

Upcoming Special Issue and Open Call: Ecologically Grounded Creative Practices and Ubimus; Interaction and Environment

Brian Bridges¹, Damián Keller², Victor Lazzarini³

¹Ulster University, Magee campus, Derry/Londonderry, Northern Ireland, UK

²Federal Federal University of Acre, Brazil

³Maynooth University, Ireland

bd.bridges@ulster.ac.uk, dkeller@ccrma.stanford.edu,
victor.lazzarini@mu.ie

Abstract. *Ubimus seeks to address the intersection between mobile networked technologies, embedded systems, modular hardware, internet of things (IoT), and emerging social, interactive and enactive perspectives on music-making. Thus, ubimus research has applied a variety of models, including ecological/embodied cognition, and accessible and participatory design. Its holistic view of music also finds parallels in Varèse's 'organized sound', Schafer's 'soundscape', Feld's 'acoustemology', Small's 'musicking' and Landy's 'sound-based music', whereby a variety of musics and practices converge. This proposed special issue will address ubimus from the perspective of ecosystems: sites for the meeting of technologies, people and creative experiences, and questions of materiality and sustainability.*

1. Introduction

This presentation will introduce and discuss the themes in an upcoming special issue on ubimus, which we are anticipating will be run in association with the journal *Organised Sound*. It is anticipated that the call for this special issue will open in late 2021, with publication in 2022 or 2023.

2. Special Issue Call: Ecologically Grounded Creative Practices and Ubimus; Interaction and Environment

Ubiquitous music (ubimus) seeks to address the intersection between current mobile, networked technologies, including embedded systems, vintage, modular (often analogue) audio hardware, internet of things (IoT) and emerging social, interactive and enactive perspectives on music making. Thus, ubimus research has applied a variety of theories and methods, including ecological, embodied, embedded and distributed models of cognition and creativity. In addition, ubimus practices involve participatory, accessible, inclusive and community-oriented approaches to design.

The diverse platforms, methods and theoretical perspectives of ubimus are unified by an agenda which seeks the integration of musical creativity with expanded and pliable conceptions of sonic activity, listening, embedded-embodied interaction and multimodality. Indeed, such 'sensory turns' find parallels in the recent sonic turn in the arts and humanities [Cobussen, Meelberg and Truax 2017], making ubimus and related

research suited to diverse discourses and constituents at various interfaces between the arts and technology. Through a broad dissemination of techniques and tools, and through a variety of fora, previously excluded groups are now actively participating in music creation. How is this affecting the scope and content of the new sonic practices which have emerged from this wider distribution of skills and technologies? Do we need new models to discuss the relationships between tools, creators and musics in the context of such distributed practices, away from the discourses of virtuosity and specialism, and legacy acoustic-instrumental models, which may persist within musicology?

The ubimus imperative towards a holistic view of musical experience and technological design finds roots in concepts such as Varèse's *organized sound* [Varèse and Weng-Chun, 1966], Schafer's [1977] *soundscape*, Feld's [1994] *acoustemology*, Small's [1998] *musicking* and Landy's [2007] *sound-based music*, all of which provide framing whereby a variety of sonic-oriented practices are seen to converge. Ubimus also finds common ground with emerging currents in human-computer interaction, including the embodied turn, third-wave approaches, multimodal and sonic interaction, immersive, augmented and locative media, and the emerging aesthetic and creativity-oriented perspectives on interaction design. The connections between ubimus and the current conceptions of socially-motivated and materially grounded interaction further points to the consideration of music as an ecosystem; a site for the meeting of people, technologies and situated resources for creative activities and experiences. The modularity of such approaches also references another aspect of music's materiality and associated questions of environmental sustainability; that of the challenge of reusing and reconfiguring older hardware to support new practices.

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