (fixed or performative)
- Interactive systems (sensor-based controllers, score following, gesture/motion tracking, etc.)
- Improvised electronics with, or without, acoustic instrument(s)/voice
- Networked performance
- Live coding and algorithmic performance

CALL FOR MUSIC: SUBMISSION GUIDELINES

Composers and Sound Artists may submit fixed media or performative works, with or without visuals, up to twelve (12) minutes in length. Shorter works, eight (8) minutes, or less, are strongly encouraged.

For those submitting works combining electronics with instruments/voice, please indicate if you would like your work to be considered for performance by members of one of the ICMC 2025 ensembles-in-residence:

- **Hinge Quartet** (hingequartet.com)
saxophone (any, except bass), electric guitar, piano, and percussion
- **Callithumpian Consort** (www.callithumpian.org)
soprano voice, flute (doubling piccolo, alto), clarinet (doubling bass cl.), violin, cello, and piano.

If you will be providing your own performer to play your piece, please let us know.

Performers are invited to apply to perform a work involving digital technology. The performer-applicant does not need to be the composer of the work, and the composer is not required to attend the conference. This provides an opportunity for performers specializing in electroacoustic music to contribute to ICMC 2025 by presenting a work drawn from the rapidly growing repertoire in this field. Suggested duration is eight (8) minutes, or less.

Note: Performers must secure all required permissions for public presentation of proposed works.

Improvisers working with digital technology are invited to submit a proposal to perform an improvisation, with or without visuals, up to eight (8) minutes in length. The proposal must include an audio file demonstrating the nature of the improvisation and a written description of the technology/system utilized. Improvisations may be purely electronic, or may involve an acoustic instrument, voice, or amplified object(s) with electronics.

Piece + Paper

We also encourage Piece + Paper submissions, which combine musical work with research presentations. These submissions provide an opportunity to discuss a work's technical and aesthetic aspects in depth. For Piece + Paper submissions please refer to the [Call for Papers](#) for additional guidelines.

Each submission must include the following:

- Work Description (1000 characters)
- Technical Requirements and Setup Specifications
- Program Note (3000 characters)
- Biographical Note (Primary Author) (3000 characters)
- Biographical Note(s) (Secondary Participants) (8000 characters)

File Uploads:

Please submit your main audio/video file that best represents your music submission. We accept wav, aif, aiff, m4a, mp3, and mp4 file formats. **NOTE: max file sizes are 100MB (for each file)** – if you have large video files, we encourage you to include links to anonymous, unpublished YouTube or Vimeo links in an accompanying PDF upload. (For multichannel works, please submit a stereo, binaural mix. If a multichannel submission is accepted to the conference, mono files corresponding to each channel will be requested.)

NOTE: Please do not submit links to videos of audio-only, performative works (instrument + electronics, for example) unless there is an interactive component involving relevant motion or some other theatrical component that is primary to the work.

Please submit a performance score (when applicable, for notated works)

Preferred Venue:

Applicants will be asked to specify if the work is intended for presentation in a concert venue, alternative nightclub environment, or a listening space. In cases where the preferred venue is a concert hall, please indicate if a nightclub or listening room will be acceptable as an alternative, if we are unable to program the work in a more traditional concert setting.

Submissions should be made through the ICMC BOSTON 2025 **Conference Management Toolkit (CMT)**.

<https://cmt3.research.microsoft.com/ICMCBOSTON2025>

Available Systems:

For concerts, we are able to accommodate the following diffusion setups: stereo, quadrophonic, 5.1, 8-channel, and 8-channel augmented (additional channels/loudspeakers for materials to be spatialized in real-time with elevated, rear-facing, and upward facing monitors. Number of channels and loudspeakers TBD). Single screen video projection is possible in most of the available concert venues.

For listening rooms, we will have a selection of spaces available with stereo, quadrophonic, and 8-channel playback systems. Video projection or a display monitor will be possible in each of these spaces.

Call for Music Submission Deadline: February 1, 2025

For any questions regarding the Call for Music Submissions, please contact the ICMC BOSTON 2025 Music Chair: John Mallia (john.mallia@necmusic.edu).