ICMC2024 Seoul

Sound in Motion

Call for Submission

Welcome to ICMC2024 Seoul!
7 - 13 July, 2024
Call for Submissions: Deadline - Feb. 1, 2024

Call for Music

The theme of this year's conference will be: Sound in Motion. Musical compositions and sounds installations which somehow relate to this theme are encouraged, though all submissions will be given equal consideration.

We especially welcome Piece + Paper submissions in any of the categories, below – i.e., works with a related paper submission discussing the salient technical and/or aesthetic aspects underpinning the work's creation. Please submit the paper separately in the paper submission section.

We welcome all music and installation submissions in the following categories:

Fixed Media works:
    Fixed Media musical works - 2 to 8 channels
    Multimedia works (e.g., fixed media including both audio and video - up to 8 channels)

Electro-Instrumental works:
    Solo Electro-instrumental works (either fixed media or real-time - 2 to 8 channels)
    Electro-Instrumental Chamber music (either fixed media or real-time - 2 to 8 channels)
    Works involving instruments and multimedia (either fixed media or real-time - 2 to 8 channels)

Interactive and Improvisational works with computers:
    Interactive electronic music (e.g., works using gestural controllers, or other types of systems for human-computer musical interaction)
    Improvisational works with electronics (including genre-bending works appropriate for the late night club venue)
    Live coding works and/or works for networked computers (e.g., laptop ensemble)

Electro-Instrumental submissions may include any orchestral musical instrument (including piano, guitar, etc.) or combination of instruments. Works for rare or uncommon instruments may require the composer to bring their own instrument/player. Feel free to reach out to us regarding your instrumentation if it contains uncommon instrument(s).

We also encourage submissions including Korean traditional musical instruments and electronics. These include: daegum, piri, gayageum, haegum, geomungo, ajeng, yanggeum, and traditional percussion. Information for composers for these and other instruments is available at the National Gugak Center website:

You may submit multiple musical works for review, but only one submission per participant will be accepted to the conference. Creators of accepted music submissions are expected to register for the conference.

Musical submissions that somehow relate to diversity, equity and inclusivity in computer music, including but not limited to gender, race, disability, social and financial status or other factors concerning underrepresentation in computer music are, as always, especially welcome.

Call for Installations

This year's ICMC welcomes Sound and Audio-Visual Installation submissions of any type, but especially those that can be presented on the following projection formats:
    9 meter long curved LED screen
    3-projector open cube setup

We welcome Installations and Environmental works using technology in the following categories:
    Sound Installations (interactive or fixed)
    Data-driven installations
    Soundscape/Environmental works (e.g., artistic ambient works)

You may submit multiple installations for review, but only one submission per participant will be accepted to the conference. Creators of accepted installations are expected to register for the conference.

Installations that somehow relate to diversity, equity and inclusivity in computer music, including but not limited to gender, race, disability, social and financial status or other factors concerning underrepresentation in computer music are, as always, especially welcome.

Call for Papers

The topics for paper submissions to this year's ICMC fall into four broad categories: Performance with Technology, Musicology and Theory, R&D, and Education/Inclusivity.

We especially welcome Piece+Paper submissions which discuss the technological aspects of musical works submitted to the music section of the conference. This year we are also eager to highlight Musicological and Theoretical papers which focus on music (recent or historical) that incorporates technology – this includes papers in the realm of sound studies. Papers which fall into any of these four broad categories, but which focus on specific topics other than those listed below will also be considered for inclusion.

Papers discussing musical Performance with Technology:
• Piece + Paper
• Interaction/Improvisation with Technology
• New Interfaces for Musical Expression

- Live Coding
- Mobile Music Computing
- Networked Music Performance

Papers with a Musicological or Theoretical focus:
- Electroacoustic Music History
- Electroacoustic Music Analysis
- Theory, Philosophy and Aesthetics of Electroacoustic Music
- Music Perception and Cognition
- Electroacoustic Music and Gender/Sexuality/Identity
- Environmental Sound and Sound Studies

Papers focused on Research and Development:
- Digital Audio Signal Processing and Sound Design
- Sound Analysis and Synthesis
- Sound Spatialization Techniques
- Artificial Intelligence and Algorithmic Composition
- Software and Hardware Systems
- Languages for Computer Music
- Representation and Models for Computer Music
- Music Information Retrieval

Papers concerning Computer Music Education and Inclusivity:
- Computer Systems in Music Education
- Accessibility in Computer Music
- Cultural Considerations in Computer Music
- Studio Reports

Paper submissions should be made using the paper templates provided (in MS Word and LaTex formats), which can be found here:
(link forthcoming).

You may submit multiple papers for review. At least one author of each accepted paper submission is expected to register for the conference.

Paper submissions that somehow relate to diversity, equity and inclusivity in computer music, including but not limited to gender, race, disability, social and financial status or other factors concerning underrepresentation in computer music are, as always, especially welcome.

We are aware that the 2024 SMC in Porto will take place the week before this year's ICMC. We are happy to accommodate authors whose papers are selected for both conferences by programming their papers in sessions in the latter part of the conference.

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