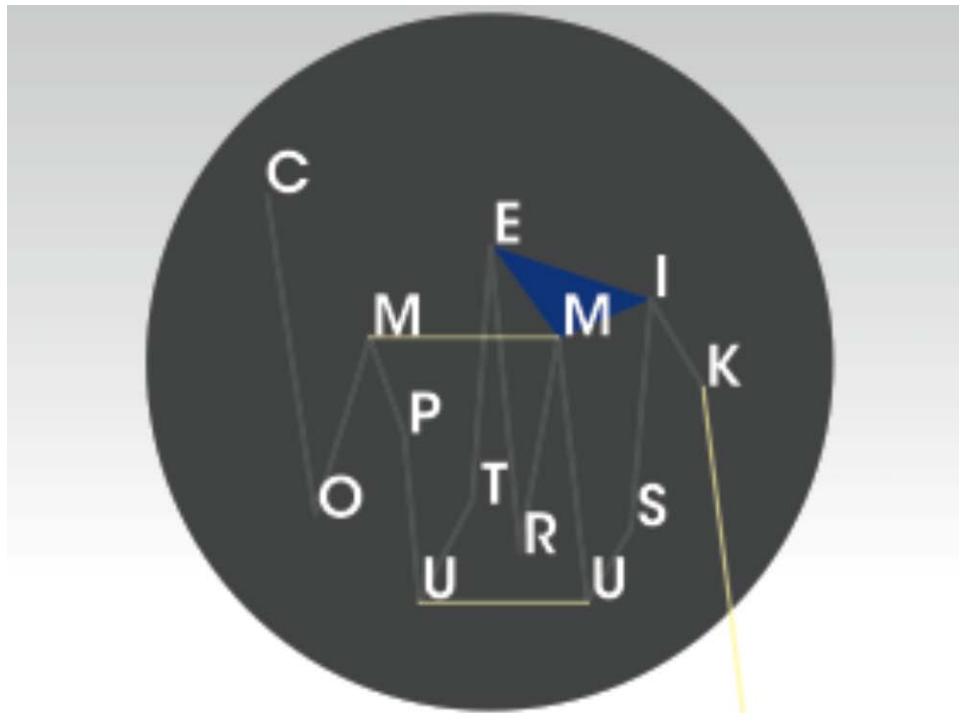


institut für elektronische musik und akustik



Open CUBE – Konzertreihe

**Semesterarbeiten Studierender des Bachelor- und
Masterstudiums „Computermusik“**



Freitag, 30.01.2015, 19 Uhr, IEM CUBE, Inffeldgasse 10/3, 8010 Graz

In Zusammenarbeit mit der Gesellschaft zur Förderung von Elektronischer Musik und Akustik – GesFEMA

Programm:

Kosmas Giannoutakis – *Zeitleben/Timelife*

Live electronics and live video

Juan Pablo Trad Hasbun - Double bass

How much do we violate the nature of time when we represent the time with spatial properties? Left is the past, center is the now and right is the future. Can a movement in the space provoke a disposition in time?

As the time passes, the bassist loses himself in the past, while he is trying to bring back his lost shadows playing a game with them. As Life comes eventually to an end, past and future disappears leaving the now alone, wondering about the validity of its own being.

Anton Pyvovarov – *Cemik Omputrus*

2 channel soundtrack

The name and the concept of the piece "Cemik Omputrus" came from the very simple idea that any sound or image may appear differently depending on how you look at or treat that object. So was it composed and so came the name. Just look at our logo on the front page.

Harald Günter Kainer – *Solo Performance*

Live Elektronik

Harald Günter Kainer – E-Gitarre und Laptop

Freie Improvisationen werden relativ strengen, aber modularen Formen gegenübergestellt. Die Aktionen am Instrument werden durch den Laptop verarbeitet und umgedeutet und dienen so auch der unmittelbaren Ansteuerung klanglicher und formaler Prozesse der Elektronik. So gibt es neben konventionellen Klangbearbeitungen auch Eingriffe, die das Verhältnis zwischen Aktion und Klang völlig verschleiern oder sogar umkehren. Die klangliche Spannweite erstreckt sich dabei von Noise/Glitch Passagen bis hin zu harmonischen Klangflächen, die, teils überblendet, teils durch unvermittelte Schnitte, aufeinander prallen. Der formale Aufbau kann dabei mit dem Durchqueren von fiktiven Räumen verglichen werden. An Stelle von musikalischen Entwicklungen treten lose Reminiszenzen.

Alexander Guza – *Zweite Variation aus:*

"Die Stadt, vier Variationen für Computer und acht Lautsprecher"

8 channel soundtrack

Erik Jakob Lindman Mata – *and all the slippery feet go pitter patter before it says bam! and you get punched again*

Video and soundtrack

Tidy alphabetic version:

A a about ahhh also and and and and and and and attempt attempt attempts attempts audience but cage difference field find found get in iron is It's itself I've like line of of of one or or or out out piece piece production recordings recordings samples several solipsistic some sort sounds such system tempt the the the the this this text to to to to to torture try trying turn twist used video vernacular way whatever whatever where with work , () . , , , , .

A piece about trying to get out, where I've used field recordings and samples (whatever the difference is) and text and video. It's some sort of attempt to work with found recordings and vernacular sounds, one in the line of several such attempts, but this attempt also attempts to tempt the audience to twist and turn like the piece itself and try to find a way out of this solipsistic torture, or iron cage or production system or ahhh, whatever.

* * * **PAUSE** * * *

Davide Gagliardi – *Study on points, lines, and surfaces*

24 channel soundtrack

Davide Gagliardi – live spatialization

As the title says, this piece is nothing else then a study on how would be possible to manipulate three figurative elements, such as the point, the line and the surface, in a musical context avoiding the use of recorded sounds. Taking example from the Kandisky's book of the same name (Punkt und Linie zu Fläche), the aim of this study is to define interesting timbral solutions combining only impulses, sinusoids and white noise bands through various electronic synthesis techniques, and to deeply understand what is their relationship if used in different musical domains (i.e. time, pitch, amplitude and electroacoustic space).

Jonathan Carter – *Last Man on Earth*

Video and soundtrack

Last Man on Earth is credited as being one of the first zombie movies ever made. This 1964 adaption of the Richard Matheson novel, I am Legend, introduced many of the themes associated with today's more established genre despite never once uttering the word "zombie." My work with the same title pays homage to the genre by playing with a few of its most identifiable themes including pseudo-science, the frailty of women, the inherent humanity within zombies, kill or be killed, and mindless death. The video and audio are both created from portions of the original film.

Christos Mavromatis – *Loneliness*

2 channel soundtrack

I am working on Fruity Loops studio 9 and I tried to make a sonic image of a lonely guy who walks down the streets alone and when he goes home everything sounds different ...the time passes fast or slow but never in the speed of real life

Paul Wolff – *Sylum*

8 channel soundtrack

Sylum is a structured electroacoustic piece for eight loudspeakers. It is based on recorded sounds which fade into each other and form different textures.

The combination of high frequency and high density crackling, and more continuous low sounds creates a noisy sound field by using specifics of materials as well as the recording medium. The latter is intentionally "abused" in such a way that it produces "errors" of digitalization.

Towards the end of the piece it slowly turns into a more atmospheric and continuous sound scape.

Artemi - Maria Gioti – *Automorph*

Für 2 Bassklarinetten und Live Elektronik auf 12 Kanälen

Szilárd Benes, Johannes Feuchter – Bass-Clarinet

Automorph (Form an sich) stellt einen transformativen und reaktiven Raum dar. Die Elektronik basiert auf ein Feedback Delay Network (ursprünglich für Hallsimulation entwickelt), welches an seine Grenzen geführt wird und zu einem Kontinuum von Kammfilter zu Nachhall und schließlich zu Echo modifiziert wird. Die Mischung des Originalsignals mit seinen verzögerten Kopien ist der einzige Ausgangspunkt für klangfarbliche, räumliche und zeitliche Transformationen.

Details zur Open CUBE Konzertreihe unter:

<http://iem.kug.ac.at/veranstaltungen/open-cube.html>