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### **Exploring Electroacoustic Music, Visual and Space in Inflatable Cosmodome**

In presenting electroacoustic music, multi-channel delivery has had its own history and references. The role of space in composers' intentions and compositional decisions in the studio and during later presentation to the public via diffusion, play a critical role in the reception of electroacoustic music. In this approach, there are generally two possibilities a piece can and be improve or could be damage if the performer fails to diffuse the piece carefully during concert environment. It is also important to note that 'aesthetic component' play a critical role not only in composing a piece of electroacoustic music but as well as distributing sound in space. Interestingly until present, the processing and composition stages are predominantly within in the studio domain.

MIKROIII is an electroacoustic music piece composed specifically as an installation work to be presented at an inflatable cosmodome, available in one of the local art gallery in Malaysia. The piece was composed based on series of sound emitted by anuran, in which are generally known as a method of communication. In the simplest form, anurans' communications are primarily to emit sound and respond to a signal or call made by other anuran. In general the sound emitted have two functions, that is, as an attraction of con-specific females, and form of an announcement of occupied territory. The work was later presented in a closed environment through a cosmodome with visual projection from an experimental visual composition.

This paper would discuss the compositional processes as well as some thought and possibilities resulted in presenting the multi-channel piece in the inflatable cosmodome.

## Biography

**Hasnizam Abdul Wahid PhD**, studied composition (electroacoustic music) from Jonty Harrison while in The University of Birmingham, England between 2000 and 2004. His main interest is in electroacoustic music.

He has been the 1<sup>st</sup> prize-winner in the residency category in Bourges 2001 electroacoustic music competition, awarded a Mention during the L'espace du Son 2002 competition in Brussels and Pre-Selection of Jury for his work 'Rahah' in Electroacoustic Sonic Art Works category in Bourges 2003 and Pre -Selection of Jury in Bourges 2005 for his piece 'Interplay'.

As a scholar and one of the pioneer electroacoustic composer in Malaysia, he plays a key role in introducing electroacoustic in Malaysia. He participated in various national and international festivals, such as the 1<sup>st</sup> Electronic Art Show in 1997, held at the National Art Gallery, Malaysia, where he showcase his first experimental tape work entitle 'Solemn'. He is also part of a team member developing a research project known as the '*Wayang* Virtual' in 1997. Other contribution include, establishing the UNIMAS Electroacoustic Group (EAG) a group formed in 1997 at Universiti Malaysia Sarawak, Malaysia which serve as a catalyst for experimental music performance in Malaysia. The group has performed in few major concerts including during the Rainforest World Music Festival, in 1998, held in Sarawak, Malaysia.

Among his selected pieces include 'The Racquet', presented at Empirical Soundings, Soundscapes from the Commonwealth, in Bendigo, Australia, as part of the cultural festival presented during the Commonwealth Games 2006, and 'Mikro', an acousmatic piece (multichannel) presented during 'Mantra of the Future' (2007).