

• LIVE SPACE • NORDPLUS INTENSIVE PROGRAMME

VILNIUS • LT

NORDIC-BALTIC SPATIAL AUDIO WORKSHOP & FESTIVAL

Live *Space*

EDITION 02 • 19 - 26 APRIL 2026

HOST
LMTA • MISC

LOCATION
VILNIUS, LT

FORMAT
WORKSHOP + FESTIVAL

FUNDED BY
NORDIC COUNCIL OF
MINISTERS

– A WEEK-LONG RESIDENCY IN SPATIAL LISTENING

Vilnius.

19–26

April 2026.

PARTICIPANTS

~45

STUDENTS

31

TEACHERS

~10

HOST

LMTA

WHAT IS LIVE SPACE?

An intensive week of *spatial audio* — with the ears in the room, not with diagrams on a slide.

Live Space brings together students, composers, and sound artists from across the Nordic and Baltic region to explore spatial audio in practice.

The programme combines [performative] lectures, acousmatic playback, live electroacoustic performance, student sessions, and open experimentation; all centred on the craft of placing sound in space.

A Nordplus Intensive Programme project, co-funded by the Nordic Council of Ministers and delivered through an international consortium of conservatories and music academies.

A week, *measured.*

INSTITUTIONS

9

Conservatories & academies

COUNTRIES

6

Nordic-Baltic region

STUDENTS

31

MA & doctoral level

DAYS

7

Of spatial audio

MENTORS

8 visiting

VENUES

2 rooms

SPEAKER CHANNELS

8 → 22.1

TECHNOLOGY

Ambisonics

— NINE INSTITUTIONS, ONE ROOM.

The *consortium*.

LT • HOST

LMTA

Lithuanian Academy of Music & Theatre —
Music Innovation Studies Centre, Vilnius

FI

Uniarts Helsinki

Sibelius Academy

FI

OAMK

Oulu University of Applied Sciences

NO

NMH Oslo

Norwegian Academy of Music

NO

Bergen

Grieg Academy

DK

Aarhus

Royal Academy of Music

SE

Malmö

Malmö Academy of Music

SE

Gothenburg

University of Gothenburg

EE

EAMT Tallinn

Estonian Academy of Music & Theatre

– THE WEEK WAS DEFINED BY TWO VERY DIFFERENT ROOMS.

Two listening *situations.*

I · MON – TUE

Lithuanian Music & Cinema Museum

Eight speakers in a horizontal ring. An intimate, lateral surround field: the room itself becomes part of the instrument.

II · FRI – SAT

LMTA Small Film Pavilion

3rd-order ambisonics across three rings: a fully 3D dome with 22.1 channels, and network audio. Sound above, below, and around.

ROOM I • 8.0 HORIZONTAL RING

Music & Cinema *Museum.*

TEACHERS AND LOCAL COMPOSERS

CONFIGURATION

8 speakers • horizontal ring

TECHNOLOGY

Analogue, Synths, Drums, Max, Custom spatialisation

LISTENING

Lateral surround field

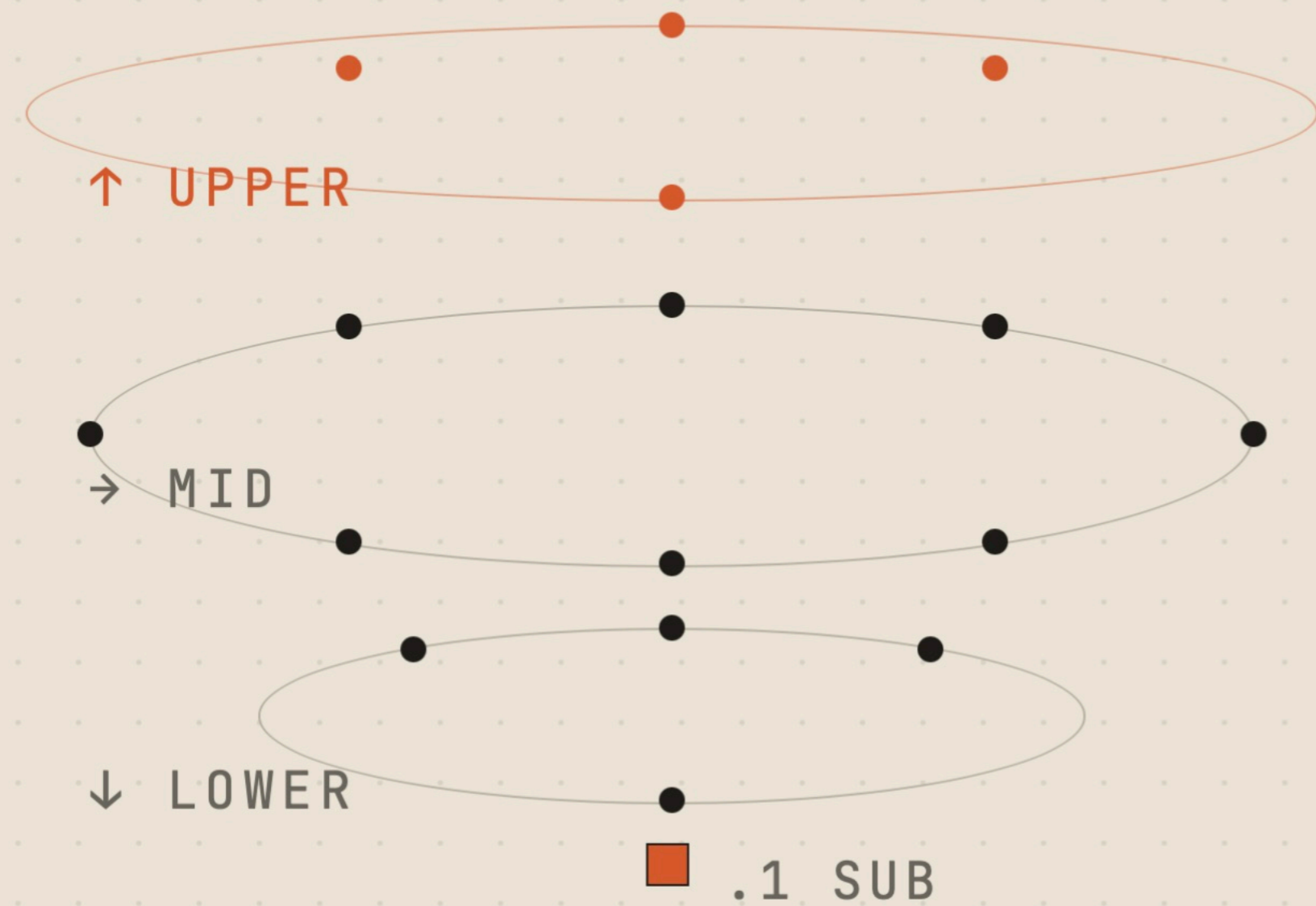
§02

FIG. 01 — 8.0 RING TOPOLOGY

SCALE 1 : ∞



FIG. 02 - 22.1 MULTICHANNEL SYSTEM



ROOM II · 22.1 DOME

LMTA Film *Pavilion.*

TEACHERS IMPROV + MATAS SAMULIONIS PHD
STUDENTS

CONFIGURATION

22.1 channels · three rings

TECHNOLOGY

Ambisonics, Analogue, Fixed media, Network audio

LISTENING

Engulfing

– 19 → 26 APRIL 2026

The week, *scored*.

DAY	FOCUS	MODE	VENUE
<i>Sun 19</i>	Arrivals · onboarding	Welcome dinner	LMTA Cafeteria
<i>Mon 20</i>	Lectures · Teachers 8.0	Inspiration	LMTA & Museum
<i>Tue 21</i>	Lectures · Local Composers	Reflection	LMTA & Museum
<i>Wed 22</i>	Lectures · Tech	Hands-on Work	LMTA studios
<i>Thu 23</i>	Creative process	Deadline mode	LMTA studios
<i>Fri 24</i>	Process · Teachers showcase	Shedding Skill	Film Pavilion
<i>Sat 25</i>	Student concert · live electronics	Festive	Film Pavilion
<i>Sun 26</i>	Feedback · departures	Reflective	Vilnius - Cafe

VISITING MENTORS

Nine institutions.
Seven countries.
One room.

PART 01 OF 02

M-01 Matthias Kronlachner

LUCID MOTORS, NEWARK · VILNIUS

AmbiX and mcfx revived — how to tame large numbers of speakers and microphones.

M-02 Lora Kmieliauskaitė

LMTA, VILNIUS

Looking for Group Genius.

M-03 Esther Calderón Morales

UNIARTS HELSINKI

Keeping it simple — VBAP, contact mic, looper: a stripped-down approach to performing space.

M-04 Stylianos Dimou

AARHUS KONSERVATORIUM

Echolapse + lecture on Spatial Hybridity & Convolutional Topologies in Electroacoustic Practice.

VISITING MENTORS

Continued — *part two.*

PART 02 OF 02

M-05 Morten Elkjær

NMH OSLO

Hands-on workshop: Reaper + Zylia — students working directly with the gear.

M-06 Hans-Gunter Lock

EAMT TALLINN

Guards of the Night — ézinhou & ôhoungbo drums into 8-channel electroacoustic processing.

M-07 Palle Dahlstedt

UNIVERSITY OF GOTHENBURG

Strategies for live electronics performance.

M-08 Jussi Tuohino

OAMK, OULU

An Ambisonic Live Practice.

M-09 Anders Tveit

NORWEGIAN ACADEMY OF MUSIC, OSLO

Spatial-Sound-Toolkit for Max v2.0.

– WORKING TOOLS, SIGNAL CHAINS, FORMATS.

Tools of the *trade*.

DAWS & ENVIRONMENTS

Reaper

Ableton Live

Max / MSP

SuperCollider

SPATIAL TOOLKITS

SPAT

AmbiX

mcfx

VBAP

SST for Max

CAPTURE

Zylia arrays

Contact mics

SPACE Mic

FORMATS & TRANSPORT

ROOM I

8-ch interleaved · Custom

ROOM II

B-format / AmbiX · network audio

DECODING

3rd-order · 22.1 layout

— PHOTO: TEREKAS

The classroom as a *listening* space.

Performative lectures. Questions. Hands-on. Engagement. The concert hall is also a classroom — the lecture is also a soundcheck.

[LMTA SMALL CINEMA PAVILION]

THE PARTICIPANTS

Thirty-one
students. *One
shared room.*

COHORT · N = 31



• COMPOSER • SOUND ARTIST • PERFORMER / TECHNOLOGIST

PROFILES

Composers · performers · sound artists · music technologists

LEVEL

BA, MA & doctoral candidates

CENTRE OF GRAVITY

What they made, recorded, and broke.

CULTURE

Work-in-progress · sound · listening · space

– WORKING METHOD

“Spatial audio is learned with the ears in the room, not with diagrams on a slide.”

METHOD

Listening | Live | Adjustment | Multi-speaker.

TIME

Sound arranged in space in addition to time based compositions.

SPACES

Concert halls highlight the spatial compositions

– REFLECTIONS

What *worked.*

The structural choices that made the week land; recorded here so 2027 can lean into them.

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- ✓ **01 Two-venue structure.** Contrasting acoustic environments deepened pedagogical impact; Examples of different paradigms.

 - ✓ **02 High mentor density.** Eight visiting teachers brought diverse perspectives: from VBAP minimalism to ambisonic toolkits and philosophical quests.

 - ✓ **03 Sound Culture.** Exploration of sound as matter is central, not marginal; experimentation is the curriculum.

 - ✓ **04 Casualness around 'failure'.** Iterative, ear-based learning prized over polished output.

 - ✓ **05 Strong international mix.** Nine institutions, seven countries, one shared language of spatial audio.

 - ✓ **06 Culture.** In the voice of one the participants: *"it's like in IRCAM but warmer"*.

 - ✓ **07 Diversity in lectures.** From philosophy of performance, to technical description of plugins. Students benefit in the wealth of breadth.

– FOR 2027

Points to *develop.*

Friction points worth fixing —
mostly logistics, mostly
tractable.

- **01 Film Pavilion scheduling.** Demand exceeded available time slots; a 22.1 dome is a finite resource shared by many works.
- **02 Cross-venue tech alignment.** B-format / AmbiX / network-audio formats need earlier coordination.
- **03 Decoder routing.** Confirmed later than ideal; this limited preparation time for student participants.
- **04 Documentation.** More systematic capture of student work would support future dissemination & cross-cohort dialogue. Work in progress.
- **05 Onboarding window.** A half-day primer on each venue's signal chain would shorten the learning curve.
- **06 Venue availability.** Scouting for a diversity of acoustically interesting spaces for 2027.
- **07 Community platform.** In-house development of spatial audio platform spatialaudio.online.
- **08 Logistics and program.** Should be prepared and finalised earlier.

– WHAT LIVE SPACE 2026 LEAVES BEHIND

A circuit, *strengthened*.
A pedagogy, *confirmed*.
A cohort, *changed*.

FOR THE REGION

Live Space 2026 strengthens the Nordic-Baltic spatial audio circuit, building shared practice, shared vocabulary, shared listening.

FOR LMTA & MISC

A reference point for spatialised, situated pedagogy in electroacoustic music, where the concert space is the classroom.

FOR THE STUDENTS

A week to change how they hear the space, and what they think is possible inside its sound.

towards Sonosphere *2027...*